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Foregrounded Aspects in Dylan Thomas' *Especially When the October Wind*: A Stylistic Analysis

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ABSTRACT

In Thomas' poetry, vivid imagery and linguistic features are crucial to understand literary value and appreciation of his poems. The study concentrates on one the most important poems, *Especially When the October Wind* for a detailed analysis. The study is important as it combines both foregrounding theory and the Checklist. The study seeks to find out how and why various linguistic features are available in the poem as well as the most frequent foregrounding aspects. Regarding this, the study employs qualitative descriptive analysis depending on stylistic analysis and foregrounding theory supplemented by Leech and Short's Checklist (2007). Eventually, the findings reveal that Thomas has used linguistic elements and foregrounding features systematically and coherently to convey significance and theme as well as relate content and form. Finally, the study ends with a conclusion and a list of references.

Keywords: Deviation, Dylan Thomas' *Especially When the October Wind,* figures of speech, foregrounding, parallelism, style, stylistic analysis

1. INTRODUCTION

There are numerous approaches nowadays to analyse literary texts and poetic language. One such approach is a stylistic analysis that utilizes practices and principles from the literary stylistics. Stylistic analysis has grown rapidly which has pushed researchers to conduct stylistic analysis by connecting linguistics and literary criticism.

The aim of stylistic analysis is not only to show the linguistic features of literary texts but also to explicate the functional value of these elements regarding the understanding of the work of art. Stylistic analysis tries to discover the link between literary texts and linguistic features measured important in the field where these effects are expected to emerge. Stylistic analysis is regarded significant for literature students as it empowers them to uncover both language and linguistic creativity. In this respect, Simpson (2004) believes that stylistic analysis develops cognitive competence of language since investigating linguistic use enhances one's comprehension ability of literary works. Henceforth, the researcher employs a stylistic analysis to explore the connection between artistic function and linguistic aspects. Moreover, the significance of stylistic analysis, insufficient knowledge of using stylistic analysis in poetry in general and in Dylan Thomas' poetry in particular has led the researcher to conduct a research study in this realm. Dylan Thomas was regarded as of the most prominent figures in 20th-century Welsh poetry. He manifested exceptional linguistic expertise from a young age. He was educated at Swansea Grammar School. His early works exhibited him as a poet known for colourful imagery, multifaceted wordplay, and advanced use of language. His linguistic mastery not only stemmed from his deep association with Welsh poetic background but also displayed his skill to transcend regional boundaries (Ackerman, 1996).

Studies done on Thomas' poetry usually relied on subjective interpretations, rather than on using systematic comprehensive approaches. Despite the fact that most of the research studies were based on personal explanations, they lacked the utilization of comprehensive, explicit, and detailed linguistic features analysis to conduct an objective analysis. In spite of the enormity of Thomas' poetry and its great contribution to literary criticism, his poetry exposes difficulty in understanding. However, various linguistic features manifested in his poetry have significant role in inferring hidden meanings. Thomas' linguistic characteristics are significantly formed and influenced by his Welsh cultural and religious backgrounds that are deeply integrated with the themes of his poems. Besides, it is observed that not enough attention has been given to the analysis of his poem to explore these nuances in his poems.

The study employs stylistic analysis and foregrounding theory supported by Leech and Short's checklist (2007). The study only applies foregrounding aspects and figures of speech within the checklist, excluding lexical and grammatical categories as well as other elements related to quantitative analysis. Comparing to other approaches and cultural studies, stylistic analysis offers potential in literary works and is regarded as a manageable approach of reading literature. In this regard, Verdonk (2013) indicates that "having a strong background in language and linguistics was also a push to study literature" (p. 5). Within the field of stylistic analysis, the study focuses on foregrounding theory as it is used as a tool to study literature that is relevant to all genres (Nørgaard et al., 2010). Leech also (2008) adds that for the study of poetic language, foregrounding is important,

if not essential. In this perspective of analysis, norms of language are regarded as a background against authors locate abnormal, and prominent linguistic features.

The main of the current study is conduct a stylistic analysis of Thomas' poem Especially "When the October Wind". The study demonstrates and analyzes the poem from a stylistic perspective and displays how and why different linguistic aspects are employed create the significance of the poem. To be more specific, the study also probes into the foregrounding aspects and their values. The linguistic features add meaning and create the aesthetic and artistic significance of the poem. The study further shows the effect of stylistic approach in literary texts. In summary, the study emphasizes the importance of stylistic approach in conjunction with literary criticism to investigate the function of the stylistic features of the poem. In doing so, the study has the following objectives:

- Investigating stylistic features and foregrounding aspects of the poem.
- Analysing the connection between style and content and displaying the way foregrounding features and other stylistic devices contribute to the theme and overall significance of the poem.

In regard to the objectives, the current study speculates these research questions:

- What are the most common stylistic features and foregrounding aspects in the poem?
- How is the style and content are linked?

2. LITERATURE REVIEW

Stylistic approaches and theories have been widely used recently. In a study, (Jaafar, 2014) employed stylistic analysis by applying linguistic devices like deviation to analyse two poems, *Maggie, and milly and molly and may* by E.E. Cummings and *A kite for Aibhin* by Seamus Heaney. In her study, she found that how stylistics is able to offer logical and scientific understanding of literary work anchored in linguistic evidences. More recently, Khan and Khan (2021) conducted a stylistic analysis of Maya Angelou's poem, *Woman Work*. In their study, they focused on phonological patterns, figurative language and lexical features used by Maya Angelou. In regard to Dylan Thomas' poems, there have not been comprehensive, detailed, and explicit stylistic analysis on Dylan Thomas' poems by employing foregrounding aspects supplemented by Leech and Short's Checklist (2007). Most of the previous studies on Dylan Thomas' poems were based on utilizing traditional methods and subjective interpretations. Lately, there have been some similar studies using similar methods of foregrounding theory and the checklist but focusing on different poems. For instance, Ahmad and Fahmi (2023) used foregrounding theory and the Checklist to interpret Thomas' poem, A *Refusal to Mourn the Death, by Fire, of a Child in London*. Their findings revealed that Thomas systematically employs various linguistic features such as deviation and parallelism to contribute to prominent linguistic features and support the aesthetic significance of the poem. In a relevant study, Ameen and Ahmad (2023) investigated Thomas' poem, *And Death Shall Have No Dominion*. They used a descriptive qualitative analysis supplemented by foregrounding theory and the checklist. They discovered that Thomas manipulated words with multiple meanings and used parallelism and repetition frequently to enhance meaning and enhance the aesthetic value of the poem. In contrast to the above mentioned studies, the current study focuses on a different poem, "Especially When the October Wind", by employing foregrounding theory and the Checklist which provides a detailed analysis of foregrounding aspects of the poem. Foregrounding pertains to deviation and parallelism,

that are employed in language practically ad concisely. While parallelism relates to linguistic repetitions to form patterns in phonology, syntax, and semantics, deviations involve the violation of these patterns and norms, results in unusual and unexpected use of language. Parallelism normally supports cohesion, whereas deviations draws reader's attention to specific features, making stylistic values in foregrounding (van Peer, Hakemulder, 2006).

3. DEFINITION OF MAJOR TERMS

There are numerous stylistic tools and figures of speech that are essential for meaning and significance of the poem. In this section, several of these main relevant devices are defined:

Deviation is a foregrounding aspect that forms abnormal patterns of language displaying different feature from the established conventions. As stated by Simpson (2004), poetry distinctively violates linguistic norms.

Foregrounding is a form of textual pattern. It was invented by the Prague School in 1930 and was created mostly for the sake of aesthetic purposes. Foregrounding normally creates a stylistic distortion through violating or deviating normal linguistic patterns or through repeating linguistic elements and parallelism of linguistic features (Simpson, 2004).

Parallelism usually appears when linguistic features are reused in different forms within a text to form unity and coherence of the text. It often occurs when some linguistic aspects and elements become habitual, with their extra uses spreading beyond normal usage. Thereby, parallelism generates extremely regular patterns, because the writer's choice of linguistic features is specific to some elements (Leech, 1969).

3.1 Style and Stylistics

The word style is originated from "stylus": A Latin word meaning how something is written or done. Leech (2014) asserted that style is a method in which a literary work is written or spoken. In this context, Hussain (1992) claimed that style is built on two components including the expression of ideas and the uniqueness of the writer. Style encompasses aspects such as diction, imagery, structure of sentences and ideas. In this vein, Bilal and Cheema (2012) mentioned that stylistics is taken from the word style which means "appropriate use of words in a sentence or writing" (p. 25). Authors use various choices of words, forms of sentences and innovative use of literary devices to carry their emotions, senses, feelings, and thoughts. Haynes (1989) believes that style is a study of individuality and linguistic choices that demonstrates how authors thought is portrayed in literary texts.

Stylistics is the study and the analysis of literary style and variety of linguistic expressions (Verdonk, 2003). According to Widdowson (1975), different authors employs various styles in their works. Furthermore, stylistics studies and explores how readers interact with linguistic uses particularly in the realm of literature. In this respect, Barry (2002) wrote, "stylistics is a critical approach which uses the methods and findings of the science of linguistics in the analysis of literary texts" (p.203). Barry believed that stylistics holds some critical techniques which can be applied for objective interpretation of literary texts. Furthermore, Simpson (2004) highlighted that "To do stylistics is to explore language, and more, specifically, to explore creativity in language use. Doing stylistics thereby enriches our ways of thinking about language and, as observed, exploring language offers a

substantial purchase on our understanding of (literary) texts" (p.3). Based on Simpson's remarks, stylistics uncovers creativity in language use, broadens cognitive ability, and offers tools to unravel various literary concepts. In this context, Stockwell and Whiteley (2014) stated that "Stylistics has become the most common name for the discipline which at times has been termed literary linguistics, rhetoric, poetics, literary philosophy and close textual reading" (p.11). Thus, all these attitudes and perspectives confirm that stylistics does not only focus on the formal aspects of literary works but also on the function and the interpretation of literary texts.

4. METHOD AND DATA

The study mainly employs a qualitative and descriptive analysis approach. Literary texts are analysed by using qualitative methods more efficiently than quantitatively. "The qualitative analysis of literary texts has traditionally been the mainstay of stylistic analysis and will no doubt continue to be so" (Jeffries & McIntyre, 2010, p. 174). Qualitative methods provide a rich and detailed analysis of the data rather than focusing on quantification. In this context, Jeffries and McIntyre (2010) confirm that when a researcher seeks to explicate certain foregrounding aspects of a poem, qualitative method is used over quantitative methods.

Within the framework of stylistic analysis, the stylists describe linguistic features and interpret literary text by employing methods from linguistics. In order to investigate a text, it is better to start interpretation with an agreed-upon method, despite reader's experience, there is a significant agreement on the meaning of a specific text (Short, 1996). Henceforth, stylistic analysis is more objective than other approaches of literary criticism due to the scientific nature of linguistics in comparison to other fields of humanities (Nørgaard et al., 2010). Nonetheless, stylistics offers significant tools and methods to analyse the way meaning is created into literary texts through linguistic features.

Critics wonder as to whether start interpreting a text from a linguistic description or an intuitive method. However, both Leech (1985) and Short (1996) confirmed that interpretation can be performed from both perspectives as far as the interpretation is performed systematically to aid descriptive and explanatory objectives. In this regard, Short (1996) proposed three levels of textual analysis, namely, description, Interpretation, and Evaluation. He added, "If interpretation is logically before understanding, it is also the case that what I have called description (which in turn includes analysis) is logically before understanding" (p. 4). This illustrates the fact that the researcher is able to formulate textual comprehension and appreciation levels by performing description levels. Stylistics relates the linguistic description to interpretation explicitly. In other words, understanding language forms and meaning is implicit, yet discussing literature is as explicit as the critics do.

Besides, when investigating a text, both language and literary functions should receive equal attention as they are interdependent. For instance, a noticeable feature that draws attention may be literary devices or linguistic features. If this appeal is literary, stylists may seek linguistic evidences, but if it is just a linguistic feature, they try to find its overall literary effect (Verdonk, 2013). In this respect, if a researcher begins with literary devices or effects of a poem, they should attempt to uncover linguistic elements that aid the literary effect. Within the scope of stylistic analysis, foregrounding emerges as a crucial concept, highlighting deviations from linguistic norms to produce prominent figures and enhance meaning. Once these stylistic features are investigated, the study gains detailed

insights into the authors aesthetic choices and communicative effect of the text. Samandarov, Ortiqov and Achilov (2022) explained that foregrounding is integrated into a text by authors to draw attention to a piece of text or a literary work. Authors usually employ some of the literary devices to make some parts more noticeable than others. Poetry naturally encompasses various linguistic features that may function differently from what a linguist assumes (Culler, 1975, as cited in Verdonk, 2013).

In the present study, due to the qualitative approach, the selected poem is *Especially When the October Wind* which is based on purposive sampling among the 200 poems written by Thomas. This poem is considered as one of the most important poems that represent period and themes in the collection of his work in accordance to the views of a number of critics, including Tindall (1962). To collect the data, the study first reviewed the literary explanation of the poem. Later, Thomas' works were reviewed to identify themes and messages of his poem in general. After that, stylistic analysis and foregrounding theory were employed to collect and identify related elements of the poem. Only foregrounding aspects of the poem are considered in relation to the checklist. In other words, only categories in the checklist applied that are suitable for qualitative analysis.

5. DATA ANALYSIS

In order to analyse the poem, the study exemplifies categories of the checklist and the relevant foregrounding features. The poem is investigated to highlight linguistic elements, stylistic devices, and deviant aspects. The research study, introduces an overview of the poem, emphasizing on the themes of the poem. Later, the study analyses figures of speech and other relevant linguistic features according to the checklist. After that, the study, analyses foregrounding aspects with their variations. Based on the checklist, the foregrounding aspects of parallelism and deviations are identified and analysed. In other words, after the elements are highlighted, the study analyses and explains them according to the context and the theme of the poem.

5.1 *A Stylistic Analysis of Especially When the October Wind*

"Especially When the October Wind" was first published in Thomas's collection of *18 poems* in October 1934. The main theme of the poem is based on the way abstract and concrete entities are described in their actualities, contexts, and situations by the poet in words in a way that shapes his structural inventiveness and efficiency. As dictated by Tindall (1962, p. 52), "the theme of the poem is poetry and the writing of a poem. Making a poem, a defiance of death, is part of the creativity that Thomas celebrates." Thomas (2014, as edited by Goodby, pp. 67-8) writes that the speaker "considers the extent of his absorption in language and the degree to which this leads him to see the world in terms of words."

Therefore, when reading this poem, the reader understands how Thomas was encouraged to write his poem. The event happens on a windy October day while strolling near the seashore. In his first stanza, the speaker describes the scene, the way he feels his initial poetic power and energy, his inspirations, and his sensual, visual, and auditory perceptions. In the second and third stanzas, by employing various forms of words, the speaker tries to bring into focus the way non-living and organic items communicate their functions and existence. Stanza three marks the end of autumn and

the beginning of winter. In contrast to the first stanza, in stanza four, the mood changes from an energetic one to a depressed one because the speaker's continuous poetic efforts become impeded, particularly when the essential words to his strange method of writing poetry begin to leave him.

Foregrounding Aspects and Figures of Speech

There are several cases of structural repetitions in the poem. Through introducing the reiterated formula and parallelism, Thomas connects and equates the concept of words to inorganic and animate items. The repetition of "Some let me make you..." throughout the poem is a complete parallel construction. The word "make" is significant here. Tindall (1962, p. 53) states that the order of these words is possibly Welsh, suggesting druidic speaking. The second stanza contains the first three of these instances of the poem, which convey the movement of the poet from the seashore to a "tower of words." According to Tindall (1962, p. 52), the tower of words confines the poet and prevents him from taking part in the surrounding life.

Other two similar instances are "Some let me make you of the meadow's signs" and "Some let me tell you of the raven's sins" in stanza three. These two lines shift the reader's attention away from the surrounding countryside, clocks, ferns, and "windy weather in the cock" to the clues of death. The final two examples are "Some let me make you of autumnal spell" and "Some let me make you of heartless words," both of which express lamenting tones about the poet rather than the landscape. It is concerned about the poet's reaction. Another structural repetition is Especially when the October wind in the opening and concluding stanzas, which make the poet and the reader look back at "the sea's side" to give a title to the conclusion of the poem and announce important changes in mood and substance. This repetition functions as a thematic anchor, capturing the essence of the poem's conclusion and denoting significant shifts in both mood and theme. It contributes to the poem's cohesion and guides the reader's interpretation of its overall message.

In contrast to the opening stanza's enthusiastic creativity, "with frosty fingers punishes my hair," the "October wind" with "fists of turnips punish the land," the final stanza is considered the transition of autumn into winter and a subsequent change in the poet's attitude. "The wind is air in its active and violent aspects and is held to be the primary Element by virtue of its connexion with the creative breath or exhalation" (Cirlot, 1962, p. 373). Regarding this point, Ryken et al. (1998, p. 440) add that "Breath is part of a group of words, including wind and spirit, that evoke a wide range of dynamic relationships between God, humanity, and creation." The title is not the only repetition in the poem. The poet also repeats other words and expressions like "by the sea's side," "heart," "blood," and "drains" in situations that sound similar to and opposite to their presence in the first stanza.

Moreover, the poet also repeats other words like "wind," "birds," and "land," but with different contextual images because the wind no longer "punishes" his "hair" with "frosty fingers," but in the last stanza, "punishes the land" with "fists of turnips." The usage of "land" in the opening stanza only reflects "a shadow crab," whereas in the final stanza, the land is only used for being punished by growing "turnips." The goal of changing the context of these images is to transition from bright autumnal enthusiasm to the beginning of darker winter fatigue. In addition to the above-mentioned structural repetitions, there are also similar and repeated linguistic structures such as "punishes my hair," "punishes the land," "syllabic blood," "chemic blood" "heart who shudders," "heart is drained," "sea's side hearing the noise," and "sea's side hear the dark-vowelled birds" which function to show

the contrast and transformation from the opening stanza's creative and optimistic atmosphere to the closing stanza's pessimistic and exhausted situation.

The subsequent elements of the poem increase the harshness of the seasons the speaker is experiencing. This kind of gradation and climax is seen in the selection of the words and expressions starting from the first stanza up to the last one. For instance, in the first stanza, Thomas focuses on the concept of his syllables and words emanating like blood from a shuddering heart that "sheds the syllabic blood and drains her words" out of his personal control, which continually pumps and drains. In the first stanza, Thomas makes the main elements mental as he walks by the "sea's side."

Throughout the poem, the processes of growth and destruction and the passing of time are obviously seen. For instance, the sunny "October wind," which "cast a shadow crab," punishes his hair and changes gradually when the poet uses "the signal grass," which visually signals all he knows is getting shattered with "the wormy winter." Later in the poem, the enthusiastic creativity in the opening stanza appears to be collapsing when the closing verse expresses and laments the poet's exhaustion and the gradual decrease to "heartless words," which is in contrast to the heart spilling "the syllabic blood and drains her words" in the first stanza. The poem contains several examples of alliteration, which the poet uses for emphasis and memorability. In the first stanza:

Frosty **f**ingers (alliteration)	[2]
Caught by the **c**rabbing (alliteration)	[3]
cast a shadow **c**rab (alliteration)	[4]
Sea's **s**ide (alliteration)	[5]

There are also several instances of semi-vowel "w" word beginnings, namely: "**w**hen", "**w**ind," "**w**ith," "**w**alk," "**w**inter," and "**w**ords," all of which focus on the "**w**ind" in the title of the poem, emphasizing the expectation of the creativity of poetic devices in the second stanza: "**w**ords," "**w**alking," "**w**ordy," "**w**omen," and "**w**ater's," and in the third stanza: "**w**agging," " The alliteration of "w" continues to the first five lines of the final stanza. It is worth noting that the poet does not use alliteration in the last three lines, as he says, "Some let me make you of the heartless words." This demonstrates the abandonment of words and the end of the "heart's" main contribution to the inventiveness of the poetic process.

The poem is enriched with vivid imagery, deviations, and deviant lexical collocations. Even within a single expression, there are various types of such deviations. The first of which is the use of "October Wind" as one of the important deviations when the poet in the opening stanza feels it as a personified element since with its "frosty fingers," it "punishes" his hair. In line two of the same stanza, with the alliteration of "frosty fingers," Thomas employs a tactile image as it lets the poet feel the weather of October. In order to let the reader, get involved with the location of where the poet walks "by sea's side" in "crabbing sun," the poem includes the zoomorphism of the "sun" to describe visual imagery and depicts how the speaker of the poem is experiencing the situation. Whereas subjects "October wind" and "crabbing sun" can also act as external causers activating the event, the speaker that functions as the subject for "hear," "shudder," "see," and "mark," experiences seasonal changes.

The third line of the first stanza is introduced with a verbless clause, and the word "caught" can function as the solitary comprehension of the verbless clause. The first four lines are written in an

unusual syntactic order to emphasize the ending rhyming words; otherwise, the normal structure would be "Especially when the October wind/ With frosty fingers punishes my hair, [I **am**] caught by the crabbing sun [**in the place where** I] walk on fire/And cast a shadow crab upon the land." As Tindall explains (1962, P. 52), "Crabbing in the sense of catching crabs, the sun catches Thomas, who, since his shadow is a crab, is a crab." Therefore, the use of Thomas and the crab is metaphoric.

However, there are opposing interpretations of such words and expressions in the poems of Dylan Thomas. For instance, Ackerman (1996, p. 58) believes that Thomas considered the sun as a destructive force for the body because the sun, which is a crab, implies seizing and taking hold of a person or an object. In these early poems, the sun is regarded as a basic image of the primary life-destroying forces. In this regard, Thomas views the sun as a power that causes old age and mortality in the flesh. Finally, "crabbing sun," as Davies (1986, pp. 21–3) suggests, "crabbing" describes the image of the "less warm sun of October." These types of ambiguities were carefully stated; a word can sometimes have several meanings, all of which have complete validity and intensify the impact of the poem.

Based on all of the contradictory explanations and the context of the opening stanza, two deductions have been drawn, one is the image of "crabbing" which describes the setting of the sun and the way it reflects the shadow crab of the poet, since the word "cast" indicates the shadowing crab on the land and the fire is the reflection of the sun's rays on the fallen leaves of autumn. Two is, "crabbing" which is the image of life destructive force and fire is the symbol of heat and inspiration of the moment as Ackerman (1996, p. 58) finds, "he is writing about the mood of inspiration, of the moment when the creative impulse in him makes itself felt.

The fifth line of the first stanza completes the scene of the event, as Ackerman (1996, p. 58) states that the references to the sea and birds suggest the poetic scene. Swansea is located on the hill overlooking the sea, and Thomas's home is situated on the hill above the town, facing Cwmdonkin Park with its birds in the leafless trees. The words "winter stick" visually describe the tree without leaves, which also symbolizes the time of the season.

Throughout the poem, various examples showing the intensity of his language can be found. Thomas first uses generic expressions like "the noise of birds" in the leafless trees; later, in line six of the same stanza, the poet employs a more specific expression of "raven cough." The structure of "raven cough" itself holds several poetic devices. Firstly, it can be explained through auditory imagery, or onomatopoeia, which describes the sound of a raven as a symbol of a bad omen and the end of autumn. Secondly, as a personification in which an animal is given the human characteristic of coughing. Through the use of images like "busy heart" and "syllabic blood," Thomas describes the themes of inspiration and composition in the poem.

Both the words "busy" and "syllabic" indicate the active pulses of his heart. The expression "busy heart" violates the selection rule because "my busy heart" introduces an incompatible set, and this is considered a semantic deviation and a good example of the violation of collocation rules. The noun "heart" violates the selection features of the adjective "busy" and thus builds a situation of semantic dissimilarity, as they do not have the same features. This deviation coincides with the graphological violation where, at the end of the seventh line of the same stanza, there is no punctuation or any other pauses as the poet intends to underline the activity of the busy and active heart of the speaker.

Through the above foregrounding aspects, Thomas focuses on the idea of his syllables and words being felt as springing like blood from a shuddering heart as it continues pumping and draining out of his personal control. Thomas emphasizes the concept of the imagery "busy heart" in the intensity of the same line by rendering feminine attribute to his heart "as she talks," and to accentuate this decision, Thomas emphasizes the concept by alliterating "shuddering" and "sheds" in close proximity to the pronoun "she."

In the second stanza, the poet moves away from a direct description of the seashore scene and deals with separation at his Swansea childhood home. In this setting, Thomas tries to create this life about him in terms of words and language by using several prominent linguistic features. The word "shut" in the first line of the second stanza can work as a realization of the verbless clause. It is a stative adjective, showing the stative position of the speaker rather than his movement. Therefore, it describes his isolation as a poet "in a tower of words" as an image describing his home or his library because of a tower of words, and there is a preposition of place "in" preceding it. In this context, Thomas observes, then notes and aurally internalizes what he sees. Although "in a tower of words" also refers to Thomas's obsession with words and the domination of his creative psyche by the words themselves, either in the form of a strong tower or to a degree that they are equal to objects. For instance, in an explicit comparison in order to equate the concept of words to animate objects, Thomas inserts a simile in the second line of stanza two: " I mark on the horizon walking like trees" when comparing "the wordy shapes of women" and "the star-gestured children" to be walking like the trees in the park.

In addition, Thomas employs visual imagery in line four of the same stanza: "Of the star-gestured children in the park." According to Ackerman (1996, p. 59), "star-gestured" suggests "the outstretched legs and arms of the children hilariously at play and bears association of heaven and innocence." In order to visualize the difficult and gloomy life, the poet uses "thorny shire." For the sake of aesthetic value and the focus on certain key words in this poem, in the four opening lines of the second stanza, Thomas has made a syntactic deviation. The normal structure would be like "I am shut, too, in a tower of words, I mark on the horizon /The wordy shapes of women, and the rows of star-gestured children walking like the trees in the park." Ackerman (1996, P. 59) delineates, "Thorns is a Biblical symbol rich in Christian ideas of sacrifice and suffering and is used in this context for its relevance to the artist who writes from the "syllabic blood" that he sheds." In the four opening lines, Thomas visualizes what he sees, in the closing four lines of the same stanza, and he describes the sounds that are heard by employing auditory imagery. For instance, he is stimulated by the wordy features of trees, roots, and water in "oaken voices," "vowelled beeches," and "water's speeches." These violated intensive expressions show that Thomas's sensory perception was so robust that he might come into the life of nature artistically. To be precise, at home, with his knowledge of words, he gives the attributes of words to inanimate or animate objects.

In the third stanza, the poet's focus moves from the detailed description of the outdoor scenery to Thomas's home, clocks, ferns, the view of the weathercock, and the pastoral location of the Carmarthenshire Fernhill. More importantly, in this stanza, the poet considers the everyday world and the world of the poet in relation to time. The poet gradually measures the concept of time through images, first describing the location with "Behind a pot of ferns," then relating his presence in the

house to time with "the wagging clock." The deviated collocational expression is personified as a talkative element capable of telling him "the hour's word."

The phrase "neural meaning" indicates the chimes of the clock. These opening lines mean that the chimes and dials only provoke human senses, which are stimulated by verbs like "flies," "declaims," and "tells." This corresponds to the syntactic deviation of the first four lines of the third stanza, as the order of the subject "wagging clock" changes, and the normal structure of the whole sentence could be written in a form like "the wagging clock, [**which is]** behind a pot of ferns, tells me the hour's word. [**And its]** neural meaning [**which flies]** on the shafted disk, declaims the morning and tells the windy weather in the cock."

Therefore, the speaker is aware of a clock's existence, but its messages of time are assimilated into the nervous system without the receiver becoming aware of what the time is. according to Thomas (2014, as edited by Goodby, pp. 67-8), the "neural meaning" is the "meaning directly and non-verbally communicated to the nervous system by the external object world." In other words, "the shafted disk" means that most often, a ticking clock fulfils the concept of noise and its dial, but not always listening and counting, or, as Thomas (2014, as edited by Goodby, pp. 67-8) describes, it refers to "the face of the clock or the disc on a clock's pendulum." One of the important verbs intensifying the meaning of time passing quickly without man's awareness is the use of the verb "flies" which is equivalent to the expression "time flies" as the clock is a symbol of "fleeting time and a reminder of the brevity of life in Vanitas still-life painting…" (Hall, 1996, p. 64). Another image is "the windy weather in the cock," which refers to a weather vane. Thomas' use of this phrase implies how the wind influences the weathervane's detection and also indicates the wind direction to an observer. The attention of the four closing lines in stanza three is on the meadows in the surrounding countryside. The poem now includes a more significant measurement of time as it is measured by nature and the seasons. To clarify this, the poet uses a metonymy of "meadow's signs" and the image of "signal grass." Thomas is stimulated by the characteristics of words, which provide a kind of imagery, and by visualizing plant life and vegetation, such as "signal grass," which tells the poet all he knows is diminishing. This imagery describes how the "wormy winter" namely a worm-damaging winter tries to devastate everything.

As dictated by Ackerman (1996, p. 60), the poet can see the processes of growth and decay in life and death through the visual imagery of "the signal grass." He also claims that this is a more significant concept than that of time artificially measured by a man-made "wagging clock." To support the idea of life, death, and creative and destructive forces, the poet includes "wormy winter" as an image, which implies that destructive forces symbolize despair and death because those who live in "cold northern climates associate winter weather and shortened hours of daylight with melancholy and depression" (Ryken et al., 1998, p. 3148).

Moreover, "worm" is defined as a "libidinal figure that kills instead of giving life." This comes from "its underground associations, its base characteristics, its connection with death, and with the biological stages of dissolution" (Cirlot, 1962, pp. 378–39). Thus, the third stanza closes with "the raven's cough," which reflects the idea of "the noise of birds" of stanza one and is a symbol of ill-fate, a bad omen, or an unlucky reputation. In turn, it provokes the sin that brought about its ill fate.

In the concluding stanza, all the significant selected linguistic forms increase the emphasis on the characteristics of words that originated from the autumnal October wind of the opening stanza. The repetition of "Especially when..." in the closing stanza brings the poet and the readers back to the "sea's side" and to Thomas' Welsh environment. The first linguistic feature that stands out in these first lines is the graphological deviation parenthesized "(Some let me make you of autumnal spells, The spider-tongued, and the loud hill of Wales)". This graphological element indicates a different tone of voice, as the tone of the parentheses recalls the same attitude of the speaker in the first stanza, and because now in the final stanza all the autumnal words of "vowelled beeches" and "the oaken voices" have now ceased to exist. They are now replaced by the metaphoric "heartless words" and "dark-vowelled birds.". To emphasise the time and season, the final stanza begins with an adverbial clause: "especially when the October wind... punishes the land with fists of turnips." The parentheses are inserted inside the clause, which includes a sentence with three deviant phrases like "autumnal spells," "the spider-tongued," and "the loud hill of Wales." These phrases carry a different tone and attitude in the final stanza; the tones are more reflective of the first stanza.

As Perkins (1987, as cited in Abdul-Zahra, 2013, p. 13) states that "parentheses may indicate an interpolated thought or an utterance in a different tone of voice or by a different speaker." Within this framework of different tone in the final stanza, "autumn" conveys "bunches of grapes and a basket full of fruit," whereas "winter" expresses, bare-headed, beside leafless trees" (Cirlot, 1962, P. 282). In addition, the word "hill" in the brackets has a positive religious connotation, corresponding to the sentiment conveyed in the verse "they shall not hurt or destroy in all my holy mountain" (Ryken et al., 1998, p. 1870), thereby reinforcing this sentiment.

In the final stanza, the first line is linked to the fourth one by personifying the wind with the metaphoric and metonymic construction of fists of turnip, which defines the wind as foreseeing the start of winter as it "punishes the land." This reflects the transformation of autumn into winter and a subsequent change in the poet's declining poetic creativity. The wind that punishes the land is a "spider-tongued" and "loud"-like shape formed in parenthesis to depict linguistically in the mind of the reader. These two images of "spider-tongued" and "loud hill" visualize the way Thomas is on the edge of his life, overlooking the sea. These epithets, "spider-tongued" and "loud," describe objects expressively. The metonym "fists of turnips" is a striking illustration of figurative language. This figurative expression alludes to a harsh and penalising action associated with agricultural labour and the changing of the seasons. The word "turnips" embodies a broader concept of land cultivation and alteration, symbolising a transformational process. This metonymy captures the larger concept of seasonal change's effect on the land and sets the stage for the following descriptions. The personification of "signal grass" and "wormy winter" enhances the evocative and dynamic imagery of the poem. "Signal grass" becomes a messenger that conveys environmental information and reflects a sensory experience. "Wormy winter" acquires agency by bursting through the grass's eye, denoting the onset of colder months and enhancing the seasonal transition.

The poem employs a unique vocabulary centred on nature and its elements, such as "crabbing sun," "sea's side," "raven's sins," and "dark-vowelled birds." These selections create a consistent semantic field, highlighting the sensory and atmospheric elements that contribute to the overall atmosphere of the poem. Thomas uses evocative language to elicit sensory experiences. Engaging the reader's senses, phrases such as "frosty fingers," "walk on fire," "hearing the noise of birds," and "windy

weather in the cock" transport the reader into the poet's perspective and emotional state. Additionally, the imagery contributes to the motif of seasonal change and the influence of natural forces on the encircling environment.

The parallel structure of the poem is created by the repetition of the phrase "Especially when the October wind" at the outset and near the end. Not only does this repetition emphasise the thematic significance of the October wind, but it also draws attention to the subsequent alterations described in the poem. Dylan Thomas captures the dynamic interplay between nature's forces and human emotions through the use of metonymy, personification, specific lexical choices, vibrant imagery, and an effective parallel structure, highlighting the transformative power of the seasons and their impact on the physical and emotional landscape. The use of linguistic features enhances the reader's comprehension and contributes to the poem's thematic profundity.

It seems that the result of the punishment was to let the poet in the fifth line make "heartless words," as a personified element and as an epithet that ascribes this quality to words, and as a result of this, metaphor emerges. This indicates that the poet has changed his main focus from composing poetry because of the creative devices, images, and personified components faced in the first three stanzas, since his wordy inspiration and his poetic creativity have now become unfeeling. In the other three lines of the final stanza, the effects of the "heartless words" seem to appear as the heart that was used to shudder "as she talks" and shed its metaphoric "syllabic blood" filled with receiving and outgoing imageries, syllables, and words has no more to offer now and is drained. Thomas has used the nominal clause "the heart is drained that..." as an adjectival complementation to describe the force that has caused the drainage of the heart and reduced it to "spelling in the scurry of chemic blood." Thomas has made the graphological deviation in that there is a comma right after "that" and the syntactical deviation in that the subject and copula verb "be" before "spelling" are omitted. The pause which is created due to the use of comma shows that there is an interruption of heartbeats and less blood is pumped out by the heart.

The use of this image of "chemic blood," according to Treece (1956, pp. 81), represents the earlier inventive "syllabic blood" which is now made colourless and relatively enfeebled. Additionally, the image of "Spelling in the scurry" indicates the reduction of heart by only producing the meaningless separated letters in a disorganized rush of alchemical mishmash, hidden as blood. This rush of spelling is also a symbol of "coming fury," which is a symbol of the coming harsh winter on "the sea's side." Thomas' use of auditory imagery "the dark-vowelled birds" and the word "dark" itself as a symbol of ill fate consolidate the theme of this stanza. The concluding line repeats the fifth line of the first stanza. Although in the final line, the poet "hears" only "dark-vowelled birds" which onomatopoeically resemble the sounds of a crow and a raven, foreshadowing a harsher and more furious winter. The deviated phrase "dark-vowelled birds" is related to the "noise of birds" and the "raven cough.".

6. CONCLUSION

The connections between stanzas are fairly obvious. The foregrounding aspects of deviations, parallelism, and repetition, either structurally or lexically connect all parts of the text together. The sentences are also quite clearly united with each other, either by the cohesive devices of coordinator "and" or by the article "the" and pronouns "me" and "I". Therefore, there is an internal organization of the text. The study finds that the most common foregrounding aspect in the poem is parallelism which creates a rhythmic and cohesion in the poem. It emphasises the relationship between the speaker's words and elements mentioned in the poem. Parallelism also enhances the overall aesthetic value and thematic meanings of the poem. Moreover, the poem showcases of deviation to attract reader's attention to specific images and ideas, adding more stylistic richness. The study concludes that Thomas efficiently uses different linguistic features and stylistic devices to support the thematic and artistic values. The poem displays a complex connection between the content and the form by systematically applying foregrounding aspects to allow reader to be involved effectively with its meanings. Stylistic analysis does not only enrich the comprehension of the poem but also shows significance of stylistic approach in the field of stylistic research studies, helping more investigation of language creativity in poetry.

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