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**CONNOTATION
IN JAMES JOYCES
DUBLINERS**

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

* يَرْفَعِ اللَّهُ الَّذِينَ آمَنُوا مِنْكُمْ وَالَّذِينَ
أُوتُوا الْعِلْمَ دَرَجَاتٍ *

صدق الله العظيم

المجادلة-الآية (١١)

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DEDICATION

***To... My Family
With Love and Gratitude.***

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ABSTRACT

Most words have two types of meaning: primary or literal meaning called denotation, and secondary or emotional meaning known as connotation. Connotation refers to the associations that are connected to a certain word or the emotional suggestions related to that word, therefore the connotative meanings of a word exist together with the denotative meanings. It has been argued that the emotive connotations of a word reflect the effect of the word upon the hearer rather than the meaning of the word.

The research shows that the different connotations of words are unstable because they are subjective meanings. So, they change from time to time , from person to person or from culture to culture; When two words such as 'Church' and 'Chapel' have exactly the same referential meaning, they may differ from the point of view of their emotional meanings; The connotations are undetermined, they can be determined only from the context in which the word is used.

The study tries to demonstrate that connotation is more difficult and important than denotation especially in literary texts. So, understanding connotation can function effectively in comprehending these texts. However, this study attempts to investigate and analyze the denotative and connotative meanings of words in James Joyce's *Dubliners*, and the relation between uses of the two concepts. In order to achieve this aim, the present study essentially proceeds through a semantic analysis of the linguistic structure of some samples from *Dubliners* like; "The Sisters", "Araby", "Eveline", "The Boarding House" etc.

It is hypothesized that connotation is more effective for readers than denotation in understanding literary text, since it is used to achieve certain purposes that cannot be achieved by denotation alone; Connotation is more difficult to deal with than denotation; Joyce's symbolism made him frequently uses words connotatively rather than denotatively.

Through the denotative and connotative analysis of the words in Dubliners, it has been concluded that the writer of a literary text tends to follow the subjective idiosyncrasies in the target text as a result of intentionality, and the connotative meaning; The writer uses words in this novel connotatively rather than denotatively to express the intended meaning and finds that connotation is more difficult and more effective than denotation; Connotation manifests the originality and creativity of the author in using certain expressions and symbols . These conclusions confirm the hypotheses of the study. On the basis of the findings above, some recommendations, suggestions for further study are put forward.

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List of Abbreviations

EPA	Evaluative, Potency, Activity
LDAE	Longman Dictionary of American English
MWCD	Merriam -Webster's Collegiate Dictionary
OALD	Oxford Advanced Learners Dictionary
SD	Semantic Differential

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CHAPTER ONE

INTRODUCTION

1.0 Introductory Remarks

Traditionally, grammarians have referred to denotation and connotation as two parts or principal methods of describing the meanings of words (Bright, 1992:87). Connotation refers to the wide array of positive and negative associations that most words naturally carry with them, i.e.; it expounds both the expressive and the emotive aspects of language, whereas denotation is the precise, literal definition of a word that might be found in a dictionary. In fact, Connotation in language involves the semantic or deep-structure of both individual words and texts. It is, for this reason, strongly related to literature (ibid).

To express ideas elaborately and effectively, writers use words which convey more than their exact, literal meaning. In such cases, they suggest additional meanings and values not expressed in general dictionary definitions, or are harder to pin down or agree upon. However, connotation, as a concept, is both ubiquitous and pervasive; it exists across all cultures and ages and dwells in almost all artistic and literary genres (Carter et. al.,1997:27).

1.1 The Problem

Connotative meaning is a type of meaning created through ideas, attitudes, and feelings suggested in the mind. It may be seen as a hidden meaning. e.g., The denotation of lexical item 'snake' is numerous scaly, legless, and a reptile with a very long thin body, while the connotations of the word could include evil or danger (Grace, 2007:67).

Connotation is conveyed when the speaker does not mean what he/she says literally. For this reason, this meaning is not always clear and it is considered more problematic than denotation, because: 1. Words may carry different connotations, and there is no obvious method to measure them all. This is due to the fact that connotations are too subjective and therefore unstable; 2. Connotative meaning is indeterminate and open-ended, i.e. the same word may be used in two different situations, but its connotative meaning is different; 3. Sometimes two or more words have the same or almost the same denotation, but have different connotations; 4. Connotation is often a product of context, i.e. it varies from one context to another (Glucksberg, 2001:59).

In studying the language of literature, It is so necessary to analyze meaning since in the exploration of the meaning of words, the writer's message conveyed to his readers is understood. Therefore; this study deals with the problem of interpreting the words in order to get a better understanding of them. One's understanding of a word is incomplete if he knows only its denotative meaning without its connotative meaning (Richards, 2008:91). For this reason, the main concern of the present study is to show how James Joyce uses words connotatively in his novel "Dubliners". Despite the fact that denotation and connotation coexist and are inseparable, this does not mean that separating the two for analytical purposes is a mistake or impossible. Denotative meaning is less problematic than the connotative one, and the difficulties that are raised from connotative meaning are far more complicated than that of the

denotative one. This is because denotative meaning gives the basic meaning of a word, whereas connotative meaning is created by a multitude of different factors, therefore; more attention is usually paid to connotation than denotation (ibid).

1.2 The Hypotheses

It is hypothesized that:

1. Through studying differences, Connotation is more difficult to deal with than denotation.
2. In order to reduce the subjective feature of connotation, it is possible to inspect some linguistic sources which concentrate on the connotative meanings.
3. Connotation is more effective on readers than denotation in understanding literary texts since it is used to achieve certain purposes that cannot be achieved by denotation alone.
4. Joyce's symbolism made him frequently uses words connotatively rather than denotatively.

1.3 The Aims

The present study aims at:

1. Explaining the significance of connotative meaning and its impact in Joyce's short stories.
2. Demonstrating how to interpret the meaning of words connotatively.
3. Studying how James Joyce manipulates words connotatively to offer a better picture of his ideas.

4. Proving that James Joyce uses connotation to give the intended meaning and give each word its importance in the overall linguistic structure of the literary text.

1.4 Limits of the study

This study is limited to some selected James Joyce's Dubliners that is a collection of fifteen short stories. It is also restricted to the semantic and pragmatic analysis of connotation of words.

1.5 The Procedures

To carry out the study, the following steps are followed:

1. Explaining the concepts of denotation and connotation and showing the differences between them.
2. Going through the short stories to collect data by pinpointing the words used connotatively.
3. Analyzing the words connotatively.
4. Proving that connotation has important and effective role in the use of language, especially in the language of literature.
5. Drawing conclusions and giving recommendations which need to be taken into consideration.

1.6 Value of the study

This study is hoped to be valuable for those interested in the semantic studies of words, as it surveys in detail the use of connotation in language, especially the language of literature. It is also hoped to provide the critics with some insight to enrich their contribution as far as James Joyce is concerned. The study also helps teachers of language and literature, and the EFL students, as well, in various pedagogical implications.

CHAPTER TWO

Semantic Representation of Connotation

2.0 Introductory Remarks

Language is a tool of communication whether in speech or writing. Its linguistic levels are; phonology, syntax, semantics, and morphology. The semantic level is considered as a basic means to convey meaning. The scope of meaning is a common area shared by the users of language. It bridges competence (i.e. the speaker's whole knowledge of language) with performance in a process of structuring on the part of the speaker, and re-structuring on the part of the hearer. From another point of view, meaning may be seen as the output of a thought-language interaction since language and thought are apparently interrelated (Lyons, 1968:37)

Accordingly, meaning can be classified into two overlapping aspects: denotation and connotation. And, any word must have something to describe whether concrete or abstract. The study of the relations among words, their meanings can overlap with connotative meaning. To know and investigate the historical changes in meaning, it is interesting to shed light on the connotation as one reason of that change (Parker & Riley, 2005:61). Like words, sentences have meaning too. Their meanings may be found in thoughts and feelings of people under different circumstances and at different times. Finally, many components, which are considered as a source in changing and building up connotative meaning, give a clear and complete picture of what the real meanings a word or a sentence may have.

2.1 Semantics

Semantics is one of linguistic level which includes the study of linguistic meaning: that is the meaning of words, phrases, sentences (Parker& Riley, 2005:31). It is a wide subject within the general study of language and is unlike pragmatics. One of the concerns of semantics is the conceptual aspect (i.e. referential meaning) of word. Therefore, the conceptual meaning of word is conceived as linguistic meaning and taken to be part of semantics. The outcome of the meanings of the words will figure out the sentence meaning.

In this sense, Bates (1996:10) defines the term of meaning as a set of mental acts or operations that a speaker intends to create in his listener by using a sentence. Meaning, as a linguistic phenomenon, cannot be studied outside language. What is even more important is that the understanding of semantics is really essential in the manner language users acquire the sense of meaning intended. As far as meaning is concerned, two basic types of meaning are often recognized within the study of meaning: denotation and connotation (Leech, 1974:9).

Denotation is a dictionary, primary meaning of the word or sentence, whereas connotation is not always clear because it depends on ideas; feelings that exist in the speakers mind. Therefore, it is considered as a secondary meaning related to denotation. In this respect, Leech (1974:10) suggests many types of meaning: denotative and connotative meaning in addition to other types like stylistic, affective, reflected, collocative, and thematic meaning. The ability to choose the right connotation is a necessity in order to have mastery over language (Wallwork, 1976:90).Semantics is essential to the study of language change (how meaning alters over time), how meaning is constructed, interpreted, and paraphrased. So, it is one of the most fundamental concepts in linguistics.

2.2 Primary Conceptions of Meaning

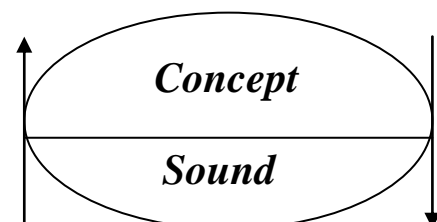
Crystal (1987:100) indicates many basic conceptions of meaning:

Words \longrightarrow **Things**

One of the oldest views of meaning is that of Plato's signification. It implies a distinction between the 'signifier' which is a word in the language and the 'signified' which is the object (thing) in the world that denotes or refers to. Words are "names" or "labels" for things specifically proper names like "London", "Bill", "Brown", etc. In fact, words-in the Saussurean view- are signs that are related to objects in the world through conventions.

Crystal (1987:101) maintains that there are large numbers of words which do not have things to refer to. These are: nouns such as "tradition"; Verbs like "ask"; adjectives like "difficult"; in addition to prepositions and conjunctions. In order to get around this problem, De Saussure expounds that the linguistic sign does not unite a thing and a name. The linguistic sign consists of a signifier and signified. These are a sound image and a concept linked by associative bond as in figure (1).

Figure (1)
Sound & Concept



But this division of the sign is a bit ambiguous, so he refines the idea by referring to the signifier and the signified through the following figure (2).

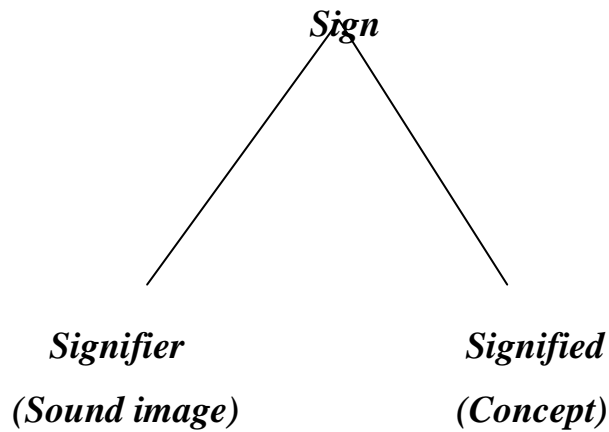
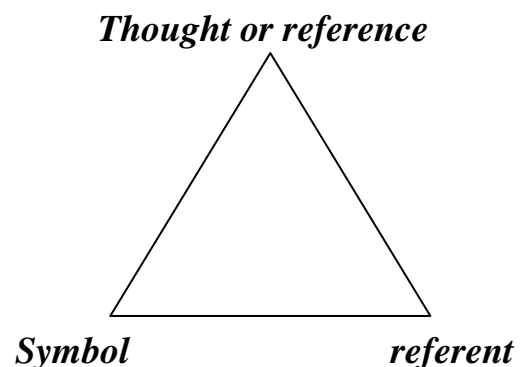


Figure (2)
Sign (signifier & signified)

Words → **Concepts** → **Things**

This relationship is illustrated as a semiotic triangle by Ogden & Richards (1923:17) which consists of the symbol that is the linguistic element, the word, the sentence, etc.; referent is the object in the world of experience. Finally, thought or reference is the concept. In this view, the direct link is via thought or reference (the concepts of our minds) not between symbol and referent.

Figure (3)
Ogden & Richards triangle



The difficulty of identifying concepts is the reason of the main criticism of this approach. For example, the word "Tradition" is not easier to define than the thing referred to. Crystal (ibid) adds that some meanings of words are easy to conceptualize, but in fact, there are no neat visual images corresponding to every word. In other words, there are words like *if, on, in*, etc. which are impossible to relate with image. At the same time, the images differ from one individual to another.

Stimuli → **words** → **responses**

Bloomfield (1933:22-7) expands a behaviourist view of meaning: meaning is something that can be deduced solely from a study of the situation in which speech is used—a stimulus(S) leads someone to a response(r), which is a speech act. To the hearer, the speech act is also a stimulus(s), which leads to a response(R), which may be an action or understanding.

S.....r.....s.....R

Bloomfield (ibid) reflects this view, that defines meaning as a situation, through his common example;

Jill is hungry, sees an apple(S) and asks Jack to bring it her(r). This new language stimulus, Jack's hearing her(s) leads to his action (R) of bringing her the apple (ibid). Bloomfield's behaviorist model may lead to obvious problems -there is no response or exaggeration in performance of the action.

2.3 Theories of Meaning

There are several theories of meaning which seek to provide answers to questions like: What is meaning? Or what sort of entity or thing is meaning? Different answers to such questions give a selection of different conception of meaning and a selection of different types of semantic theory. It is worth mentioning that these theories are arranged according to their importance and relevance to this study.

1. Denotation or (Referential) Theory of Meaning

This theory of meaning, that words mean what they refer to, is one of the oldest theories. Lyons (1995:40) states that the meaning of an expression is what it refers to (denotes or stands for) e.g., proper names such as "de Gualle", "Italy" having their meaning from what they refer to. Likewise, Akmajian et. al., (2001: 232) hold that the relation between a linguistic expression and what it refers to is called denotation or linguistic reference. But, there are many problems related to denotation that make linguists move for another theory of meaning. These are:

1. Some expressions do not have denotation as in abstract concept like "justice" or "truth".
2. Some expressions have the same denotation but the sense (meaning) is different like "politician" and "statesman".

2. Mentalist or (Ideational) Theory of Meaning

The meaning of an expression is the idea, or concept, associated with it in the mind of anyone who knows and understands the expression (Lyons, 1995:40). The meanings are mental objects if they are not actual objects; even if there is no expression to denote, there is surely such an idea, and this idea may convey the meaning of expression on this occasion (Akmajian et. al., 2001:233).

It is worth mentioning that the set of meanings of any given word is the set of possible feelings, images, ideas, concepts, thoughts, and inferences. This sort of theory has a number of problems, but the most serious one can be put in the form of a dilemma: either the notion of an idea is too vague to allow the theory to predict or explain anything specific, and thus, the theory is not testable; or if the notion of an idea is made precise enough to test, the theory turns out to make false predictions. In addition, there are meanings of words such as "only" , "hello",etc. that do not have images.

3. Meaning-is-Use Theory

This theory of meaning includes an idea that the meaning of an expression is determined by, if not identical with, its use in the language (Lyons, 1995:40). It is easy, through this theory, to speak about the use of a word like "Hello" and of sentences as about the use of table. So, Allan (1986:78-9) claims, there is no (or little) doubt that the meaning of word is governed by its use. He indicates that a child acquires the meaning of expressions through the way in which they are used by the other people and at the same time, from their responses to his own use.i.e, the use directly determines word meanings, but not the meaning of all sentences, because there are an infinite number of sentences.

In addition, there is an ability to produce and understand meaningful sentences that have never been used before. As a result, it is impossible to directly determine the use of the meanings of whole sentences (ibid). The main problem with this theory, as Akmajian et. al., (2001:236) indicate, is that the relevant conception of 'use' must be made precise, and the theory must state how meaning is connected to use. Briefly, language must be studied as it is actually used.

4. Truth -Conditional Theory

Meaning can be defined in terms of the conditions in the real world under which a sentence may be used to make a true statement. e.g.; Snow is white, is true if and only if snow is white (Crystal, 2003:477). Parker& Riley (2005:43-4) claim that the study of truth conditions depends on the notions of analytic, contradictory, and synthetic sentences. These are as follows:

A. Analytic Sentences

The analytic sentence is the first notion of Truth-conditional theory that is necessarily true simply by virtue of the words in it (Parker&Riley, 2005:43). for instance, A bachelor is an unmarried man. This sentence is true as it exists in language as it is. i.e., part of the linguistic knowledge that the definition of 'bachelor' means 'an unmarried man'. It is usually said that this type of sentences (analytic) are true by definition. They are also referred to as linguistic truths. The reason of being true belongs to the language itself, not to the outside world.

B. Contradictory Sentences

These sentences are the opposite of analytic. A Contradictory sentence is false as a result of words in them. In this case, it shares with analytic sentence for the same reason (ibid) e.g.:

1. A bachelor is a married man.
2. A square has five equal sides.

These sentences are false by definition. Contradictory sentences are usually called linguistic falsities. i.e., they are false by virtue of the language itself, and the outside world is not necessary to judge these sentences.

C. Synthetic Sentences

In contrast with the first and second type of sentences, synthetic sentences will depend upon how the world is. i.e.; the judgment that these sentences are being true or false, is not by virtue of the words. Moreover, testing these sentences will be empirical (Parker&Riley, 2005:44) for instance:

3. Nitrous oxide is blue.
4. Mary's house has five sides.
5. John is married.

All of these are considered synthetic sentences by checking the information or facts available in the extra-linguistic world. Therefore, synthetic sentences are referred to as empirical truths or falsities.

5. Behaviourist Theory

According to this theory, the meaning of an expression considers either the stimulus that evokes it or the response that it evokes, or a combination of both, on particular occasions or utterances. (Lyons, 1995:40). At an account of meaning in terms of the behavioural responses, Cooper (1973:29) remarks that there are some words like "dog" can produce very different responses on different occasions of its utterance. On the other hand, the utterance of 'dog' might produce no responses on some occasions.

On account of behavioural stimulus, he (ibid) refers to what is called a preparatory stimulus; it is a stimulus which does not itself elicit any responses, but which sets up the disposition in somebody to respond to future stimuli. Thus, all the meaningful symbols or signs, including words, are preparatory stimuli. For instance, the "buzzer" is a sign of food for the "rat". Besides, the words and sentences are signs used as a

preparatory stimulus. On the basis of this view, there are many components for the same sign. Thus, food or (the eating of it) is denotatum for both buzzer and word of food. In this case, they are synonyms for a single sign.

6. Verificationist Theory

This theory states that the meaning of an expression can be determined by the verifiability of the sentences, or propositions, containing it (Lyons, 1995:40). The basic idea is that the meaning is a result of links between language and experience, and the linguistic expressions can be explained in terms of other linguistic expressions (for example by giving definitions). In conclusion, it is fair to say that researchers do not have a very clear idea what meaning is. Therefore; meaning cannot be based on one theory of meaning. A combination of these theories may define what meaning is.

2.4 Types of Meaning

According to Leech (1974:10-23), seven types of meaning can be distinguished. These types are as follows:

1. Conceptual Meaning

Conceptual meaning or what is called denotative, cognitive meaning is widely assumed to be the central factor in linguistic communication (ibid, 10). Denotative meaning, as Crystal (2003:129) indicates, includes the relationship between a linguistic unit and the non-linguistic entities to which it refers-it is thus equivalent to referential meaning. This type of meaning seems to be organized largely in terms of contrastive features by using the componential analysis.

2. Connotative Meaning

First of all, connotation, in addition to collocation, stylistic meaning, and reflected meaning are the principal types of associative meaning which becomes attached to a word because of its use but which is not part of its core sense. Connotative meaning in comparison with conceptual meaning, is the communicative value an expression has by virtue of what it refers to, over and above its purely conceptual content (Leech,1974:14). This type of meaning includes no criteria properties of the referent (that which the word refers to) e.g., the referent of "woman" includes psychological and social properties (subject to maternal instinct), not only physical characteristics (biped, having a womb).Clearly , connotations vary from age to age, from society to society , and from individual to individual within the same speech community. As a result, connotation will reflect “real world” experience one associates with an expression.

3. Stylistic Meaning

Stylistic meaning can be defined as that meaning which a piece of language can convey about the social circumstances of its use (Leech, 1974:16).He also indicates that one can decode the stylistic meaning through different dimensions and levels of usage within the same language. Some words or pronunciations are recognized as dialectal (any geographical or social origin of the speaker).Besides, there is a scale of status usage which states the relationship between the speaker and hearer for example; Formal, Colloquial, or Slang. Finch (2000:152) adds that this meaning is linked to the concept of register. Words have different degrees of status and formality within the language.

4. Affective Meaning

Leech(1974:18) declares that the personal feelings of the speaker can be reflected by language , including his attitude to the listener, or his attitude to something he is talking about. In fact, the conceptual (denotative) or connotative content of the words used can convey this sort of meaning. In addition, Leech (ibid) adds that emotional expression through style may come about through adopting an impolite tone to express displeasure as in:

6. Will you belt up?

Or to express friendliness through adopting a casual tone as in:

7. Would you, please, stop talking and listen ?

5. Reflected Meaning

Reflected meaning is a part of a classification of meaning types which arises in case of multiple conceptual meaning , when one sense of a word forms part of our response to another sense (Leech, 1974:19) or is a consequence of the polysemic nature of many words, that is, their capacity to bear more than one sense. Therefore, a word with a particular sense will reflect in it one or more of its other senses (Finch, 2000:153). For example, the word “Partner” refers to different meanings, as in:

8. I live with my partner.

It either means husband and wife or partner with me at work. It could also mean that certain person is having an intimate relationship with the same sex.

6. Collocative Meaning

Collocative meaning consists of the associations a word acquires on account of the meanings of words which tend to occur in its environment (Leech, 1974:20). Collocation refers to the tendency for certain words to occur together. For example; a word like "clear", can be found with a number of nouns, 'clear sky', 'clear idea', 'clear road', etc. (Finch, 2000:152).

7. Thematic Meaning

Thematic meaning can be defined as that type of meaning which is communicated by the way in which a speaker or writer organizes the message, in terms of ordering, focus, and emphasis (Leech, 1974:22). For example, the active sentence in (9-a) has a different meaning from its passive equivalent in (9-b), Although the content is the same.

9- a John opened the window.

- b The window was opened by John.

The speaker's emphasis will be reflected through these different grammatical structures.

Viewed differently, meaning practically can be classified into other categories: **Descriptive** meaning, and **Expressive** meaning. Descriptive meaning confirms the idea that words and sentences are generally used to describe things while expressive is used to express things (Lobner, 2002:22).

1. Descriptive Meaning

This type of meaning has many characteristics:

A. Referential

Lobner(2002:22-3)observes that descriptive meaning or propositional meaning is a part of meaning which can be explicated in terms of reference and truth, for instance, The dog has ruined my blue skirt. This sentence includes reference to many things such as the "dog", "the speaker", "blue skirt", etc. This will make sense to potential referents of content words. As a result, the relationship between descriptive meaning and reference is direct. Therefore; the “descriptive meaning of a content word is a concept for its potential referents”. In this case, the sentence is true.

He (ibid) adds that there are situations potentially referred to too. A certain kind of situation is what is called “descriptive meaning of sentence”. Like potential referents, the sentence will be true in case of being a situation which actually exists and can be the referent of the sentence.

B. Propositional

The descriptive meaning of a sentence is referred to as its proposition, and the proposition of a sentence is considered as the situation expressed or the situation described. Lobner (2002:24) claims that the “descriptive meaning of a sentence, its proposition, is a concept that provides a mental description of the kind of situation it potentially refers to". Lyons (1981:141) refers to the proposition either as statements or may be presented as questions. For instance:

10. Mary arrived late.

11. Did Mary arrive late?

It is clear that some propositions can be expressed by different sentences. Lyons (1981:142) adds that the proposition could be evaluated in terms of truth – value. i.e., true or false. Therefore, there is an actual connection between descriptive meaning and truth.

C. Denotative

Denotation is one of components of descriptive meaning. Hence, Lobner (2002:23) classifies it into two types: the denotation of a content word and the denotation of a sentence. The denotation of a content word is the category, or set, of all its potential referents. This denotation does not include the set of all existing entities of that kind only. It involves real referents in addition to fictitious ones too. Similarly, the denotation of a sentence is a category of all situations in which the sentence is true (ibid). In this respect, it is interesting to mention that denotation of a sentence is so-called truth-conditions.

Finally, sentence descriptive meaning is the outcome of the descriptive meanings of the words (composing a sentence) that are linked by means of syntactic linking rules (Aitchison, 1987:93). This kind of meaning can be defined as the meaning contained in the linguistic elements of an expression produced as a result of an interaction of lexical items with the syntactic combinational rules that govern construction (Lobner, 2002:15). It could also be termed as expression meaning.

2. Expressive Meaning

The expressive meaning is usually contrasted with descriptive meaning, which has these characteristics:

A. Non-Propositional

This type of meaning cannot be explicated in terms of truth. Lobner (2002:32) and Lyons (1981:142) believe that the rules of expressive are not complex. Since the task of all expressives is to express personal feelings, sensations or attitudes. i.e. they express the speaker's emotional state at the moment of utterance. For instance, the following words and phrases are used to express an emotion, feeling directly: Ouch, Wow, Oh. Other examples of expressives include exclamations such as: Oh! My goodness, Jesus! These exclamations are considered as a class of utterances which differs from statements, questions and commands.

In this sense, there are differences between "Ouch" and "That hurts". The latter is a sentence with a descriptive meaning which contains the proposition "That hurts" whereas "Ouch" expresses sudden pain (ibid). In this case, Ouch is an utterance with expressive meaning, therefore; it does not contain a proposition. Yet there are some other examples like "Good heaven" and "John is surprised" which may be interpreted as non-propositional for the former and as a true/false statement for the latter.

B. Connotative

It was mentioned that descriptive meaning of an expression activates the concept of potential referents. But together with it, there are associations which are called connotations and often considered as a secondary meaning besides the primary meaning. Therefore, there is a

clear difference between a word meaning and the connotations associated with its denotation (Lobner, 2002:35).

The expressive meaning is called connotation by other authors. Crystal (2003:172) confirms this fact, by stating that one term which overlaps with expressive meaning is “connotative” in addition to “emotive” and “affective”.

2.5. Concept of Connotation

Leech (1974:14) points out to the connotative meaning as the communicative value that an expression has by virtue of what it refers to, over and above its purely conceptual content. In order to highlight connotative meaning, the meaning of connotation needs to be understood in relation to the simple dictionary meaning of word (denotative meaning).i.e., connotation needs to be attached to the word in an indirect way.

Crystal (2003:97) states that the main application of the connotative meaning is with reference to the emotional associations (personal or communal) which are suggested by, or are part of the meaning of a linguistic unit, especially "December" which might have the following connotations:

1. Bad weather and dark evenings (for north Europeans, at least).
2. Christmas and parties for the others.

Connotation can be interpreted according to the viewpoint adopted by an individual, a group of people or a whole society. It may vary from age to age, from society to society and even from one individual to another within the same speech community.

Some connotations are quite personal gained from personal experiences, For example; the word “dog” may have many connotations. i.e, it may connote fierce and frightening animal to someone who had a bad experience of dogs in childhood, whereas the same word may connote friendship and loyalty to another person (McCarthy&Odell, 2003:18).

For this reason, it must be noting that there are three divisions of connotation that make the hearer/reader reacts to a certain word rather than another.i.e some words may express favourable connotation, some express unfavourable, and some express neutral connotation; for instance, "slender" (favourable), "weak" (unfavourable), "mild" (neutral).Words may have different emotive meanings in different societies.e.g, the word "liberal" has a good impression in Britain, while in South Africa and in some political circles in the United States it has a bad impression and is considered to be a bad word (Palmer, 1981:90).

The connotation of a word changes with the passage of time, for instance, the connotations of the word "Computer" in the 1960s had the meaning of dangerous super-intelligent machine threatening to escape human control and take over, while in the recent years its connotations have been changed positively but its denotation is still the same (Lobner, 2002:35). In many cases, it changes from one culture to another. Thus, the connotation of a word is unstable and, compared to its denotation, it is peripheral to its meaning.

Thakur (1999:25) observes that when two words have exactly the same referential meaning, they may differ from the point of view of their emotional meaning. This means that one member of a pair of synonyms could have connotative meaning not shared by the other member. In this respect, Palmer (1981:90) indicates that some words differ only in the emotive meanings while their cognitive meanings remain the same; as in,

"Politician" and "statesman". The function of such words in language is to influence attitude. It is worth mentioning that connotative meaning is also called "implication". Connotation and implication refer to indirect and secondary meanings that words have, e.g.

12. A lion was hunting him.

Here, "hunting" has the implication/connotation of chasing to kill him. The implication may also be: the lion is hungry. In turn, connotative meaning is not specific to language but is shared by other communicative systems, such as visual art and music, etc (Leech, 1974:14-5). Words, in addition to denotation, express meanings that exist in thoughts, feelings, cultures, and associations of individuals and groups. Such an additional layer of meaning surrounds a word and expands its impact beyond the dictionary meaning (denotative meaning). These various feelings, images, and memories which surround a word make up its connotation. Accordingly, Kreidler (1998:45) shows basic features which characterize connotative meaning:

1. Connotation is related to the **secondary aspect** of meaning because connotations are added to the primary meaning (denotation) that is regarded rational not emotional.

2. The connotative meaning of a word is changed, "**unstable**" while its meaning remains the same.i.e, connotations vary according to culture, historical period, and the experience of the individual,etc.

3. Connotative meaning refers to the personal aspect of meaning, since it is influenced by personal feelings, ideas, attitudes, experiences and different opinions of language-users. This means that it exists in peoples minds; therefore, it is considered a **subjective meaning**. This is not the

same for all people who use and know the word. It is worth mentioning, that these emotions and ideas may also change over time.

2.6 Connotation and Denotation

Every word or phrase has two kinds of meaning: a dictionary, primary, literal meaning (known as denotation) and, beyond this meaning, there is a secondary meaning (known as connotation).

The distinction between connotation and denotation is commonly associated with the British philosopher 'John Stuart Mill'. This distinction is intended to reflect the different ways in which a common name may signify. By connotation, Mill points out to the attribute a name has, while denotation refers to all individuals which have that attribute. Thus, he shows that the word "white" denotes all white things, as "snow", "paper", the "foam" of the sea, and so forth. Besides, this implies, or as it was termed by the schoolmen, connotes, the attribute "whiteness" (Lyons, 1977:175).

Although it is analytically useful to distinguish denotation from connotation, such meanings cannot be neatly separated in practice. This is because these two meanings are interconnected and also shade into one another in various ways.

The denotation of a word is the relation between a lexical unit and the non-linguistic entities (the objects or action) to which it refers in the world outside language. Therefore, it is sometimes called referential or conceptual meaning, while connotative meaning is applied to emotional associations which are part of the meaning of a linguistic unit, especially a lexical item (Crystal, 2003:97).

For example; the denotation of the lexical item (word) "rose" or "rosemary" point to objects that grow in the real gardens of the world, and their meanings can be looked up in the dictionary. The denotation of a word is the same thing as the referent of that word, but these meanings are more than just the plants they refer to; they are linked to many associations in the mind. A rose may be associated with love, passion, and beauty; while rosemary might be related with the fragrance of summer, etc. (Kramsch, 1998:16).

Words are associated with certain characteristics of items. i.e; There are psychological and social properties in addition to the physical characteristics. It is important to note that denotation and connotation are involved with all fields of knowledge i.e., semantics, logic, phonology, semiotics, pragmatics, etc.

According to the field of semiotics, Chandler (2002:5) refers to the level of denotation as a signifier and signified which constitute together a denotative sign, while connotation that is a second order of signification, uses the denotative sign as its signifier and attaches to it an additional signified. This means that connotation is a sign derived from the signifier of a denotative sign. Together, the signifier and signified make up the sign (ibid).

Hence, denotation is defined as the most basic or literal meaning of a sign. e.g., the word "Dove" signifies a particular kind of birds; whereas connotation is the secondary, cultural meaning of the sign. In this case, the word "Dove" signifies "peace".

<i>Signifier</i>	<i>Signified</i>
<i>Sign</i>	
<i>Signifier</i>	<i>Signified</i>
<i>Sign</i>	

Table (1) order of signification (reproduced from Chandler, 2002)

In logic, philosophy and some branches of semantics, denotation and connotation are in some respect similar to “extension” and “intention”. The extension of a term is the class of entities to which the term is applicable (Lyons, 1968: 454). For instance, the extension of the term “cat” would be the set of all cats. Extension is the referent or denotation of a word, while the intention is the set of attributes which characterize any entity to which the term is correctly applied. For instance, the intention of the term “tulip” would include only the defining properties of the term. Intention is to some extent similar to connotation (ibid).

2.7 Connotation and Denotation in Relation to Sense and Reference

The distinction between sense and reference was an innovation of the German philosopher and mathematician Gottlob Frege in 1892. This distinction rejects a view put by John Stuart Mill that a proper name such as "Aristotle" has no meaning above and beyond the object to which it refers. It indicates that a proper name can have different senses but the referent is the same. e.g., the word "Aristotle" may mean the "writer of De Anima". So, the meaning of an expression can be termed as sense and if the expression refers to something, then it has reference (Fromkin and Rodman, 1988:219). The best way to reflect the idea of sense and reference is through the following example:

13. The evening star is the morning star.

In this classic example, both the 'evening star' and 'morning star' refer to the same thing but the sense is different. i.e., both of them refer to a particular star (planet Venus) but the sense in the former is a star which can be seen shortly before the rising; while the latter is a star which can be seen shortly before the setting of the sun (Harley, 2008:324-25). Hence, the notion of reference is synonymy of denotation; the notion of sense is synonymy of connotation. Harley (2008:188) agrees with Hurford and Heasley (1983:25) that sense deals with relationships inside the language, while reference is relationship between language and the world.

Rajimwale (2007:141) also indicates that there are two aspects of semantics, the first one is called sense which refers to the relationships that hold between the linguistic elements themselves mostly the words: with the intra-linguistic relations, while reference deals with linguistic elements, words, sentences, etc. and non-linguistic world of experience. In general, the difference between sense of a word and its reference corresponds to the distinction between connotation and denotation.

Yule (2006:115) remarks that many referents are used to perform an act of reference. But the words themselves do not refer to anything in the world but people refer to them. Referring expressions may be proper nouns (e.g. Chomsky), pronouns (he, she), etc. the referent of an expression is often a person or thing in the world.

Reference is linked to the speaker's goals (for example to identify something) and his beliefs (i.e., can the listener be expected to know that particular thing?) in the use of language. It must be conceived that reference is not simply a relationship between the meaning of a word or phrase and an object or person in the world. It is a social act in which the speaker assumes that the word or phrase chosen to identify an object or person will be interpreted as the speaker intended (Yule, 2000:17, 22).

In this case, it is necessary to shed light on the relation between connotation and reference. In this respect, Leech (1974:12) affirms that connotative meaning can embrace the putative properties of referents, due to the viewpoint adopted by an individual, a group of people or whole society. For instance, the word "woman" in the past had the qualities irrational, cowardly, frail and compassionate. But nowadays this view about woman has been changed with all changes that have happened in the society. Thus, it is clear that reference and connotation are clearly interrelated.

On the other hand, Kearns (2002:3) states that the relationship between sense and denotation generating a new sense (like connotation) depends on essential features available in the denotation. The sense of an expression is not a thing at all; it is an abstraction in the mind of a language user that determines how it is related in meaning to other words. i.e, the sense of a word is its place in a system of relationships, which contrasts with other words in the vocabulary.

2.8 Paradigmatic and Syntagmatic Relations

The sense of a lexeme is a set or a network of the relations between that lexeme and other lexemes or expressions of the same language: sense holds a relation between the words and expressions of the language .The relations are wholly internal to the language system (Lyons, 1977:207). As a result, connotation figures out in several linguistic relations such as paradigmatic and syntagmatic relations i.e., connotation involves the semantic structure of both individual words and texts. It, therefore, deals with complex semantic relations characterized by contractiveness and constituency (Leech, 1974:11).

The two principles represent the way language is organized, i.e. in terms of paradigmatic relations of synonymy, and syntagmatic relations of collocation, idioms (Crystal, 2003:82), For example, in "attractive woman" and "ugly woman", attractive and ugly are engaged in a paradigmatic relation to each other, but each is in a syntagmatic relation with woman. These two kinds of relations should be considered in characterizing the meaning of word, for words are not taken in isolation from the sentences in which they appear. i.e., they enter into all kinds of groupings held together by a complex, unstable, and highly subjective network of associations.

In order to infer and interpret correctly the meaning of words in context, it is necessary to be aware that the relationship of a certain word with others is varied and complex. Therefore, word meaning should be viewed in terms of the interrelationships holding between words of the same clause or sentence. This type of procedure is known also as the analysis of lexical relations. i.e, analysis by substituting words of the same type or class to capture shifts in connotation (Yule, 2006; 104).At this point, paradigmatic relationships refer to those words which could be substituted by other words in the same context. Most of people become aware of paradigmatic relations when they are searching for the suitable word to use in a certain context.

Paradigmatic relations are best considered as the vertical dimension of language, but there is also the linear dimension .i.e., the arrangement of words sequentially. These relations are termed syntagmatic. Linguistic units (e.g. words, clauses) have this kind of relations with other units because they may occur in a sequence. For example, a word may be said to have syntagmatic relations with other words which occur in the sentence in which it appears. Syntagmatic relations are best visualized as horizontal, or linear, as opposed to the vertical kind of paradigmatic relations (Finch, 2005:29).Finally, syntagmatic together with paradigmatic relations will constitute the identity of an item within the linguistic system as a whole.

2.8.1 Paradigmatic Relations:

One of the paradigmatic relations which overlap with connotative meaning is:

2.8.1.1. Synonymy

According to Saeed (1997:65), Synonyms are different phonological words which have the same or very similar meanings. Synonyms include different parts of speech; they can be nouns, verbs, adjectives, adverbs. The replaceability is considered as the tool of measuring synonyms if they are interchangeable (Palmer, 1981:91). For instance, in the appropriate circumstances, one can say: what was his answer? Or what was his reply? Whenever two words have same sense; they would be considered as synonyms.i.e, they have the same values for all of their semantic features (Parker & Riley, 2005:35).

For instance, conceal/hide, stubborn/obstinate, kill/slaughter, big/large seem to be synonymous in English. But the problem can arise if a word has more than one synonym. "Hide" is synonymous with (1) conceal, (2) skin, (3) place for watching wildlife. If these synonyms are not closely related in meaning, then they may result in ambiguity (Carter et. al., 1997:78).

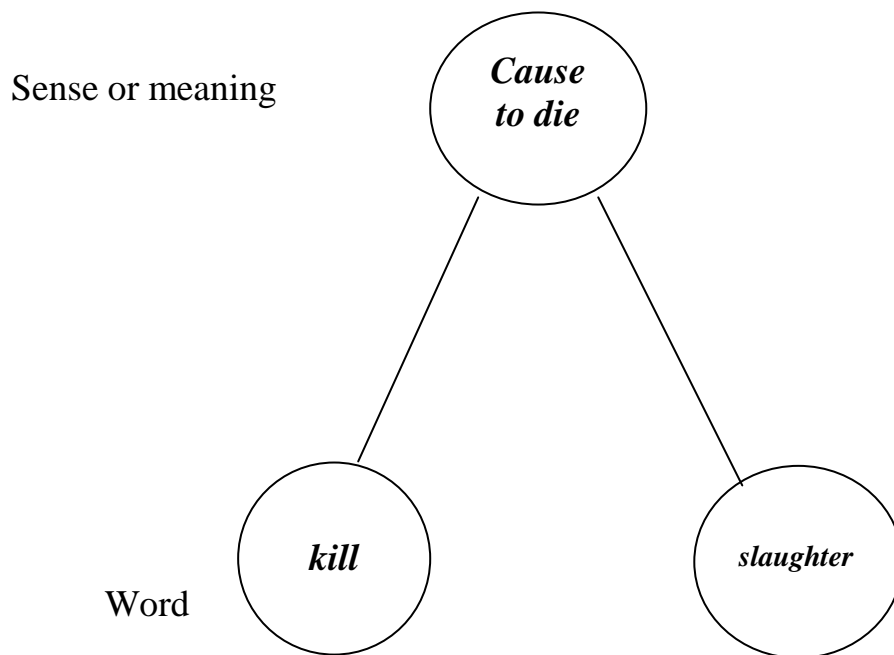


Figure (4) synonymy

Synonyms can cause problems if the speaker particularly (the learner) lacks the ability to perceive the connotative differences between synonymous pairs. Palmer (1981:89) remarks that there are no two words which may have the same meaning; therefore, there are no real synonyms. As a result, there are synonyms like "plump", "fat", "overweight" which have the same referential meaning but their connotation is different. i.e., "fat" is the most common and direct word but it is not polite to say to someone that he is fat. But "overweight" is a more neutral word and "plump" means slightly fat in an attractive way.

Synonymy is considered as one of the best domains in which connotation is divided into: positive, neutral, and negative values. Finch (2005:33) supports Palmers (ibid) view that there are many ways in which synonyms differ. In this aspect, Crystal (1987:105) suggests that there are stylistic, regional, emotional, or other differences to consider:

A. Regional Differences (Dialect)

There are several distinct speech levels or varieties which are used in different situations. These levels, whether (formal or informal), all occur in form of dialects (Trudgill, 1974:109). Accordingly, dialect is considered as a way by which synonyms may be differentiated. Palmer (1981:89) asserts that there are some sets of synonyms belonging to different dialects of the language; for instance, words such as "cowshed", "cowhouse" are used depending where one lives. Hudson (1980:39), in his discussion of regional dialects, indicates that studying the geographical distribution of linguistic items includes studying pairs of synonymous words (e.g., pail versus bucket).

This means that difference of connotative meaning between synonyms may belong to different dialects. Many aspects of the social situation, can contribute to decide which linguistic variety is to be employed on a particular occasion. e.g., home dialect is considered as informal language, while ordinary English for strangers becomes polite and formal language. In comparing dialects, different linguistic situations will be compared entirely; speaker, hearer and circumstances; all of them differ from one dialect to another (Turner, 1973:164).

Linguistic varieties of this type can be referred to as different styles. The styles which make up the verbal repertoire of a particular speaker, therefore, are the particular versions of this dialect which he uses in particular contexts (Trudgill, 1974:109).

B. Stylistic Differences

Style is a set of conscious or unconscious choices of expression, inspired or induced by a particular context (Verdonk, 2002:321). It is necessary to refer to a fact that the analysis of meaning into its denotative and connotative elements is one important approach to the study of style (Turner, 1973:27), for instance; "obstinate" and "resolute" might denote the same situation while the connotation is different. The problematic situation is that there are some synonyms which can be used in different stylistic characteristics.

In this respect, Finch(2005:230)explains that the ability to alter the style, or "register" means altering the level of formality or informality; therefore, it is worth mentioning that the words people use are differentiated by the degree of formality they connote. People speech could be either purely formal (as in Churches) or semi-formal (as in the university lecture) or wholly informal (as in familiar conversation).

Trudgill (1974:110) refers to the difficulty in defining the formality; the reason belongs to exist very many factors including familiarity, politeness, seriousness, and so on, but at the same time, most people have a clear idea of the relative formality and informality of particular linguistic variants in their own language. For example,

14. Father was somewhat fatigued after his lengthy journey.

15. Dad was pretty tired after his long trip.

The first sentence, "fatigued" connotes a great tiredness, whereas "tired" connotes feeling that one need to rest or sleep. Styles of this kind are characterized by vocabulary or synonyms differences.

C. Emotive Differences

Connotation depends largely on feelings and emotions as well as partly on the association with other facts. Wallwork (1969:93) indicates that the use of a word, not only to indicate a physical or mental fact, but also to suggest the feelings which accompany the fact. Emotive or affective is used as a term that refers to a number of distinct factors which may influence the selection of synonyms on specific occasions or in specific contexts (Lyons, 1968:449).

Many words have strong positive or negative connotations attached to the emotions and these words can make the reader or hearer react to. Connotations, in fact, have a great emotive power to influence the reader or hearer. Therefore, it is interesting to choose the suitable word among a set of synonyms. For instance, both of words "spinster" and "unmarried" have the same meaning, but the first one has a negative emotive meaning while the second has a positive emotive meaning.

Bright(1992:298) remarks that taboo words often reinforce the emotive connotations. e.g., the use of the term "die" has unfavourable meaning. It is interesting to note that English and other languages are full of pair synonyms, and the emotive differences play a role in dealing with the emotional responses through the linguistic expressions.

D. Differences related to synonymy

Many synonyms differ in their collocational range, for instance, "mighty", "powerful", "strong" look interchangeable but these words will not all occur with "ocean", "tea", "language". The meaning of "strong language", for instance, is different from "powerful language". At last, the role of the context (i.e., linguistic context) is important in specifying meaning and judging the synonymy of words and sentences. Words that are lexically synonymous might not be so in certain contexts, as in the

following examples where "bachelor" can be paraphrased as unmarried man in (16) but not in (17).

16. Tom is still bachelor though he is about forty of age.

17. John graduated in the college of arts recently; now, he is a Bachelor of arts.

A context as such works as a filter permitting certain interpretations and holding back others and this may cause ambiguity, likewise; collocative restriction plays the same role of specifying certain aspects of meaning within specific word combinations.

2.8.2 Syntagmatic Relations

2.8.2.1. Collocation

When lexical items are used in sentential or phrasal structures, they may undergo meaning restriction by virtue of their syntagmatic properties. In other words, the word usage and context contribute so much to understand the word meaning through constraining its range of interpretation.

Allan (1986:77) emphasizes the importance of the word use in context by stating that "...the meaning ascribed to a word by its use in particular context will take precedence over any formal definition of meaning which fails to be confirmed by usage". Word usage, in this sense, can appropriately be regarded in the light of collocation, connotation, and association.

Collocation is a type of syntagmatic lexical relation which refers to occurrence of two or more words within a short space of each other in a corpus. Therefore, the presence of one word in the text will affect the occurrence of other words (Fromkin et. al, 2003:413).

This principle is best expressed by the British linguist J.R.firth in 1957 “you shall know a word by the company it keeps” (Crystal, 1987:105). He states that the term comes from the verb collocate, meaning to work together. So, combinations of words produce new words and consequently produce new connotations. For instance, the word "clear", as it has been mentioned, is found with nouns like, clear sky, clear idea, and clear road. In each case, the word "clear" has a different meaning because the word it is qualifying. Collocation is very determined by meaning, it is sometimes idiosyncratic. For example, "blond" can be used with hair but not * a blond door or *a blond dress (Palmer, 1981:77).

The words may have more specific meanings in particular collocation. For instance, "an exceptional child" does not have the same meaning in the phrase "an abnormal child". Exceptional involves human ability, whereas abnormal refers to some kind of defect (ibid). In this sense, recognizing of which words go together is an important part to know the meaning as well as the connotation of a text.

Wallwork (1969:92) remarks that connotations have strengthened when two words, each with similar possible connotations, are in collocation with each other. In fact, the words which are collocated often have a different meaning from that which they have when not so collocated.

2.8.2.2 Idioms

A term refers to a sequence of words which is semantically and often syntactically restricted, so they function as a single unit. Semantically, the meanings of the individual words cannot be summed to produce the meaning of the idiomatic expression as a whole (Crystal, 2003:226).

In this respect, the notion of idiom is similar to connotation since both of them hold a different meaning from the central one. Therefore, "to spill the beans" is not at all connected with "beans". It means "to tell someone a secret". Bright (1992:298) observes that idiom is one example of expressive connotation which varies in the type of emotive involvement expressed. e.g., the meaning of idiom: "a face like fiddle" connotes jocularity.

Idiom is not simile in all languages or cultures. But a number of idioms which refer to actions that have a specific meaning in English culture may be misunderstanding in another culture. For instance, "it is like red rag to a bull". The meaning of sentence connotes "anger", but for other people or cultures like Spain, the relationship between something red and bulls is different. In other words, red clothes may connote outstanding and attraction. So some people will say that he /she would attract a bull as bulls feel attracted by red bright color.

Parker&Riley (2005:227) remark that there is a common problem in idiom, since the term word is useless for the study of idioms. For instance, kick the bucket (=die). It is a single unit of meaning which consists of three words. Clearly, this unit is considered as a word, if it is said that this word consists of three words.

2.9 Semantic Change: Connotation as a Source

Obviously, lexical change is inflicted upon lexical items which will affect the meaning of larger expressions. Allan (1986:203) states that meaning change is neither completely regular nor completely unsystematic and hence, he identifies four types of meaning change:

1. Change that comes as a consequence of change in the nature of the phenomenon denoted by lexicon item.

2. Meaning transfer where a label shifts from one phenomenon to another closely related phenomenon.

3. Change resulting from extension or restriction in the scope of the lexical item. The scope of word meaning is susceptible to extension and restriction so the elements of their contents are reduced or increased respectively, for example; the Latin word "virtue" was a male quality (vir is Latin for man); today, it applies to both sexes (Crystal, 2006:208). The opposite process of extension is restriction or narrowing, where a word is more specialized in meaning, for example; "meat" used to refer to food in general; today, it applies to only one kind of food "meat" (ibid).

4. Meaning change that results from a change in connotation. Over time lexemes may change their meaning, and this change is what called semantic change.

Crystal (2006:227) suggests that a word may be replaced by another word whenever it is more modern. In this aspect, a connotation may be replaced with denotation. i.e.; it will occupy the place of original denotation, or a second meaning can develop gradually with the original. As a result, it may become the primary reference meaning, for instance; "Gay" has the sense of happy. In spoken British English, Today the primary meaning will be the second meaning. Anyhow, the context of the lexeme may suggest the meaning.

On the other hand, many examples can be found in English and other languages for the fourth type of meaning change (the change resulting from connotation change). The word used for "wine" in Arabic had always been associated, before Islam, with luxury, enjoyment, and ecstasy. After the arrival of Islam, it has acquired a passive meaning when it is considered to be taboo. Sometimes; words which hold taboo connotations are usually replaced by words with milder effects on people and are called Euphemisms. For instance, it is rather to say, "If something should

happen to me" instead of saying, "If I should die". Furthermore, examples of meaning transfer are numerous in language. English example is the phrase, mail of letters, which was originally a bag of letters. Then, it has been transferred to mean the carriage of letters themselves (Allan, 1986:210).

In the language of literature; connotation is represented as a metaphorical use of lexeme (word), sentence, and text. In this sense, Lobner (2002:207) says, that "metaphor is a general cognitive mechanism that plays a central role in meaning variation and historical shifts". Finally, the study of connotation cannot be neglected in the study of semantic change. But at the same time, scientific research has shown that there is no single reason for this change.

2.10 Components of Connotation

The following are the main components of connotation based mainly on those mentioned by Bright (1992:297). Some of these are to do with the attitudes of the speaker, some to do with the nature of society, and others related to the cultural components.

2.10.1. Expressive Components

According to this kind of components, there are some terms carrying favourable or unfavourable connotations. Many lexical units express the attitudes or feelings of the speaker towards what they describe, as in: I am firm, you are obstinate, and he is pig-headed. These adjectives share the descriptive meaning but express different value-judgments. "Firm" is favourable, obstinate and pig-headed are unfavourable (Bright, 1992:297).

Expressive terms may be situationally restricted, therefore; pig-headed is more colloquial than obstinate. Expressive connotations vary in the type of emotive involvement expressed: e.g., diminutive and hypocoristic expressions (doggie, Katie, etc.) express affection (ibid, 298).

Lyons (1968:449) remarks that humans are designed to give meaning to their experiences, although a set of these experiences differ from one individual to another. Therefore, there is no same emotional meaning for words. The word "ship", for instance, may connote a feeling of excitement for someone who had spent a happy vacation on it, but it could arouse a feeling of sadness for another who may have experienced an almost fatal accident. In this case, emotions play a major role in human thinking beside linguistic expressions, and these emotions change very rapidly.

Leech(1974:13)also observes that people's attitudes and ideas change all the time because connotative meaning is open-ended like our knowledge and beliefs about the universe are open-ended. Literature, in particular, is full of expressive connotations, since literary work tells readers something about the writer's feelings, attitudes and beliefs. In addition, it enables the writer to transfer his/her expressive message to the reader.

2.10.2 Social Components

Connotations may also reflect social or situational circumstances of use. Bright (1992:298) argues that there are many particular speech varieties that can be marked by lexical units, they may be included in terms of the social affiliations of their typical users like: age, sex, class, etc. or may be included in terms of features of the situation in which they are used like: the social relationship of participants, Technical terminology, etc.

2.10.2.1 Age

Age is one of important components which helps understand the connotation. Hudson (1980:18) observes that children, from a very early age (in the first year) use different noises for different purposes such as asking for something ,Therefore; a person does not talk in the same way to a small child as he does to an educated audience at a university .Each age has its own vocabulary that has its own connotation. In fact, connotation changes as a result of experience in addition to other factors, For instance; the word "life" has views or meanings differ from age to age. i.e., it has more favour or active connotation to a young man than to an old man, surely, the meaning is different.

2.10.2.2 Sex

Most societies differentiate between men and women in various ways particularly, in language. Since both of them have some words which acquire special connotations. So, such social differences between male and female have great effects on the understanding of connotative meaning.

Spolsky (1998:37) reflects this fact through a note of “an Amazonian father laughed at his young daughter for using the male word for hunting”. Usually, women’s talk involves a special vocabulary associated with the home and domestic activities, while men use vocabulary associated with the outside world and economic activities (ibid).The words and phrases that are used more by women are such emotive adjectives as lovely, super, Goodness, oh dear (Crystal, 2006:285). Hence, there are certain words which have connotations of being associated with women and others which have connotations of being associated with men.

Among many differences between women's and men's language, Parker & Riley (2005:162) remark that: women use standard forms more often than men, more indirect speech acts, euphemism, in addition women use fewer taboo terms for sexual and bodily functions. Some societies that distinguish between the speech of men and women provide evidence that the major cause of differences is educational (Spolsky, 1998:38). In this respect, education can clearly reflect the kind of language people use. i.e., if a person has a high education, he will use the standard language; while if he has a lower or no education, he will use a non-standard language. Therefore, some words will be associated with the level of education a person has and thus, acquires special connotations.

2.10.2.3 Class

Usually people everywhere belong to different social classes, therefore; the words they use become associated with their social status and then, acquire special connotations. This differentiation between the social classes and their connotations was illustrated since the past times. For instance, at the nineteenth century, in the period of Victorian times, certain words were used frequently in some classes and rarely in others. Such as "sweetheart" that was almost completely confined to the working class (Gill, 2006:14).

It is clear that connotation is unstable and varies according to historical period. Besides, connotations used with a certain class in one country may actually be used with another class in another country. For instance, the word "gin" in the following lines from George Barker's *To My Mother* :

*... Sitting as huge as Asia, seismic with laughter,
Gin and chicken helpless in her Irish hand.*

The text shows that the British connotations of “gin” tend to be associated with the lower class. In America, on the other hand, “gin” tends to be associated with the upper classes (Wallwork, 1969:91-2). He (ibid) adds that "Irish" also associates or connotes lower class and poverty. In this case, when two words (i.e, Gin, Irish) each with similar possible connotations, these connotations will strengthen when they are in collocation with each other, See section (2.8.2.1).

In fact, the forms which are used with upper class connote beauty, formality, politeness while those used with low class connote ugliness, and rudeness.

2.10.2.4 Social Relationships

Social relationships of participants are one of speech varieties which include features of situation. Trudgill (1974:105) maintains that individuals of unequal rank will use certain forms of speech ,for instance, Sir, Mr. Smith,etc. The connotations of these forms will be less relaxed and more formal than between the equals. In this case, lower status speakers will tend to mark social distance between themselves and higher status speakers. In this relationship, degrees of politeness and deference may be required (Yule, 2000:60). For instance, when a student asks his teacher:

18. Excuse me, Mr. John, can I open the widow?

Indirectly, the use of request “Excuse me” implies the politeness and respect. On the other hand, degree of friendliness is more relevant to participants whose social relationships. So, other forms will be used, such as Smith, Frederick, Fred...and so on. The connotations of these forms are less formal than that between unequal, therefore there is no social distance between them (ibid). In any case, the connotations of address forms are all different. Each has different stylistic implications, and the rules for their usage, as well as the frequency of their usage, are quite complex. These rules often vary from class to class, from age to age, and from place to place.

2.10.2.5 Technical Terminology

Spolsky (1998:33) suggests that Technical terminology is a special set of vocabulary, marks a special variety (or register) of language, associated with a profession or occupation or other defined social group and forming part of its jargon or in-group variety. In this respect, Bright (1992:298) shows that technical terms not only serve to delineate a particular subject matter, but also connote the specialist roles of their users.

Many social professions convey social different connotations derived from technical usage. The language of medicine, for instance, is different from linguistics.i.e, expressions such as incision, lesion, tonsillectomy and optometrist, etc. are used by Doctors, whereas technical terms like “phonemes”, phones”, graphs, graphemes, etc. are used by a linguists. In turn, they are different from the technical terms used in the language of law or engineering and so on.

2.10.3 Cultural Components

Connotations are derived from the society and its culture and are understood in the right way only when the culture itself is understood. It may be very difficult to find equivalent words with the same connotations. So, what is positive for one culture could be negative or neutral for another. For instance, as Crystal (2003:129) states, the word “dog” has a certain denotation, which is an animal with four legs and tail. But the most important aspects of the connotations of dog might include friend, helper, etc. Such connotations could be found in Western societies. But, in other societies like Arabic, this word connotes other meanings.

Similarly, Bright (1992:298) reveals that the word “summer” in most societies, denotes the warmest season of the year, but its connotations differ from one culture to another.i.e; it may connote exhaustion, enervating, weakness in some cultures. Therefore, it holds a negative connotation. On the contrary, it may carry a different meaning in other cultures or areas. In literature of Western societies, for instance, the word “summer” may reflect the meanings of activity, love, and beauty.i.e. It holds positive connotation. Therefore, writer or poet may compare the beauty of his beloved to a summer’s day. This indicates that meanings of some words depend on the speaker’s cultural environment.

In referring to the cultural associations, Bright (ibid) maintains that the associations among lexical units may result cultural connotations. In this sense, some lexical units will influence the communicative value of a lexical unit to which it is related. The most interesting way in which this happens is through the phenomenon known as “Taboo”.

Trudgill (1974:29) suggests that taboo is concerned with the behaviour which is declared as forbidden, or regarded as immoral or improper; it deals with behaviour which is inhibited in an irrational manner. In language, taboo is related with things which are not said, and particularly, with words and expressions which are not used.

Taboo words occur in most languages but they differ from one culture to another. Clearly, the use of these forms can lead to punishment or public shame. Therefore, taboo words are inappropriate in polite or formal context. In some cultures, they may be associated with sex, in others; they may be associated with words connected with religion, etc. In general, these associations of taboo words can reflect different connotative meanings (with the same denotative meanings).e.g., rooster is used instead of cock in some varieties of English. Similarly, the use of niggardly is avoided for its resemblance to nigger (Bright, 1992:298).

There are degrees of taboo words that are positive and negative, For instance; the two forms "powder room" and "toilet" are different in their connotative meanings. Since the form toilet carries an improper connotative meaning (negative taboo), whereas powder room is considered a positive taboo. Sometimes, the speaker uses taboo words, and breaks the rules in order to have connotations of strength or freedom.

Lobner (2002:36) suggests that negative connotations, together with social taboos, are responsible for producing what are called Euphemisms: roughly, good or indirect terms for bad or tabooed things. Besides, Fromkin et. al., (2003:479) believe that the presence of taboo words and ideas stimulates the creation of euphemisms. They point out to the euphemism as a word or phrase that replaces a taboo word or serves to avoid frightening or unpleasant subjects.

In many cultures, expression such as “die” is replaced by "pass a way", "go to be with lord", and "pass on". Euphemism takes on the bad connotations of the bad word it was intended to replace. Lyons (1981:151) states the importance of euphemism in changing the descriptive meaning of words through the diachronic investigations of the vocabulary.

Taboo words and euphemisms refer to fact that words of a language are not good or bad, they reflect individual values. The speaker can use a word with positive connotations while another can choose a word with negative connotations in order to refer to the same person. For instance, a person may be called a freedom fighter or woman may be a courageous feminist advocate depending on whose talking (Fromkin et. al., 2003:482). Hence, the words used by specific individuals reflect the individual non-linguistic attitudes and may reflect the culture and views of society.

2.11 Analysis of Connotation

Connotation is emotive meaning based on people’s feelings, and ideas. Then, it cannot be identified easily because emotions change very rapidly. Therefore, it is considered more problematic than denotation. Consequently, the way used in analyzing connotation will vary from one aspect to another. This variety will include psycholinguistic and pragmatic analysis. It is important to focus on one feature of connotation which makes it problematic, is being unstable meaning. Leech (1974:13) reflects this fact, stating that connotations are relatively unstable: they vary considerably according to culture, historical period, and the experience of the individual.

2.11.1 Psychological Analysis

In Psycholinguistics, Semantic Differential occupies a major rank, for it is at base a psycholinguistic instrument devised by psychologist C.E.Osgood. "By semantic differential ..., we mean the successive allocation of a concept to a point in the multidimensional semantic space by selection from among a set of given scaled semantic alternatives" (Osgood et. al., 1957:26). Thus, it is a technique used to reveal the emotional reactions of speakers to lexical items.i.e; it is supposed to measure meaning.

In this sense, Semantic Differential (SD) can be used to measure the connotative meaning of objects, events, and concepts. Connotations are used to derive the attitude towards the given object, event or concept in terms of ratings scales defined with contrasting adjectives at each end. As for the word LADY for example, Osgood et. al., (1957:83) present this word with a variety of adjectives to describe it. They also illustrate the way by which scales can be identified:

LADY

rough__ : __x:__:__:__:__:__smooth

Fair __x:__:__:__:__:__unfair

active__ : __:__:__x:__:__:__:__passive, etc.

1. If the concept is very closely related to one end of the scale, check-mark must be placed as follows:

Fair__x:__:__:__:__:__unfair

OR

Fair__:__:__:__:__x unfair

2. If the concept seems quite closely related to one or the other end of the scale (but not extremely), check-mark must be as follows:

Strong__ : __x:__: __: __:__:__ weak

OR

Strong__ : __: __: __:__: __x:__ weak

3. If the concept is only slightly related to one side as opposed to the other side, your check-mark will be:

Active__:__:__x: __: __:__:__ passive

OR

Active__:__: __: __: __x:__:__ passive

4. Finally, if the concept seems neutral, both the sides of the scale are equally associated with the concept, or if the scale is completely irrelevant, unrelated to the concept, the check-mark will be in the middle (ibid).

Safe__: __: __: __x:__: __:__ dangerous

Numerous words and phrases are evaluated on numerous semantic differential scales in order to describe and analyze the person's feelings. The investigators referred to three major attitudinal dimensions that everyone uses to evaluate everything in the environment. These dimensions are:

1. Evaluative factor: the scales which have the purest loading on this factor are good-bad, positive-negative, complete-incomplete.
2. Potency: the scales having high loadings on the second factor are hard-soft, heavy-light, and strong-weak.
3. Activity: the collection of scales loading on this factor are active-passive, hot-cold, etc. (Osgood et. al.,1957:62-3).These three basic dimensions (EPA) account for most of the co-variation in ratings.

Hiese (1967:235) points out to a number of basic considerations involved in Semantic Differential methodology.

1. Adjective scales are a simple means for obtaining data on people's reactions. Such scales can be used with adults or children, and persons from any culture, (SD) scale can be used to describe the connotative meaning of abstract concepts too.
2. Some scales are almost pure measures of the (EPA) dimensions; for example, good-bad for evaluation, powerful-powerless for potency, and fast-slow for activity.
3. EPA measurements are appropriate when one is interested in affective responses.
4. The (SD) has been used as a measure of attitude in a wide variety of projects (ibid).

But, it is necessary to mention that the investigators recorded two observations about (SD) scale:

1. Statistically, the biggest problem with this scale is that the properties of the level of measurement are unknown, and "the method can provide no more than a partial and approximate account of associative meaning"(Leech,1974:21).The reason for being partial is that it entails a

selection from indefinitely many possible scales, which in any case would only provide for associative meaning in so far as it is explicable in scalar terms, and for being approximate is that a seven-point scale constitutes a cutting-up of a continuous scale into seven segments within which no differentiation is made—a process similar in its crudity to that of cutting up the spectrum into seven primary colours (ibid).

2. Psychologically, and the more important thing is that (SD) is useful in psychological fields such as attitude measurement or personality studies, where differences in the reactions of individuals are under scrutiny (ibid). This means that (SD) test is a limited one, because it does not provide information about the basic meaning of a word but only about the emotions the word generates. The word "mother", for instance, does not mean adult female parent but it might be very good, lovely, kind (Crystal, 1987:103). This variety of meanings holds a particular reference to connotative meaning.

Allan (1986:194) supports Crystals (1987) view, maintaining that the main concern of this method is to plot the difference between individuals connotation for words and, thus, map the psychological distance between words.

The semantic differential (SD) is today one of the most scales widely used in the measurement of attitudes. One of the reasons is the versatility of the items. But at the same time; many linguists agree that SD procedure is an inappropriate tool or method to be used in the connotative analysis.

2.11.2 Pragmatic Analysis

It is clear that connotation deals with the intended meaning of words, not just to their semantic meanings. Therefore, the connotative meaning is considered a pragmatic aspect of meaning (Kreidler, 1998 : 45).

In this sense, it is worth to distinguish between the study of semantics and the study of pragmatics. The main concern of semantics is what language (typically words and sentences) means in isolation (Leech, 1974: 6).

Pragmatics “is the study of language from the point of view of the user especially the choices he makes in using language in social interaction” (Crystal, 2003:364). In other words, it is concerned with what people mean in real life situations; it is the study of speakers meaning. Brown and Yule (1983:26) add that any analytic approach in linguistics which contains contextual considerations belongs to that aspect of language study called pragmatics.

In most contexts, connotation, attitude, emotional stance or tone are more important than denotation. If a word or an expression is seen without the context, there are more possibilities for misunderstanding. For the reader, the contextual information is often very beneficial. Accordingly, Chandler (2002:6) states that socio-cultural variability is clearly a key factor in generating connotations. This means that the method that should be used to analyze connotative meaning must be pragmatic not semantic. At last, Verschueren (1999:2) believes that there are no linguistic phenomena, at any level of structure, that pragmatic dimension can ignore.

2.11.2.1 Connotation and Situational Context

Most languages whether spoken or written depend on their interpretations to greater or less degree upon the context. Context according to Crystal (2003:104) is a term referring to the features of non-linguistic world in relation to which linguistic units are systematically used. But linguistic context provided by the linguistic system itself is not enough. Therefore, it is necessary to have knowledge of the context of the language used. i.e., the situational context.

Deriving from the work of the anthropologist Malinowski, the linguist Firth included the term “context of situation” in his theory. In this theory, meaning is considered as a multiple phenomenon, its various facets are related on the one aspect to features of the external world, and on the other aspect to the different levels of linguistic analysis, such as phonetics, grammar, and semantics (ibid). All meaning is, to some extent related to the context in which it appears.

Words can have different senses in different places of the world, if they change meanings over time and in different social situations, or these words may have technical connotations that can only be recovered through a careful reconstruction of the context in which they occur (Robson and Stockwell, 2005:15). What constitutes “the context” for interpreting words or sentences is not the actual physical situation; the relevant context is our mental representation of what is physically out there that we will use in arriving at an interpretation.

In fact, a word without linguistic context is a mere fragment standing for nothing by itself, so in the reality of a spoken living tongue, the utterance has no meaning except in the context of situation (Malinowski, 1923:307 cited in Verschueren, 2003:75). In most contexts, denotation is less important than connotation, attitude, emotional stance or tone.

Widdowson (2007:19) demonstrates when people talk to each other, they will make reference to what is present in the sense of place (here) and time (now). These important aspects (referents) must be available in context. For this reason, there are some common words in language that cannot be interpreted at all if the context is unknown especially the situational (physical) context of the speaker (Yule, 2006:115). These words are "here" and "there", "this" or "that", "now" and "then", "today" or "tomorrow", in addition to pronouns such as you, me, she, him...etc.

Some sentences of English are virtually impossible to understand if the listener does not know who is speaking, about whom, where and when. For example, "I love you" without knowing the utterance context or at least knowing who the speaker (or hearer) is, There is no idea what the referent of I (or you) is in the sentence. For each utterance of either I or you, the word gets its interpretation from the utterance context, i.e., who it is that performs the role of the speaker or that of the hearer. Here, I and you are personal pronouns that are termed technically as deictic expressions, which get their meaning from the utterance. All languages apparently have personal pronouns; it is a universal property. Obviously, those pronouns differ from one context to another according to the person to whom they refer. (Brown and Yule, 1983:27).

In order to interpret these deictic forms, it is important to have knowledge about who the speaker and hearer are, and the place and time of the production of the discourse. Therefore, reference is the central notion which influence meaning shift in context particularly, context of situation which occupy importance in interpretation of connotative meaning (Lobner, 2002:7). As a result, the contextual meaning will vary according to the occasion in which it is said. So, there may be two

different interpretations of the same utterance. Hence, Fillmore (cited in Brown and Yule, 1983:35) observes that:

“Whenever I notice some sentence in context, I immediately find myself asking what the effect would have been if the content had been slightly different”.

In order to know what it would mean for the context to be slightly different, there are two scenarios to be analyzed taken from Lobner (2002:7):

Scenario 1

1 August 1996 , morning . Mary has been planning a trip to town that afternoon. Two days before, she talked with her neighbor John about the trip and asked him to lend her his bike for the trip. She lends her car to her daughter and did not know if she would get it back in time. Meanwhile her daughter is back and has returned Mary’s car. Mary is talking with John on her mobile, telling him, embedded within the usual small talk: **I don’t need your bicycle.**

A-The speaker: Mary referred to by the personal pronoun I.

The addressee: Her neighbor John referred to by the possessive pronoun YOUR.

The place: Home

The time: Afternoon of 1 August 1996.

Scenario 2

Same time and place. John's five-year-old daughter Maggie is playing at home with her five-year-old friend Titus. They are playing with a game of cards that display all kinds of Vehicles. Titus is in the possession of a card that shows a Snowmobile . Maggie is eager to exchange this card for One of hers and offers Titus a card with a bicycle . Titus rejects the exchange : **I don't need your bicycle.**

B-The speaker: John's five- year-old daughter Maggie referred to by the personal pronoun I.

The addressee: Her five-year-old friend Titus referred to by the possessive pronoun YOUR.

The place: Home

The time: Afternoon of 1 August 1996.

In both cases, the reference of the grammatical object "your bicycle" is fixed. But, for the difference in context, the meaning will be different too. In **A**, your bicycle will be interpreted as meaning bicycle Mary asked John to lend her. In **B**, Your bicycle can be interpreted as referring to a card carrying the picture of a bicycle.

Lyons (1981:150) claims that when a word or phrase is frequently used in certain contexts rather than others, there will be a tendency to have certain associations between that word or the phrase and whatever is distinctive about its typical contexts of occurrence, for example, there are connotative differences between "Church" and "Chapel" in England and Wales. So when asking a question like: Are they Churches or Chapels? The interpretation will be fairly straightforward.

To sum up, in English vocabulary, many words have multiple meanings. The meaning intended (or what is called connotative meaning) by the speaker or writer can be determined only from the context in which the word is used.

2.11.2.2 Assigning Contextual Meaning: Some Problems

It is worth mentioning, that the abstract meaning is concerned with what a word, phrase, sentence, etc. could mean (for example, the dictionary meanings of words or phrases) but, at the same time, the study of the contextual meaning was a necessity in order to understand the connotative meaning. i.e., The study of the meaning in terms of context (Thomas, 1995:2). Therefore, there are many problems confront people when they understand the denotative meaning (the range of linguistically possible meanings) without being able to determine the contextual meaning:

2.11.2.2.1 Assigning Sense in Context

When people are engaged in conversations, they look for what is called contextual sense, or the sense in which the speaker/ writer is using a word. i.e., they will look for connotative meaning of a word in context. Part of determining what a speaker means (as contrasted with what his/her words mean) includes assigning sense to those words (Thomas, 1995: 5). But, there are many problems can occur. One of the most causes of such problems occurs in the case of:

1-Polysemous

First of all, it is important to mention that polysemy is one linguistic feature which overlaps with connotative meaning. Carter et. al., (1997:78) maintain that if a word has more than one meaning, this is known as

polysemy, and the word is called a polyseme. For instance, foot, head, hand, pupil, etc.

There are different senses of the words. i.e., "head" or "foot" may mean person head or foot, it may also mean chair head or foot ; "hand" can apply both to people and to clocks or watches; "pupil" either (part of the eye or school child) as illustrated in the following figure:

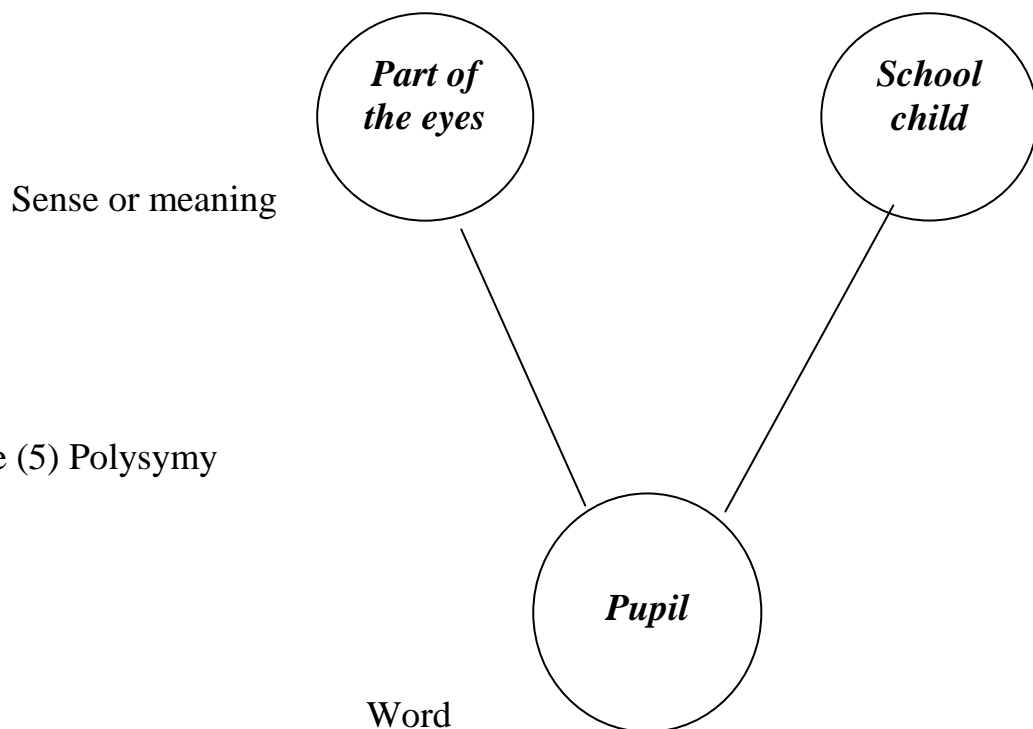


Figure (5) Polysymy

Determining the correct or connotative meaning for these lexical items can be especially problematic for non-native speakers of a language, because they do not have the cultural background knowledge on which native speakers draw. This case will create what is called lexical ambiguity that occurs when the speaker cannot decide on the intended meaning of a word (ibid: 79). In general, whenever one had no idea about context in which the word was used, he/she cannot understand its connotative meaning.

2-Homophones

A second feature which is in overlapping with connotative meaning is homophony in which some words have the same pronunciation, but the spelling and meaning are different. For example, /ha:t/ which may suggest "heart" or to "hart"(Carter et. al.,1997:82).

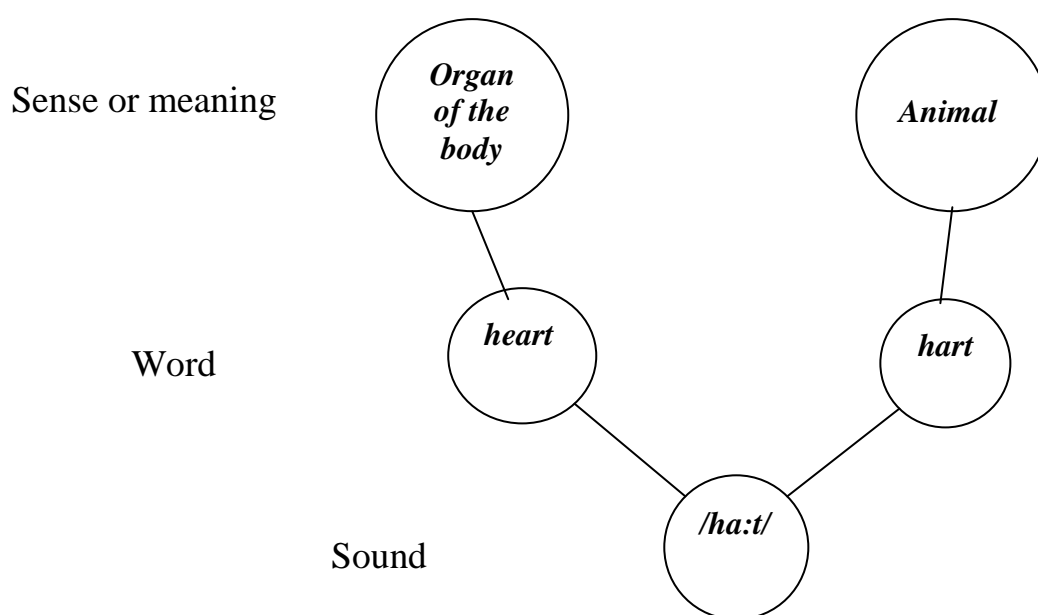


Figure (6) Homophony

There are some words placed in a context where the reader/hearer would expect another word. In the following example, caused by the homophones "chaste" and "chased", there is a misunderstanding of intended meaning:

19. He is ever so funny; my dad. He gave her a lovely silver bracelet, one of those chased ones.

Here, a hearer may not imagine how one bracelet can be more chaste than another. Even although the hearer could not understand sense

correctly to the word chased, he manages to understand the general import of what the speaker is telling him (Thomas, 1995: 8). In general, if the hearer failed to determine sense correctly, he /she would completely misunderstand the connotative meaning of words.

2.11.2.2.2 Assigning Reference in Context

In order to understand the intended (connotative) meaning, determining the sense is not sufficient, therefore it is necessary to determine reference (i.e., to determine in context who or what is being referred to). Widdowson (2007:4-5) considers the public notice 'keep off the grass'. It may be clear what the word "grass" denotes, but what the word denotes is different as knowing what it is meant to refer to when it occurs in the phrase 'the grass'. The definite article "the" signals to a matter of shared knowledge, but the grass is not clear. It may refer to a particular patch, or it may refer to the whole park. This text does not relate to the actual situational context only, but to the abstract cultural context of what is known to be conventional.

Thomas (1995:9) also indicates the following notice: "Danger, Do not touch". It is understood to some extent, that this notice constitutes words which mean or connote a warning, but it was not clear what was referred to or what must not be touched.

In this respect, it is necessary to shed light on deictic expressions such as here, now, I, this, that, etc. Then, how these expressions derive part of their meaning from the context in which they are used. e.g.

20. And just think, if he had not fallen out of bed, I would never have found out about it (ibid).

An explication of reference is a necessary need besides meaning. The notion of interpretation is ambiguous without denoting or assigning of meaning to certain forms (expressions). In this sentence, though the sense of every word is understood, it is impossible to understand what the intended (connotative) meaning of the speaker is, or what the speaker was talking about. i.e., the speaker is unaware who he referred to, nor, what was the "it" the speaker had found about (ibid). There will be inability to assign reference to the words, Then inability to determine the connotative meaning of the speaker.

2.11.2.2.3 Structural Ambiguity

A Third cause of potential sentence-level ambiguity, which will influence understanding connotative meaning, is structural. For instance,

21. The mother of the boy and the girl will arrive soon.

Akmajian et. al. (2001:154) indicate that this sentence is ambiguous, because it has more than one meaning. Therefore, it would be difficult to determine its connotative meaning. It relates either to one person (mother); or to two peoples (the mother in addition to the girl). In this case, the source of the ambiguity is syntactic. He (ibid) adds, if the sentence contains the verb *is*, *are*, or *a tag*, the two interpretations will clearly appear.

21. a- The mother of the boy and the girl is arriving soon.

b- The mother of the boy and the girl are arriving soon.

c- The mother of the boy and the girl will arrive soon, will not she?

d- The mother of the boy and the girl will arrive soon, will not they?

Another example which involves the syntactic ambiguity:

20. John and Mary are married.

This sentence can introduce two interpretations, it either means that John and Mary are married to each other; or that they are both married to other people. That is, the syntactic ambiguity results in semantic ambiguity (Lobner, 2002:46-7). In conclusion, it is very important to determine the sense, reference, and syntactic structure in the context, in order to avoid any misunderstanding of meaning and to know what does the word, sentence connote completely.

CHAPTER THREE

Connotation in Literature

3.0 Introductory Remarks

Talking about literature, directly or indirectly, is related to talk about language and the way in which language is used. Linguistic studies and literary studies are really related in certain areas as intellectual disciplines. And the effects on the literary domination of language studies are found clearly in the concentration of attention on language, especially the written form, and on the styles of the well-known authors. Almost in all works of literature, levels of language in addition to the semantic levels are connected to be used aesthetically.

Peck&Coyle (2002:161) remark that a discussion of the novelist's style may become a matter of looking at how he/she finds away of writing that manages to reflect the realistic life and problems of his characters. Thus, some novels are used as a perfect medium to hold a message that the novelists preach. Therefore, novelists are moralists- they examine the social problems and they continually focus on the tensions between individuals and the society in which they live, presenting characters that are at odds with that society. i.e., they put forward their ideas about how people should behave (ibid: 114).

In this case, novelists use language in an effective way through which they can express themselves and the intended meaning of what they write. But they use language not only for communication or expression, they rather create their own stylistic variations from language. They

employ language as their medium of expression. Therefore, the novelist's choices of words affect the ability to interpret the meaning of what he/she writes.

Recently, Crystal (1987:77) has observed that the linguistic (or textual) analysis has examined several aspects of the way language is used to identify the various elements such as themes and characters which are introduced into the narrative. Besides, there have been studies of the experiments in linguistic technique that consider a major feature of novel-writing during the past century, especially in relation to the ways in which a characters consciousness might be portrayed.

Gillie(1978:91)remarks that some novelists, impressed by the psychological facts, choose the subjective technique of presenting the narrative through the minds of one or several of the characters. James Joyce, for instance, is one of the great innovators in twentieth century literature. He presents a chief contribution to fiction through "stream of consciousness" technique .i.e., he is a novelist who deals with the inner working of the mind, and very little with outward or external action (Lall, 2005:5). In addition, Joyce adopts a technique of epiphany which originally holds religious connotation.

Finally, the reader will soon be aware that the novelist is insinuating to use a symbolic pattern into his work which makes it by no means as apprehensible as its surface seems.

3.1 Connotation in Language of Literature

Connotation in language includes the semantic or deep-structure of words, expressions and texts and is therefore, strongly related to literature. The language of literature is essentially emotional, symbolic, suggestive and connotative rather than rational, logical, technical and denotative (Ali, 2003:6). The use of the word 'emotive' in particular tends to encourage the idea that the literary language is concerned with the emotive effect a text has. Therefore, it may seem easier to concentrate on the content of a text, but it should try not to ignore the fact, that the literary texts are built out of words (Peck & Coyle, 2002:161).

The literary text is full of words which lead the reader to various emotions. So, lack of knowledge about the real intention of the writer may lead to misunderstand the text. In order to achieve better understanding of any literary text, readers should be aware of the hidden meanings of words that are used by writers in order to evoke the reaction they want from them.

Aronoff & Miller (2001:448) observe that the literary text focuses on the message. For this reason, it considers one of the things which distinguish literary texts from other utterances. The writer usually tries to affect the feelings and emotions of the reader through selecting words that they think will influence the reader's reactions and appeal to his/her emotions. Therefore, everyone reacts emotionally to certain words. With the use of denotation, the writer cannot influence the readers in the same way connotation does. By using language that is purely denotative, writers cannot manipulate their reader's thoughts. The literary text will be interesting and living as long as the connotative and emotive meanings can move reader's feelings.

Through few words, Gill (2006:375) approves that the words cannot stand alone.

*“When we think about the words of a text,
they are not the only words we are thinking about”*

The connotation of a word in a text depends on its usages outside the text, and a sentence can be understood only if other sentences were read. This reading will give the reader a grammatical competence.

3.2 Connotation and Some Literary Categories

It had been mentioned in (2.8) that connotation figures out in several linguistic dimensions and relations such as paradigmatic and syntagmatic relations. At the same time, there are some various literary categories or figurative meanings that overlap with connotation such as metaphor, symbolism, etc.

In semantics and literary theory, non-literal (figurative) meaning is corresponding to connotation; while literal meaning is related to denotation. For instance, the literal meaning of word "tree" is a large plant, but when it is used in the context of "family tree", its meaning is figurative (Thornborrow&Wareing, 1998:95).

Writers of literature often deviate from the denotative meanings of words to create fresher ideas and images. Such deviations from the literal meanings are called figures of speech or figurative language. Richards(2008:181) defines these figures as "linguistic effects which include either a substitution of one word for another that affects meaning(tropes),or a change in syntactic structure for emphasis or ornament(figures of speech or scheme)".

In contrast to the first ones (tropes), figures of speech include a change in the structure of a sentence or group of words. This category involves both grammatical figures and rhetorical figures (ibid). Figuratively, connotation like metaphor, since it deals with indirect or hidden meanings and like metaphor in being capable of motivating analogical transfer. It parallels symbol, ambiguity, and pun. Structurally, connotation has some relevance to rhetorical devices such as repetition, and ellipsis.

The novelist James Joyce has used a large number of symbols in his collection of short stories "Dubliners". These symbols lend richness to a work and make imaginative interpretations of it possible. Through the symbols, Joyce conveys his ideas and themes to the reader indirectly and suggestively (Lall, 2005:77).

Recent studies reveal that these figures were introduced by classical rhetoricians, classifying the way words could be arranged in order to achieve special stylistic effects. In short, in order to understand utterances that are intended figuratively, it must be noting that the intended meaning, in figurative language, does not coincide with the literal meanings of the words and sentences that are used.

3.3 James Joyce's Dubliners

Dubliners is a collection of fifteen short stories by James Joyce, first published in 1914. The fifteen stories were meant to be a naturalistic depiction of the Irish middle class life in and around Dublin in the early years of the 20th century. The language, in which Dubliners is structured, consists of four groups, as Joyce explained: childhood such as (The Sisters, An Encounter, Araby), adolescence like (Eveline, The Boarding house), mature life like (Clay, A painful case), and public life language as in (Grace, A Mother), "The Dead" is a longer story and can be considered Joyce's first masterpiece (Gillie, 1978:91).

The stories centre on Joyce's idea of an epiphany: a moment where a character has a special moment of self-understanding or illumination. Melotti (1975:6) remarks that the novel is not only the soul of that paralysis, but it considers the various aspects of Dublin in the presentation of the whole of Dublin and various inhabitants of Dublin vis-à-vis the exposure of a single Dubliner-consciousness.

Consequently, Joyce delves deep into the human consciousness and specializes in recording thoughts, ideas, feelings, emotions, memories, recollections, fantasies, speculations, anticipations, etc of the human mind. In brief, the novelist deals with the inner working of the mind, and very little with outward or external action (Lall, 2005:5). Thus, some novelists like James Joyce choose the subjective technique of presenting the narrative through the minds and nerves of one or several of the characters.

3.3.1 His Style

In fact, Joyce wants *Dubliners* to be read as a novel of a city's development. So that, he adopts an experimental style as realistic truth that assumes narrative distance in order to close more safely of corruption, or recognize the distinctive features of the general paralysis (McCormack&Stead, 1982:9). In this sense, Joyce writes:

My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because the city seemed to me the centre of the paralysis. I have tried to present it to the indifferent public under four of its aspects: childhood, adolescence, maturity and public life. The stories are arranged in this order. I have written it for the most part in a style of scrupulous meanness ... (Gillie, 1978:94)

In order to analyze or concentrate on style, it is necessary to talk about the language of a text. And this involves examination of a writer's choice of words, figures of speech, the devices (rhetorical and otherwise), and the way in which he uses language. In this sense, Crystal (1987:73) indicates that Joyce's language, in "*Dubliners*", is a poetic language, and it is divided into four orders or sections: childhood language, adolescence language, maturity language, and public life language. The feature, that he depends on in his language, is a new linguistic feature he invented, that is neologistic vocabulary: the invention of new words that are perhaps the most obvious way to go beyond the normal resources of a language. This confirms Joyce's rejection of conventional English vocabulary and syntax as inadequate to his purpose. It is psychological need that urges the writer to search for the suitable word or phrase.

Cuddon(1998:872) states that Joyce's diction is important to his writing style in Dubliners...not only his words choice reflect the delicate balance of scrupulous meanness Joyce is trying to obtain, but his careful selection of words also underlines the images and themes Joyce threads through the novel. So, in (section 1: childhood language), Joyce focuses on religious vocabulary, especially those that convey the religious and secular connotations of the word. Some of these vocabularies are: scrupulous, simoniac, litanies, etc. Finally, Joyce's style of scrupulous meanness is completed in the epiphanies (a moment of realization) of Dubliners. Through the use of the technique of epiphany, Joyce's realism is combined with symbolism, since external details generally have a deeper meaning.

3.3.2 Stylistic Techniques

Novelists, particularly James Joyce, feel that the demands of the traditional novel with its emphasis on external realism are restricting. Such a form of the novel emphasizes a plot development and a logical order which is not consistent with experience. Therefore; new stylistic techniques are needed to reflect that experience (Carter&McRae, 1997: 419).

A question about narrative technique underlines questions of interpretation in all the main works of James Joyce, each of them employs not only a different form, but a different technique. The narrative technique of a work expresses the authors approach to the material. It arises out of his/her angle of vision and standing place. It is therefore a linguistic embodiment of the authors approach to reality.

3.3.2.1 Stream of Consciousness

Stream of consciousness is a term borrowed from modern psychoanalysis which describes the free association of ideas or characterizes the continuous flow of thought or sensation in the human mind. It also denotes the flow of inner experiences (Collingwood, 1970:11). One of the most misunderstood and a misinterpreted word of the modern world is 'Consciousness'. So, dictionary definitions consider it as "the quality or state of being aware especially of something within oneself", or as "the state of being aware of some object, state or fact". Therefore, it is meaningless to label all of the novels stream of consciousness without the inner awareness (Grace, 2007:29). In this respect, Lall(2005:7) observes that Consciousness has three senses:

1. Awareness of thoughts and feelings.
2. Awareness of the self as an entity.
3. Awareness of the surrounding world.

Consciousness is where the others are aware of human experiences, sensations, memories, feelings, conceptions, and imaginations. James Joyce and Virginia Woolf were the first writers to transfer this mental phenomenon to literature and use it as a literary technique which seeks to describe the thoughts and feelings which pass through the mind. In this case, the author writes as though he were inside the mind of the character instead of stating what the character is thinking. Novelist uses this term to describe a particular kind of modern fiction (Collingwood, 1970:11). In this sense, stream of consciousness cannot ignore or transcend the concept of connotation.

In this respect, this technique is a modification of the subjective point of view. For this reason, these impressions, emotions, thoughts, memories, and mental images will be recorded as they occur in the mind of the character, and the objective study of consciousness is impossible. The reason is that our own experience gives only a subjective view of consciousness (Grace, 2007:29).

In "Dubliners", for instance, Joyce presents the consciousness of all Dubliners through a series of characters lives. One example which constitutes a part of this consciousness is Mr. Duffy in the eleventh story "a painful case" as Mr. Duffy chooses to remain outside of normal life's experiences. He denies love, friendship, humanity, and has no real awareness or concept of those meanings. He considers Mrs.Sinico as a means to escape not as a symbol of love and humanity. Later, the embodiment of the Dubliners – consciousness learns love in life, but he learns too late [after death of Mrs.Sinico].i.e, he will find her death as a signal of love (Melotti, 1975:94).

While creating a work, the writer experiences the consciousness or unconsciousness. By so doing, he performs a symbolic action. Accordingly, Humphrey (1959:7) remarks that stream of consciousness literature, which concerns the realm of life, is mental and spiritual experience-both the whatness and the howness of it. The whatness involves the categories of mental experiences: imaginations, sensations, memories, conceptions; the howness involves the feelings, the symbolizations, and the process of association.

3.3.2.2 Epiphany

An epiphany is the sudden realization or comprehension of the (larger) essence or meaning of something. James Joyce adopts the word 'epiphany' from religious term specifically; from Catholic doctrines referring to the revelation of Christ's divinity to wise men (Cuddon, 1998:277). In fact, the word 'epiphany', which Joyce defines as 'a sudden spiritual manifestation', has a religious connotation of Christ's manifestation (Beja, 1973:166).

When Joyce amends this meaning in order to use for artistic purposes, he uses the idea of epiphany in his novel "Dubliners" as a symbolic literary technique to reveal the paralysis of the city as well as the shortcomings of its inhabitants. Therefore, he gives this word a particular literary connotation in his work. Thus, epiphany is a symbol of a spiritual state.

Epiphany relies on the individuals spiritual understandings, giving the epiphany a unique manifestation in each person. Epiphany, then, is not a matter of logical reasoning based on evidence or intuitive reception from divine speech, but internal realizations that come dramatically from indirect suggestions. This manifestation signals an important paradigm shift in a characters understanding of his situation or in a readers understanding of the character.

The first epiphany in "Dubliners" is shown by the first story "The Sisters". This instance, though distinctly different from Joyce's recorded epiphanies, conveys the spirit with which the epiphanies are intended (Briggs, 2006: 9).

I am not long for this world, and I had thought his words idle.

Now I knew they were true. Every night as I gazed up at the window I said softly to myself the word paralysis.

This epiphany shows a shift point in characters life [the boy] when he recognizes a certain situation. i.e, he realizes that death of the priest 'Flynn' is a symbol of freedom. Collingwood (1970:11) expounds that an epiphany is a sudden spiritual manifestation which the character experiences usually at moments of self-awareness or awareness of the true nature of their environment . It is as if a veil is removed and one is able to see the essential quality or unity of some idea, event, or person.

Joyce's stories which are finished with the epiphany may be in the form of a speech (as in *The Sisters*), a memorable phase of the mind itself (*Araby* and *The Dead*), or even a gesture in some stories. Briggs (2006:12) states that the epiphany at the end of third story "*Araby*" enlightens both the narrator and the reader:

*Gazing up into the darkness I saw myself as
a creature driven and derided by vanity; and
my eyes burned with anguish and anger.*

The narrator, after having been at the bazaar until the lights went out, expresses again emotions only subtly hinted at in the story. Seeing himself as the creature in the first half of the sentence shows that brief glimpse of divine revelation as he sees himself in a metaphysical and poetic fashion. Gill (2006:505) claims that there is a characters moment of illumination at the climax of a short story or novel. The climax of the tale is often the moment when the significance of the action appears. In this respect, the word that James Joyce coined and used for these moments of insight was 'epiphany'. Thus, the end of the short story often involves a moment of illumination, called an 'epiphany'.

The major difficulty presented by the epiphanies lies through the broad application of the word itself, which Joyce uses not only to express the problems of social life from 1900-1903, but also as a metaphor, drawn from classical and Christian Myth, for the revelation of the spirit in the actual (Attridge, 2004:76) Finally, it is worth mentioning that epiphany is real yet inexpressible.

3.3.3 Special Expressive Devices

3.3.3.1 Symbolism

A literary symbol is something that means more than what it is. It may be an object, a person, a situation, an action, or some other item that has a literal meaning. But, at the same time, suggests other meanings (Perrine, 1974:211).

Peck&Coyle (2002:77) also hold that the symbol is an object, animate or inanimate which stands for something else. It can be a material object or a written sign used to represent something invisible. For example, "a cross" which may symbolize Christianity stands for justice, mercy, and love. It is a word which, while signifying something specific, also signifies something beyond itself.

With symbols, there is inferring of the meaning, for instance; when a poet compares his lover to a rose, he will use a figurative image associating the lover with something. i.e, a rose, here, is used as a symbol (ibid). These symbols are only used when a writer expresses something which is not directly observable in the everyday world. The writer has to use a symbol because he can convey non-rational apprehension of something by using objects and words from the familiar world. James Joyce and others were early members in the symbolist movement who were influenced when this movement moved to Ireland, England, and the

United States. In "Dubliners", Joyce has used a large number of symbols which convey ideas and themes indirectly (Lall, 2005:77).

Realistic novelists favour to choose mundane names with suitable connotations. Joyce, for instance, suggests something about "Dubliners" which originally related to a place name (Dublin). Though Joyce points out to "Dubliners" as a collection of fifteen short stories, the name and meaning of Dubliners deeply concerned him: "The expression Dubliner seems to me to have some meaning and I doubt whether the same can be said for such words as Londoner and Parisian..."(Beja, 1973:37).

Thus, the meaning of Dubliners movement is complicated by the thematic import of the symbolic paralysis which Joyce himself refers to. He states that sources or symbols of this paralysis are religion and politics (ibid: 102). Novelists are not customary to explain the connotations of the names they give: instead, such suggestions are supposed to work on the reader's consciousness (Lodge, 1992:37). It is not difficult to infer the meaning and to see how the place or object described relates to a concept or larger idea. Perrine (1974:212) states that the symbolic use of objects, characters, figures and gestures are more important than name-symbolism as in the following examples:

1. The Church: the church is one of religious forms which considers as a main source or symbol of spiritual paralysis in Dublin.
2. Sea: the open sea is a great symbol of the font in Church, of a far country; in addition it symbolizes the orient goal of life.

3. Orientation and easting: Joyce was aware that orientation and easting are rich in symbolic meanings. Probably, he believes that Christ returning for the last judgment comes from the east (Beja, 1973: 104). Besides, some of Joyce's characters think that they can change their life through escaping from Ireland eastward across the sea to new life in another place. Their goal physically must be a far country; spiritually, it has the aspect of a new life.

4. Window: is a symbol of the suspense of events that separate that space between the interior life of the characters and the exterior life. In addition, Joyce presents other symbols in 'Dubliners' such as water, music, clothing, color, etc.

According to Joyce, matters of style were not simple. He had managed a reinvention symbolist experience through the epiphany. i.e, Joyce's symbolism often comes out through the use of the epiphany caused by a song, a photo, or by a certain situation, by which the character comes to a self-realization about himself or about the reality surrounding him (Attridge, 2004:73).

One of the best examples of epiphany, used as a symbol, can be found in the last story "the Dead". By the end of the story, Gabriel realizes the futility of the life surrounding him and the fact that Gretta [his wife] has always compared him to Michael [her lover]. Therefore; he recognizes that the wife is not an aesthetic object, or a symbol of something (Garrett, 1969:215).

In this case, Joyce proves the worth of his theory (of epiphany) through which he has discovered an adequate natural symbol. Furthermore, the relation of realism and symbolism is explored through the symbolic techniques that James Joyce used. However , Joyce as an artist can start with an object in the real world and make it symbolic by loading it

with meaning which is not clearly stated (Peck&Coyle, 2002:77). Consequently, Joyce will explore the inner mind, using symbols.

Finally, Kovecses (2005:172) maintains that symbols in general and cultural symbols in particular may depend on well –entrenched metaphors in a culture, For example; when a common symbol of life is "Fire", the symbol is a manifestation of the metaphor life is fire. In order to understand a symbol, there must be an ability to see the conceptual metaphors that the symbol can evoke. For instance, the statue of liberty in New York City; the statue can evoke the idea that liberty was achieved in the United States.

3.3.3.2 Metaphor

In literature, literary texts have unusual interpretive characteristics. In this sense, they tend more than other types of texts to have interpretations that are indirect such as metaphor which is considered the most important among the literary categories that are conceptually overlapping with connotation (Aronoff&Miller, 2001:447).i.e.; metaphor includes indirect kind of interpretation.

There are two major senses of the metaphor as Glucksberg (2001:4) says; the first sense identifies metaphor as a type of language:" a figure of speech which involves the transference of a verb or noun from a place where it properly belongs to another where the transferred is better than the literal or, indeed, there is no literal term. The second sense identifies metaphor as a form of conceptual representation: " A thing considered as representative of some other (usually abstract) thing: A symbol". Metaphor requires that a linguistic form should be given something more than its normal, ordinary or literal interpretation.

Fromkin et. al. (2003:204) claim that a metaphor is an expression that indicates one concept -its literal meaning- but is used to indicate another concept. And, by using metaphor, there would be a different image or another meaning from the basic one. This means that using metaphor in the language is one of types of non-literal use of language and it is one of connotations of rhetorical figure and the literal or dictionary use of words is systematically avoided and even violated (Saeed, 1997:16).

For metaphoric use, one can take an example of 'mouse' and check up how its meaning is used to refer to a computer device just because of the physical similarity between the natural mouse and this one in shape and size.

McCarthy&Odell (2003:15) explain that the metaphor is a way of expressing something by comparing it, using abstract rather than literal way, with something else that has similar characteristics. For instance: if someone call a city 'Jungle', the metaphor used suggests that the city is like a jungle wild and full of dangers. According to Lyons (1995:280), a sentence like: "John is a Tiger" is interpreted literally and figuratively. In terms of literal interpretation, he maintains that John is seen as animal or as a role in a play. But the most important is that this sentence would be interpreted figuratively because the literal interpretation of such utterance would be non rational .i.e., John can not be a Tiger, but he is seen as a symbol of bravery.

It must be noting that the People may apply and understand metaphorical expressions without being aware that the expressions are metaphorical at all. The most frequently used metaphor is found in literature where a word referring to a concrete thing is applied to an abstract one.

Peck&Coyle(2002:134) reveal that Novelists employ far more imagery and metaphor in their writings, as they are often trying to express a feeling that cannot be expressed in rational language. Joyce, for instance, describes the metaphor through the technique of epiphany. In the fourth story "Eveline", for instance, the epiphany or the very effective use of climactic metaphors comes at the moment of the heroines greatest anguish when Frank [her lover] is taking her a board the boat: "the bell clanging upon her heart, all the seas of world tumbling about her heart, Frank drowning her in those seas, and so on".(Toolan, 1992:145).

The important part of the force of any metaphor seems to include the connotation of the expressions. Fromkin et. al. (2003:205) affirm that the metaphorical use of language is language creativity at its highest. The ordinary linguistic knowledge about words, their semantic properties and their combining powers that all speakers possess are the bases of metaphorical use. In addition, understanding both the literal meaning and facts about the world is a necessary need to interpret metaphors correctly. To process non-literal meaning and to apply a general model to metaphor, Harley (2008:340) suggests three straightforward stages:

First: deriving the literal meaning of what is heard.

Second: testing the literal meaning against the context.

Third: if there is no sense with literal meaning, there is an alternative metaphorical meaning.

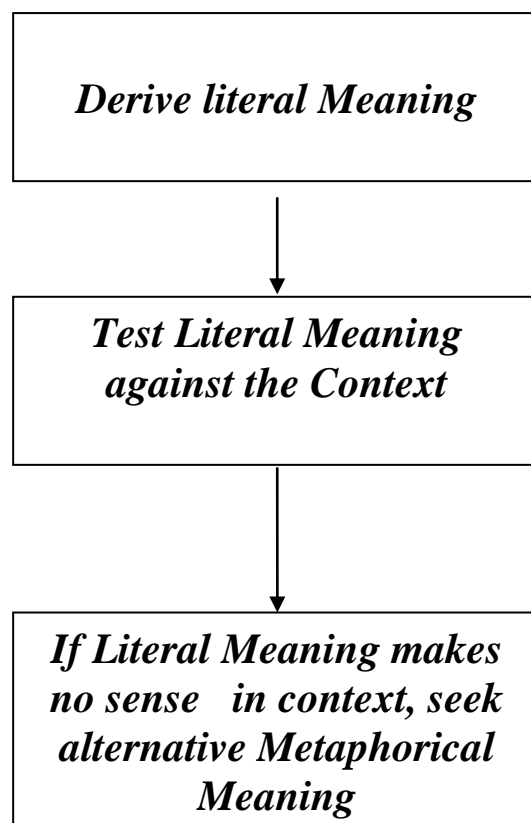


Figure (7) Processing non-literal meaning

Taken from (Harley, 2008:340)

In conclusion, it is possible to say that no language can be used free of metaphor; to be used straightforward. Indeed, all languages contain deeply embedded metaphorical structures that covertly influence overt meaning. In short, metaphor is a way language works.

CHAPTER FOUR

Analysis of the Selected Texts

4.0 Introductory Remarks

Many attempts to apply modern linguistics to the study of literature state that there is no such a thing as a distinctive literary language. And if this is true, it means that, though linguists may talk a great deal about language, they talk nothing about literature. But there are areas in which linguistics cannot further be the study of literature. Therefore, literature could be analyzed linguistically (Guerin et. al., 1999:323).

In fact, the linguistic analysis will concentrate on the meaning of words, which help readers to understand the deep meaning of the literary work. Gill (2006:314) contends that the meaning of a word in one place is not exactly the same as its meaning in another. Thus, when an author uses a word, that word means whatever the usage makes it mean, i.e., context is what creates meaning. The meaning of a word in a text is a function of how that word is used. For example, the word 'blood' has several possible meanings: It is the red liquid that circulates in our veins and arteries (the denotative meaning) as well as very stuff of life, an offering in sacrifice, the inheritance of our families, the passions that stir us and a sign of villainy and guilt (some of the connotations). Hence, connotations are different from denotations in being a part of the meaning of the text (ibid: 179). As a result, the meaning of a word changes as the characters move in the narrative plot. Finally, in order to analyze the lexical meaning, in which the sense of each unit is distinguished from those of others, there will be a set of semantic features or components as a means to depend on in the analysis of literary text (Matthews, 2007:69).

4.1 Componential Analysis

This chapter begins with componential analysis in order to quest for a model for describing the structure of meaning. Leech (1974:237) asserts that F.G.Lounsbury and W.H.Goodenough were the first to develop this technique as a general framework for the analysis of meaning. The analysis of word meaning is often achieved by breaking down the sense of a word into its minimal distinctive features, or into components which contrast with other components (ibid: 96).

Semantic features are a formal or notational device used for expressing the presence or absence of semantic properties. So, the sense of each word can be characterized by specifying a value (+ or -). The combinations of these features will express the meanings of the individual items (Fromkin et. al., 2003:177).For instance, the words such as woman, father, spinster, and wife would appear as follows:

Woman	-male	+adult	+human	...
Father	+male	+adult	+human	+parent ...
Spinster	-male	+adult	+human	+unmarried ...
Wife	-male	+adult	+human	+married ...

Finally, this method allows to characterize the senses of infinite set of words with a finite number of semantic features .In general, the fewer the number of statements required by a theory in order to account for a certain set of observations, the more highly valued the theory(Parker and Riley, 2005:32).

4.2 THE SISTERS

4.2.1 Priest, p.10

His questions showed me how complex and mysterious were certain institutions of the Church which I had always regarded as the simplest acts. The duties of the priest towards the Eucharist and towards the secrecy of the confessional seemed so grave to me that I wondered how anybody had ever found in himself the courage to undertake them.

Denotative meanings:

1. A mediatory agent between humans and God to perform the sacred rites of a religion (M.W.C.D.).
2. A person who is trained to perform various religious duties and ceremonies in the Christian church, especially in the Roman catholic and orthodox churches (L.D.A.E.).

Semantic features:

+human, +animate, +male, +adult, +a religion man.

Connotative meanings:

In his Dubliners, Joyce uses the function of religion in society to show how corruption has overtaken the Irish .He portrays the immoral and corrupt role of the priests in society to show the hypocrisy behind the Irish Catholic Church, and all that it supposedly stands for. So, one of the first symbols in the story is in the Father Flynn character. The Church is symbolized by the priest because he stands for all the clergy of the Catholic Church . But Joyce's symbolism of the physical features

and sexual connotations of the priests in "The Sisters" provides an example of how deceiving these religious figures truly are (Beja, 1973:102).

In the story, Joyce describes the physical features of Father Flynn to reflect how other characters felt uncomfortable in his presence. The discoloured teeth show that the priest was not hygienic, in reality priests are supposed to be purified and cleansed. The teeth connote the corruption that exists in Father Flynn, because he has not followed the regulations of priesthood. Thus, the idea of a moral paralysis can be expressed sometimes directly in terms of physical features, even in the actual paralysis of the priest Father Flynn, whose condition is emphasized by its appearance (ibid).

Gillie (1978:96) confirms that the half-crazy priest with his senile laughter connotes decadent Catholicism in impoverished Ireland; but in the silence of death, he becomes the symbol of the Church itself, the most ancient institution in the civilization of Christendom. This emphasis on the paralysis of Flynn also provides a paralysis within the story. Besides, it is reflected in the behaviour of Father Purdon, in the "Grace" story observed to be struggling up into the pulpit as if he were partially paralyzed.

Semantic features:

+animate, +abstract, +a source of paralysis, +corrupt soul, +cursed person, +dirty, +horror.

4.2.2 Broken Chalice, p.15

"It was that chalice he broke...That was the beginning of it .of course, they say it was all right, that it contained nothing, I mean. But still...They say it was the boys fault. But poor James was so nervous, God be merciful to him!"

Denotative meanings:

1. A drinking cup: Goblet (M.W.C.D.).
2. A gold or silver decorative cup, an Eucharistic cup, used especially to hold wine in Christian religious services (L.D.A.E.).

Semantic features:

-animate,-abstract, +countable, +an Eucharistic cup

Connotative meanings:

Many ordinary objects or behaviour that had connotative meaning usually related to Catholicism. For example, the symbolic pattern of chalice , or references to various saints could generate a hidden meaning (Attridge, 2004 :101). It is known that the chalice is the most important vessel in the Catholic Church used in the Eucharist and according to church dogma holds the blood of Christ . But the broken (and empty) chalice is one of the most important symbols in the story because it symbolizes the corruptive behaviour and paralysis of the priest.

It is when the chalice breaks that priest's eyes got open to the truth about an institutionalized religion. Although the priest realizes that it was empty, the emptiness of the chalice connotes that the religion was empty. Thus, the priests mental descent begins with his accidentally breaking a holy chalice (Gillie, 1978:95).

Semantic features:

-animate, +abstract,-countable, +a sign to destroy religion, +corruption, +emptiness of religion.

4.2.3 Darkness: Night, p.7

Every night as I gazed up at the window I said softly to myself the word paralysis. It had always sounded strangely in my ears, like the word gnomon in the Euclid and the word simony in the Catechism. But now it sounded to me like the name of some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work.

Denotative meanings:

1. The time from dusk to dawn when no sunlight is visible.
2. An evening or night taken as an occasion or point of time.
3. The quality or state of being dark.
4. A condition or period felt to resemble the darkness of night as absence of moral values or a period of dreary inactivity or affliction (M.W.C.D.).

Semantic features:

-animate, +abstract,-countable, +darkness, +after sun set.

Connotative meanings:

Joyce emphasizes this symbol by using the words that connote the darkness such as night, death (corpse). The words that represent darkness appear more than the light. Joyce wants to show that the symbol of night connotes the churches dark that its influence on people's life is so strongly. Joyce who was deeply anti-catholic exposes the immorality and wrongs of religion through the priest and other catholic symbols in "The Sisters". He shows the corruptness, captivity and an empty meaning of the church (MacCabe, 1978:34).

The opening of the text displays a certain meaning of night when a young boy looks into a window. The night reflects the boys anticipate and waiting for signs of Father Flynn's death who considers as a source of paralysis (ibid). At dusk, he lives his most profound moments in the darkness of late hours. These dark backdrops evoke the half-life, suggesting the intermingling of life and death that marks every story. In this state, life can exist and proceed, but the darkness(night)renders Dubliners experiences dire and doomed (ibid:33).

Semantic features:

-animate, +abstract,-countable, +fear, +death +paralysis, +discomfort, +church dark.

4.3 AN ENCOUNTER

4.3.1 Pigeon House, p.19

We arranged to go along the Wharf Road until we came to the ships, then to cross in the ferryboat and walk out to see the pigeon House. Leo Dillon was afraid we might meet Father Butler or someone out of the college; but Mahony asked ,very sensibly, what would Father Butler be doing out at the Pigeon House.

Denotative meanings:

Pigeon is a fat grey and white bird with short legs .It is common in cities and also lives in woods and fields where people shoot them for sport or food(O.A.L.D.).

Semantic features:

+animate,-human,-abstract, +countable, +one type of bird.

Connotative meanings:

Joyce states that Dublin was a city suffering from paralysis, whether linguistic, economic, sexual, political, cultural, or emotional, and the splintered relationships in Dubliners appear as a product of this paralysis, which itself is a result of the absence of economic and political power due to colonization. The thematic emphasis on failed escapes from Dublin suggests the power of this paralysis (Maunder, 2007:215).In "an Encounter", a boy with his friend Mahony escape from studiousness into the streets of Dublin towards pigeon house font, but they never get to

their aim .Their quest ends in meeting with old man near the bank of the Dodder (McCormack and Stead, 1982:13).

The pigeon (Dove) according to Ferber (1999:61) is a symbol of gentleness, innocence, timidity, and peace. In an Encounter, the Dove came to symbolize the Holy Spirit, while the pigeon house fort is religiously symbolic,"...the house of the Dove, house of the father ", which Joyce most likely used to show the holiness which could not be attained. In another aspect, the boys could be travelling to the pigeon house fort as refuge, from their constricting lives. This structure, before it was a fort, was a watch house and a place of refuge.

Semantic features:

+animate, +abstract, +Holy spirit, +peace, +innocence, +gentleness, +as a refuge.

4.3.2 OLD MAN, p.23

The man, however, only smiled. I saw that he had great gaps in his mouth between his yellow teeth .Then he asked us which of us had the most sweethearts. Mahony mentioned lightly that he had three totties. The man asked me how many I had. I answered that I had none.

Denotative meanings:

1. A person advanced in age (L.D.A.E.).
2. Dirty old man: is an older man whose interest in sex or in sexually attractive young women is considered to be offensive or not natural for somebody of his age (O.A.L.D.).

Semantic features:

+human, +animate, -abstract, +Male, +adult.

Connotative meanings:

The old pervert seems to be the only person who has something to satisfy the boy's pride. In spite of his shabby figure, the old man impresses the boy as educated because of his knowledge of literature. When the topic changes from school and books, to the one which has sexual connotation, his good accent weakens the boy's judgment and lessens its obscene content and disguises its menace (Beja, 1973:229). The old man like Father Flynn, since; both of them show yellow teeth when they smile; the colours yellow and brown are symbolic of decay and paralysis throughout Joyce's work. Ireland itself has foiled their attempt at discovery and development. Besides; he wears the same clothing as Father Flynn, connecting his lascivious behaviour to the Catholic Church (ibid).

McCormack and Stead (1982:13) remark that a man in a suit of greenish black, like Father Flynn's priestly garments with their faded green look, unfolds elaborate mysteries, like Father Flynn, and asks for understanding as Father Flynn wanted to confess to the boy in his dream. At the end of "An Encounter", the young boy had sadly found that the reality of Dublin was like the old man, both of them connote unsafe, perverted and cruel.

Semantic features:

+abstract, +homosexuality, +paralysis, +pervert, +shabby, +unsafe.

4.4 ARABY

4.4.1 Bazaar, p.29

At last she spoke to me. When she addressed the first words to me I was so confused that I did not know what to answer. She asked me was I going to Araby .I forgot whether I answered yes or no. it would be a splendid bazaar; she said she would love to go.

Denotative meanings:

1. (In eastern countries) a market consisting of rows of shops or stalls selling different goods.
2. A fair for the sale of articles specifically for charitable purposes (M.W.C.D.).
3. (In English –speaking countries) a sale to get money for some good purpose (L.D.A.E.).

Semantic features:

-animate,-human,-abstract, +countable, +visible in east.

Connotative meanings:

Attridge (2004:99) remarks that the Araby Bazaar is described as a magical land of electrical lights where goods are brought indoors and it is a prototype of the modern shopping mall. Bazaar is opposed to a more traditional street market which contains unexciting items are arbitrarily displayed in the undifferentiated light of daytime. Beja (1973:112) observes that the magical name Bazaar connotes an Eastern enchantment and the far country. It suggests a journey and strange customs, Therefore

the response of the boy to the name Bazaar and his journey eastward across the city reflect his spiritual orientation.

At the end of story, the Araby Bazaar does not appear as a place of eastern enchantment, but another marketplace as empty as the brown uninhabited houses at the end of North Richmond Street in which the boy lives (McCormack&stead, 1982:13).

Semantic features:

-animate, +abstract,-countable, +freedom, +happiness, +hope, +brightness, +power of attraction, + a sign of beauty, +great passion and affection.

4.4.2 East, p.30

At night in my bedroom and by day in the classroom her image came between me and the page I strove to read. The syllables of the word Araby were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me. I asked for leave to go to the bazaar on Saturday night.

Denotative meanings:

1. The eastern part of a country or of the world, especially, Asia (L.D.A.E.).
2. The general direction of sunrise: the direction toward the right of one facing north.
3. Regions having a culture derived from ancient non-European.
4. The altar end of a church (M.W.C.D.).

Semantic features:

-animate, +abstract,-countable, +a place of shopping.

Connotative meanings:

Some of Joyce's dissatisfied characters, such as the young boy in "Araby", suppose that they can change their condition by escaping from Dublin eastward to another life in a different place. Physically their goal must be in another place ; spiritually it has the aspect of a new life. In Dubliners, easting is one of the symbolic images of the spiritual goals like the symbol of 'water', 'wine' and 'bread' .The far places connote the souls need for life that cannot be attained easily in Dublin (Beja, 1973:111).

In "Araby", the dream of going to Bazaar connotes a spiritual goal to achieve the dreams. So, the young boy wants to buy a present to his beloved (Mangan's sister), but he feels that Bazaar encloses him. Therefore ; it reflects his disappointment and paralysis (ibid) . Orientation and easting are rich in symbolic meanings of which Joyce was certainly aware. For instance, the Catholic Churches had been built with their heads to the east and placing the high altar against the east wall. The importance of the east probably connotes some fact, for instance, the Christ returning for the last judgment was expected to come from the east .Therefore, the east is an emblem of beginning and a place of rebirth (ibid:104).

Semantic features:

-animate, +abstract,-countable, +freedom, +a sign of other culture, +relief, +birth, +new life, +hope, +change from one place to another.

4.4.3 Money, p.31

At nine o'clock I heard my uncle's latchkey in the hall door. I heard him talking to himself and heard the hallstand rocking when it had received the weight of his overcoat. I could interpret these signs. When he was midway through his dinner I asked him to give me the money to go to the bazaar. He had forgotten.

Denotative meanings:

1. Something generally accepted as a medium of exchange, a measure of value: as coins or paper notes with their value printed on them, given and taken in buying and selling (L.D.A.E.).
2. What one earns by working or selling things, and use to buy things (O.A.L.D.).

Semantic features:

-animate,-abstract, +countable, +a medium of exchange, +used in buying and selling.

Connotative meanings:

On a symbolic level, the money is a means to get the boy into the magical land Bazaar .It represents an idea of poverty, wealth, or aspiration. The money is functional in another way, by enabling him to get inside Araby and buy a present of Mangan's sister. Thus, the money has a second, connotative significance: the emotion and desire it represents (Maunder, 2007: 216).

The self-consciousness may best embodied by the boy ,who, in his own epiphanic moment as the bazaar is closing down around him, that he

does not have enough money to buy a gift , "saw himself as a creature driven and derided by vanity"(ibid).

Semantic features:

-animate, +abstract,-countable, +a means to have hopes, + paralysis.

4.5 EVELINE

4.5.1 Sea, p.38

A bell clanged upon her heart. She felt him seize her hand:

'Come!'

All the seas of the world tumbled about her heart .He was drawing her into them: he would drown her. She gripped with both hands at the iron railing.

'Come!'

Denotative meanings:

1. the waters of the earth as distinguished from the land and air(M.W.C.D.)
2. A large area of salt water that is part of an ocean or surrounded by land (O.A.L.D.).

Semantic features:

-animate,-abstract,-countable, +stream of water,-solid, +visible.

Connotative meanings:

Toolan(1992:145)reveals that the particular metaphors such as: 'the bell clanged upon her heart', 'all the seas of the world tumbling about her heart', 'Frank drawing her in those seas', and so on are especially well

motivated since, there are, in the actual setting, a clanging bell, tumbling seas and so on.

The sea like the image and idea of a far country connotes the orient goal of life. It may of itself, as water, connote the baptismal font; the physical prominence of the sea eastward from Dublin paints the east with the significance of baptismal water. In turn, the sea is colored by the significance of the east. (Beja, 1973:112).

The sea is the image most clearly opposable to that deadly contrary of the symbolic orient in all its import of spiritual life, that death state of moral disability, which Joyce conceived to be dominant in Ireland and centered in Dublin (ibid: 113). Finally, the sea is a means of escaping and traveling eastward from the city to the freedom of the open world.

Semantic features:

-animate, +abstract,-countable, +life, +escaping, +freedom, +hope.

4.5.2 Window, p.34

She sat at the window watching the evening invade the avenue .Her head was leaned against the window curtains, and in her nostrils was the odour of dusty cretonne .She was tired.

Denotative meanings:

An opening in the wall or roof of a building, usually covered with glass, that allows light and air to come in and people to see out (O.A.L.D.).

Semantic features:

-animate,-abstract, +countable, +visible in the room, +different size.

Connotative meanings:

Windows in Dubliners reflect the anticipation of events or encounters that are about to happen. For example, Eveline, in the story that bears her name, suspenses in that space separating her interior life from the exterior life. Window connotes the threshold between domestic space and the outside world, and through it Eveline observes her own lives as well as the lives of others.

Eveline, as Maunder (2007:143) says, turns to window when she reflects on her own situation .she centers on the relationship between the individual and the individuals place. Her cottage window is a means to watch the people pass by outside, then, she recalls the field in which she used to play with other children

Attridge (2004:94) considers the window as a magic mirror connoting a hard reality and how to convert this reality into a compensatory fantasy. Therefore, Eveline ignores and replaces the difficult realities of life by a pleasant image of an Irish lass. Other examples are seen in Joyce's stories such as " the Dead"(the last story), since the window was the place where Gabriel recalls a moment of happiness and standing with his wife 'Gretta' in the cold.

Semantic features:

-animate, +abstract,-countable, +fear of new experience, +isolation, +paralysis.

4.5.3 Photograph, p.35

And yet during all those years she had never found out the name of the priest whose yellowing photograph hung on the wall above the broken harmonium beside the coloured print of the promise made to Blessed Margaret Mary Alacoque. He had been a school friend of her father .whenever he showed the photograph to a visitor her father used to pass it with a casual word: ' He is in Melbourne now.'

Denotative meanings:

A picture obtained by using a camera and film sensitive to light (L.D.A.E.).

Semantic features:

-animate,-abstract, +countable, +of various sizes, +visible, +could be hanged on the wall.

Connotative meanings:

Maunder (2007:144) maintains that a strong catholic sensibility and the maternal voice are among the forces that pull Eveline from the waiting ship and to go away with her lover Frank. In fact, the photograph of Margaret Mary Alacoque is a metaphor of Eveline's promise to her mother, hung clearly on the wall. It reflects the need for a woman to sacrifice herself for the good of the home and the family. The photograph of a priest she does not know is also another catholic symbol in Eveline's life. Besides, a photograph routinely handed about by her father to his friends with the ambiguous comment 'he is in Melbourne now', refers to how excluded she is from the events of her fathers life, and how she has

been taught to keep her place and show no curiosity, as if she were his servant and not his daughter (Attridge, 2004:100) .Evelyne's incomprehension of the pattern revealed by these objects silently states how subtly she has been put in a situation where potential insight is reconfigured into panic and paralysis.

Semantic features:

-animate, +abstract,-countable, +a sign of the end of meaningful life, +end of pleasure, +paralysis.

4.6 TWO GALLANTS

4.6.1 Harp, p.51

Not far from the porch of the club a harpist stood in the roadway, playing to a little ring of listeners. He plucked at the wires heedlessly, glancing quickly from time to time at the face of each new-comer and from time to time, wearily also, at the sky. His harp, too, heedless that her coverings had fallen about her knees, seemed weary alike of the eyes of strangers and of her masters hands.

Denotative meanings:

A plucked stringed instrument consisting of a resonator, an arched or angled neck that may be supported by a post ,and strings of graded length that are perpendicular to the soundboard(M.W.C.D.).

Semantic features:

-animate,-abstract, +countable, +a musical instrument.

Connotative meanings:

The title of this story, "Two Gallants", is ironic because Corley and Lenehan are anything but fine, chivalrous men .instead; they make an unpleasant practice of duping maids into stealing from their employers. Traditional national images connect Lenehan's and Corley's shallow lives with Ireland itself .for example, the musicians harp, outside Anglo-protestant gentleman's cup ,with its semi-nude female figure, is clearly the symbol of a degraded Ireland . The harpist's melodies later follow Lenehan and pace his steps. While Corley gallivants with his maid, Lenehan acts as the harpist, tapping his hands to the notes as he walks through Dublin. This parallel suggests that Lenehan is in some way guilty of the same swindling as Corley, of taking advantage of a woman in the form of his country. This ambiguous connection between Lenehan and the harp is typical of Joyce's national references (Smith, 2009:2).

Semantic features:

-animate,-abstract, countable, +a sign of Ireland, + a sense of guiltiness.

4.6.2 Lenehan's Fashions, p.47

Once or twice he rearranged the light waterproof which he had slung over one shoulder in toreador fashion. His breeches, his white rubber shoes, and his jauntily slung waterproof expressed youth. But his figure fell into rotundity at the waist, his hair was scant and grey, and his face, when the waves of expression had passed over it, had a ravaged look.

Denotative meanings:

Popular style of clothes, hair, etc. at a particular time or place; the state of being popular (O.A.L.D.).

Semantic features:

-animate,-abstract, +a sign of clothes from different forms and sizes.

Connotative meanings:

Since clothing is an expression of character or of personal preference, or other circumstance, its symbolic use is limited by the requirements of naturalism, the need to conform to objective fact. Its symbolic meaning is given unequivocally only in images associated with it at the free will of the artist.

Lenehan, in this story, is clothed in unmistakable contradictions. his light waterproof and white rubber shoes express an aversion to water, it must be noted ,however, that his yachting cap, is a connotation of inclination toward the water of the sea. His waterproof, moreover, is

slung over one shoulder in toreador fashion, suggesting the far country of Spain, another symbol of the souls orient (Beja, 115:1973).

This version to water is a repeated motif in Dubliners, and it seems to symbolize some fear of growth and fertility, which is what water normally suggests. Yet it is also some deep-rooted aversion to purity and cleanliness, and possibly an inherent dislike of holy water, which would explain the crumbling Catholic Church at the time. This really symbolizes some sort of aversion to spirituality and more than that, it shows a sort of metaphorical thirst, a longing. They are parched: mentally, creatively and spiritually (Maunder, 2007:151).

Semantic features:

-animate, +abstract, +countable, +Aversion to water, -spirituality

4.7 THE BOARDING HOUSE

4.7.1 Mrs. Mooney's House, p.59

Mrs. Mooney, who had taken what remained of her money out of the butcher business and set up a boarding house in Hardwicke Street, was a big imposing woman. Her house had a floating population made up of tourists from Liverpool and the Isle of Man and, occasionally, artistes from the music halls.

Denotative meanings:

A building for people to live or work in, and is usually built on more than one level. A boarding house, for instance, is a private lodging house where one can pay for accommodation and meals (O.A.L.D.).

Semantic features:

-animate,-abstract, +countable, +a building to live, +of different levels.

Connotative meaning:

Certain images in *Dubliners*, of closed or circumscribed areas, such as rooms, buildings, the city and its suburbs, consider symbolic when they are presented in any way connoting enclosure. In general they express the restrictions and fixations of life in Ireland. The commonest of these symbolic images are those brown brick houses of the people of Dublin which seem the very incarnation of Irish paralysis (Beja, 1973:116).

In this story, Joyce shows that a boarding house of Mrs. Mooney is a place where one pays for food and lodging, but the financial and sexual connotations are both established and linked together. Therefore, the house, by semantic association, almost becomes a bawdy house. Thus, the signs of money and sex seem to have a natural historical affinity. The financial code is stressed by the actions of Mrs. Mooney who buys the boarding house, while the sexual code is stressed by the actions of Mrs. Mooney's daughter who fall in love with Mr. Doran (ibid).

Semantic features:

-animate, +abstract,-countable, +a bawdy house, +paralysis.

4.7.2 A Mother, p.61

Polly knew that she was being watched, but still her mother's persistent silence could not be misunderstood. There had been no open complicity between mother and daughter, no open understanding, but though people in the house began to talk of the affair, still Mrs. Mooney did not intervene.

Denotative meanings:

1. A female parent of a child: a person who is acting as a mother to a child with too great protectiveness and care.
2. The title of a woman who is head of a convent (=a community of nuns) (O.A.L.D.).

Semantic features:

+human, +animate, -male, -abstract, +adult, +parent.

Connotative meanings:

Dubliners' mothers often seem ineffectual or hardened, sometimes even wildly or sadly perverted. Their positive feelings for their children become suspect when tempered by their harshness or selfishness. Usually paralyzed, either physically, socially, or spiritually, the offspring of Dubliners' mothers suffer (Paige, 1993:3). In "The Boarding House", O'Brien (1968:14) reflects the idea of perverted mothers through Mrs. Mooney, who deals with morality as a cleaver deals with meat. This direction on how to understand Mrs. Mooney is guaranteed by the reference in the simile back to the butcher's shop where she started her career.

Thus, Mrs. Mooney connotes women who appear as strong, independent and manipulative. In fact, as Joyce makes clear, Mrs. Mooney is a determined woman even while controlled by her abusive, alcoholic husband. She is not a weak woman who suddenly becomes strong, but instead a strong woman waiting for the opportunity to break free. That freedom, however, involves the control of others lives (MacCabe, 1978:54).

Semantic features:

+human, +abstract, -countable, +strength, +control, +perverted woman.

4.8 CLAY

4.8.1 Maria, p. 98

Joe was a good fellow. She had nursed him and Alphy too; and Joe used often to say:

'Mamma is mamma, but Maria is my proper mother.'

Denotative meanings:

1. A familiar name of girl.
2. (In Bible) the mother of Jesus (M.W.C.D.).

Semantic features:

+human,-male, +animate, +adult, +woman, +spinster, +dishwasher.

Connotative meanings:

In fact, Maria's name suggests that she is a kind of Virgin Mary. The name is a symbol of the peace-maker, purity, and feminine perfection .it also symbolizes the Catholic Church or, as the poor old woman. In "Clay", the old maid Maria appears as a figure that seems to lack everything and therefore embodies total desire, desire for the recognition and prestige that would let a poor old woman without family, wealth, or social standing maintains her human status in paralytic Dublin (Attridge,2004:97).

Accordingly, Maria connotes the meaning of sadness, vexation, and disappointment .She is a woman who daily regretting her unmarried state. Although she has been hailed in the place of an important person in the society, in reality, she is nothing more than a common dishwasher (ibid).

Maria as an allegorical representation of mother Ireland is paralyzed by circumstances beyond her control or awareness. She can be taken as a version of the ancient symbolic representation of mother Ireland dominated by imperial England (ibid, 8).Finally, Maria might offer a glimpse of what awaits Eveline when she finds, at the end of the story, that she can not leave Dublin.

Semantic features:

+abstract,-countable, +feminine perfection, +motherhood, +a sign of Virgin Mary, +purity, +innocence, +sadness and disappointment.

4.8.2 Saucer, p.102

The next –door girls put some saucers on the table and then led the children up to the table, blindfold. one got the prayer-book and the other three got the water; and when one of the next-door girls got the ring Mrs. Donnelly shook her finger at the blushing girl as much as to say: O, I know all about it!

Denotative meanings:

1. Plate containing a condiment.
2. A small round plate with edges curving up, made for putting a cup on (L.D.A.E.).

Semantic features:

-animate, -abstract, +countable, +concave shape, +of various sizes.

Connotative meanings:

In the tenth story "Clay", Joyce states that, the saucer of clay holds a connotative meaning of death. Since Maria, blindfolded in a game, lowers her hand into one of three saucers. Then, she touches a soft wet substance and provokes an embarrassed silence and whispering, as if she has revealed death in the midst of the game of life (Ferber, 1999:43).

It is a sort of fortune-telling game where the blind-folded player picks marriage, a religious vocation or death depending on the choice of a ring, rules book or clay. Maria plays but her first choice, engineered by the malice of one of the neighbor girls whom Mrs. Donnelly scolds, is clay. She chooses again and this time it is a rules book (Attridge, 2004:95-6). In

reality, the saucer of clay symbolizing death –which considers emotional death and lovelessness.

Semantic features:

-animate, +abstract,-countable, +image of death, +disappointment, +vexation.

4.9 A PAINFUL CASE

4.9.1 The Death, p.112

The river lay quiet beside the empty distillery and from time to time a light appeared in some house on the Lucan road. What an end! The whole narrative of her death revolted him and it revolted him to think that he had ever spoken to her of what he held sacred.

Denotative meanings:

1. A permanent cessation of all vital functions: the end of life.
2. The cause or occasion of loss of life (M.W.C.D.).
3. The fact of somebody dying or being killed.
4. The power that destroys life (O.A.L.D.).

Semantic features:

-animate, +abstract, +end or loss of life,-immortality.

Connotative meanings:

The interrelationship of dead and living is the theme of "A painful case". Ferber (1999:53) states that the death may occasionally symbolize something else, but much more often death is itself represented symbolically, usually as a person. On the other hand, the death according

to Beja (1973:185) connotes the most beautiful form of life by saying that absence is the highest form of presence. By means of a technique introduced by Joyce at this story, the phrase 'A painful case' is a journalistic euphemism for suicide, and Duffy's conscious efforts are directed towards consolidating the euphemistic view, towards repressing the latent accusation of his own moral responsibility (McCormack&Stead, 1982:81).

So, "A painful case" reflects not only the death of Mrs.Sinico but Mr. Duffy too. Mr.Duffy however, comes to an epiphany, realizing his loss of an opportunity to feel love and other emotions he never allowed himself to experience, as he is an orderly man living a life of dull routine. As a result, death of Mrs.Sinico connotes his sense of love (Rhoswen, 2010:3).

Now he realizes that he was the one that made her fall into melancholy from loneliness, a melancholy that literally killed her. Acknowledging his responsibility he asks himself, why had he sentenced her to death .Hers was both a physical and emotional death (ibid).

His death connotes also an emotional death. She had to die in order for him to understand that he killed her and himself .just as he had robbed her of the opportunity of friendship in the midst of loneliness; he recognizes that he did the same for himself. When he cut himself off from her, he killed himself. He felt he was alone and describes his death as a train describes hers. Thus, unrequited love and death of Mrs.sinico connects with Mr. Duffy's restrained existence (ibid). In "The Sisters", the theme of death is different; it connotes freedom the boy of Father Flynn who considers the center of paralysis.

Semantic features:

-animate, +abstract, +end of life, +irresponsibility of real relationship, +self-destructive nature, +self-transformation.

4.9.2 Books, p.108

Neither he nor she had had any such adventure before and neither was conscious of any incongruity. Little by little he entangled his thoughts with hers. He lent her books, provided her with ideas, shared his intellectual life with her. She listened to all.

Denotative meanings:

1. A set of written, printed, or blank sheets, of skin or paper or tablets of wood or ivory, bound together into a volume to be read, or to be written in.
2. Something that yields knowledge or understanding (M.W.C.D.).

Semantic features:

-animate,-abstract, +countable, +written sheets, +knowledge.

Connotative meanings:

In "A painful case", the books are reason to revolve the discussions of Mr. Duffy with Mrs. Sinico. Therefore; the books symbolize their similar intellectual interests, besides music and political theories .With each meeting they draw more closely together. Such sharing gradually softens Mr. Duffy's hard character.

The fact that Duffy's books are arranged according to weight betrays life-denying passion for order that will cause him, to sentence [Mrs.Sinico] to death (Attridge, 2004:101).So that, he has a full collection of heaviest books on the bottom shelf, and a collection of lightest books on the top shelf.

Joyce's Dubliners involve many symbols of book, in "The Sisters", for instance, the book of rules that had fallen to the floor connotes the priests feeling of freedom of the religious captivity of the church "Whenever I would bring in his soup to him there, I would find him with his breviary fallen to the floor, lying back in the chair, with his mouth open...". James wants to say that in the end, the priest did not want anything to do with the Church and its rules any more because he was disappointed of it (ibid). Besides, In "Araby", the books left in catholic priest's room include non-religious and non-catholic reading. So, they represent a feeling of ambiguity toward religion in general and Catholicism in particular.

Semantic features:

-animate, +abstract,-countable, +similar intellectual interests, +strong emotion, +a sign of attraction.

4.9.3 Food and Water, p.110

One evening as he was about to put a morsel of corned beef and cabbage into his mouth his hand stopped. His eyes fixed themselves on a paragraph in the evening paper which he had propped against the water-carafe .He replaced the morsel of food on his plate and read the paragraph attentively. Then he drank a glass of water, pushed his plate to one side, doubled the paper down before him between his elbows and read the paragraph over and over again.

Denotative meanings (food):

Material contains basically protein, carbohydrate, and fat used in the body of an organism to grow, repair, and to furnish energy (M.W.C.D.).

Semantic features:

-abstract,-animate,-countable, + to give energy, +of different classes.

Denotative meanings (water):

1. The most common liquid, which falls from the sky as rain, Forms Rivers, lakes, and seas, and is drunk by people and animals (L.D.A.E.).
2. (Waters) an area of sea or ocean belonging to a particular country (O.A.L.D.).

Semantic features:

-animate,-abstract,-countable,-colorful liquid, -solid.

Connotative meanings:

Nearly all of the characters in *Dubliners* eat or drink, and in most cases food serves as a reminder of both the dullness of routine and the joys. Food in *Dubliners* allows Joyce to portray his characters and their experiences.

In "A Painful case", Mr. Duffy's solitary meals are finally interrupted by the shocking newspaper article that refers to Mrs. Sinicos death. This interruption makes him realize that his habits isolate him from the love and happiness of life's feast (Beja, 1973:110). In the last story "The Dead", Joyce uses many vocabularies to express this meaning, as in the following lines:

The raisins and almonds and figs and apples and oranges and chocolates and sweets were now passed about the table, and Aunt Julia invited all the guests to have either port or sherry .At first Mr. Bartell DArcy refused to take either, but one of his neighbours nudged him and whispered something to him, upon which he allowed his glass to be filled. Gradually as the last glasses were being filled the conversation ceased .A pause followed, broken only by the noise of the wine and by unsettling of chairs. (Dubliners, p.199)

Joyce wants to show that the table loaded with food and with bottled water and liquors, connotes the hunger of the soul for bread and wine that can feed it. Besides, it assuages its loneliness through restoring it to the communion of love. Likewise, the symbolism of baptismal water enforces the fact of spiritual privation (ibid).

On the other hand, the water may bear another connotative meaning in other stories, in "Eveline", for instance, the water of voyage is a means to carry the frightened girl from Ireland to a new life and to fulfilling

love(ibid:114). Therefore, the water or sea connotes the idea of escaping, as well as a symbol of both rejuvenation and emotional vitality. It functions to show all that Dubliners lose through their fear and lack of courage.

Semantic features (food):

-animate, +abstract,-countable, +isolation, +hunger of soul.

Semantic features (water):

-animate, +abstract,-countable, +vitality, +rejuvenation, +thirst of soul, +escaping.

4.10 GRACE

4.10.1 Falling, p.148

Two gentlemen who were in the lavatory at the time tried to lift him up: but he was quite helpless. He lay curled up at the foot of the stairs down which he had fallen. They succeeded in turning him over. His hat had rolled a few yards away and his clothes were smeared with the filth and ooze of the floor on which he had lain, face downwards .His eyes were closed and he breathed with a grunting noise. A thin stream of blood trickled from the corner of his mouth.

Denotative meanings:

1. To descend freely by the force of gravity.
2. To become lower in degree or level.
3. To drop down wounded or dead.

4. To commit an immoral act; especially: to lose ones chastity.
5. To pass suddenly and passively into a particular state of body or mind or a new state or condition (fall asleep) (M.W.C.D.).
6. To belong to a particular class, group or area of responsibility.
7. In Bible: the occasion when Adam and Eve did not obey God and had to leave the Garden of Eden .so that, it may mean a fall from grace (=from favor) (O.A.L.D.).

Semantic features:

-animate, +abstract, +descent, +decay of body.

Connotative meanings:

"Grace" includes many ideas discovered like inferno in addition to purgatory and paradise. For example, Mr. Kernan's falling down the stairs outside a pub, and is passed out with a head wound and lying in the muck of a filthy lavatory floor. This falling connotes his descent from original innocence to sin. i.e; it is a descent into hell.

The sickroom is purgatory, and the Church, in which he and his friends listen to the sermon, is paradise at last. For Christians, the original sin can be washed away by baptism and forgiven by the grace of God. Baptism is a ritual washing which connotes the removal of sin (Beja, 1973:233).

Semantic features:

-animate, +abstract, +sin, +punishment, +judgment, +descent in level, +weakness, +meaningless self.

4.10.2 Church, p.154

Mr. Kernan came of protestant stock ,and ,though he had been converted to the catholic faith at the time of his marriage ,he had not been in the pale of the Church for twenty years .He was fond, moreover ,of giving side-thrusts at Catholicism.

Denotative meanings:

1. A building for public and especially Christian worship (M.W.C.D.).
2. the profession of the clergy (priests and people employed for religious reasons)of a religious body(L.D.A.E.)

Semantic features:

-animate,-abstract, +countable, +a sign of Christian religion, +grace, +humanity.

Connotative meanings:

Maunder (2007:355) remarks that James Joyce takes the Christian concept of epiphany and makes it a structural principle of Dubliners, therefore, the stories used as weapons in his attack on Catholic Culture. In reality, there is no suggestion in Dubliners that the Church can supply the soul's needs, in its current condition. In the "Grace", for instance, the sermon of Father Purdon connotes the opposite, for it is designed to serve the purposes of those who live in the world.

McCormack&stead(1982:14);Briggs(2006:28) interpret how Father Purdon packages special group retreats for businessmen and encourages them to set their accounts right in order to strengthen their spiritual lives.

The Church is secularized or presented as both a religious and commercial institution, so that it shares in the general paralysis. Thus, Beja (1973:111) indicates that its failure in the lives of Joyce's Dubliners is emphasized by the irony that although the nature of the soul has altered and the means of its salvation retain their old aspects, its needs must be satisfied in entire dissociation from the Church.

Semantic features:

-animate,+abstract,-countable, +paralysis,-grace, +darkness, +corruption, +conscious mind mystery.

4.11 THE DEAD

4.11.1 Snow, p. 199

How cool it must be outside. How pleasant it would be to walk out alone, first along by the river and then out by the park. The snow would be lying on the branches of the trees and forming a bright cap on the top of the Wellington monument. How much more pleasant it would be there than at the supper table.

Denotative meanings:

Precipitation in the form of small white ice crystals that fall in cold weather and cover the ground thickly...(M.W.C.D.).

Semantic features:

-animate,-abstract,-countable, +solid, +wintry, +thick, +white ice crystals, +a sign of bad, cold weather.

Connotative meanings:

Naturalism of Dubliners is complicated by use of symbols, which establish relationships between different elements in the stories. In discussion of "the Dead", for instance, the immobility of snowy statues in that story is symbolically one with the spiritual condition of Gabriel Conroy turned to the wintry window. Gabriel's soul swoons slowly as he hears the snow falling. So, Joyce conceived the joining of Gabriel's final experience with the snow which considers as a symbol for death or paralysis (OBrien, 1968:18).

But, the snow was falling on every part of the dark central plain, on the treeless hills. Therefore; it does not seem that the snow connotes the death because it falls on living and dead alike. The snow that falls upon Gabriel, Gretta (his wife), and Michael Furey (her dead lover), upon the dead singers and living, connotes their connection with each other. It is a sense that none has his being alone (Beja, 1973:183).

Through the image of the snow, Gabriel thinks of Michael Furey who, as Gretta has said, died for her. Therefore, he is conscious of a unity between the living and the dead. Thus, the snow includes connotation of the death when death of a person can cause the death of another person's self-image, and death of the past can cause the death of hope for the future (ibid). At the end, it must be noting that the snow is a part of the complex imagery that involves cold air, rain, as well as snow. Therefore; it does not stand alone in the story.

Semantic features:

-animate, +abstract,-countable, +death, +a broken self, +destroy of passion, +reflection of inner feelings.

4.11.2 Music, p.183

He stood still in the gloom of the hall, trying to catch the air that the voice was singing and gazing up at his wife. There was grace and mystery in her attitude as if she were a symbol of something. He asked himself what a woman is standing on the stairs in the shadow, listening to distant music, a symbol of. If he were a painter he would paint her in that attitude.

Denotative meanings:

1. The science or art of arranging tones or sounds in succession, and in temporal relationships to produce a composition having unity and continuity.
2. Vocal, instrumental, or mechanical sounds having rhythm, melody, or harmony (M.W.C.D.).

Semantic features:

-animate, +abstract,-countable, +expressive art, +instrumental sounds.

Connotative meanings:

Music in this collection of short stories by James Joyce plays a relatively peripheral role in the action of the narrative. In "the Dead", the symbol of music is clearly related to the east than to the land, but it takes its meaning very largely from the symbol in which it is represented (Beja, 1973:115). In the scene of party, for instance, Garrett (1969:216) shows that the distant music to which the wife is listening connotes memories of the dead Michael Furey, and revelation of the past experience which forces the husband to recognize his wife as a person.

From this complex scene, Joyce appears as an artist who uses symbolic techniques to explore the relation of realism and symbolism. Music symbolizes the motion of the soul toward life or the call of life to the soul. It is the call to the past life, to communion with the dead.

O'Brien(1968:17)discusses that the party in "The Dead" ,then, is a party of the metaphorically dead." these dead Dubliners have contracted what Joyce identifies as the fatal Irish disease, paralysis; and into their midst steps a man who himself is victimized by Irish pathology but who considers himself somehow separate from or above his fellow sufferers." In brief, the most living influence in the story is the memory, enclosed in music; of a dead peasant boy .Gabriel's senses are tuned to the moment, while Gretta's thoughts wander to a boy from her youth who had died very young. It is through this last emergence, Gabriel's epiphany is manifested (Briggs, 2006:31).

Semantic features:

-animate, +abstract, +a motion of soul, +beautiful memories, +feelings of sadness, +a cause of psychological damage, +a sign of suffering.

CHAPTER FIVE

Conclusions, Recommendations, and Suggestions for Further Studies

5.1 Conclusions

In the light of what has been investigated, the present study has come up with the following conclusions:

1. Connotation in words, expressions and texts expounds both the expressive and the emotive aspects of language. The emotive connotations of the writer express his attitudes or feelings and can have an emotional impact on readers and listeners. By virtue of its suggestive power as an emotive and expressive vehicle, it is considered the most effective device in literature. Writers of literary texts use words connotatively to convey the inward states of the novels characters that are not ordinarily expressible in language denotatively. Thus, connotation helps them to kindle their readers' interest in their writings.
2. The connotative meaning of a particular word exists in conjunction with the denotative meaning. So, both share distinct features as long as meanings of a word are concerned. Connotation differs from denotation in that the former is related to the subjective and cultural experiences of the individual. Therefore, in interpreting a passage, it must be noted what words connote in that particular context. In addition, it will be important to realize that words can connote very different notions with a change in time and place, and this supports the hypothesis that connotation is more difficult to deal with than denotation.

3. The literal interpretation of words is not avoided in literature, but more concentration should be given to the connotative meanings when reading them in Joyce's *Dubliners*, because he uses literary devices such as symbolism and metaphor to show up the emotive connotation beneath the novel. Therefore, connotation in literary texts could be more important than denotation. i.e., it is a matter of the utmost importance.

4. Connotation describes the originality and creativity of the author in using certain expressions and symbols that contain heavy connotation. Besides, connotation reflects the information the writer wants to convey to the readers in a way that makes them react with this information.

5. The writer of literary text tends to follow the subjective idiosyncrasies in the target text as a result of intentionality, and the connotative meaning. He has to lay his personal feelings, attitudes and opinions aside if he depends only on denotation.

6. Connotation can be viewed as a supplementary meaning which extends beyond the central linguistic one, i.e. it is a semantic effect that arises from encyclopedic knowledge about its denotation (or reference), and also from experiences, beliefs, and prejudices about the contexts in which the expression is typically used.

7. Whenever the learner has a control on the connotative meanings, he can write with colour, force and persuasiveness as in Joyce's use of the words in his novel "*Dubliners*".

5.2 Recommendations

The following aspects are to be recommended:

1. Teachers should pay more attention to connotation in order to create a better learning, especially in understanding of literary texts.
2. Learners should be aware that connotative meanings of literary texts can be used to express feelings and emotions of author.
3. If the learner wants to communicate with native speakers of other cultures, the first necessity is to learn and understand expressions of that language which may convey a variety in connotation, or the emotional associations they arouse.
4. Teaching connotation cannot be neglected, since it can help the learners grasp the subtleties and different shadows of a foreign language.
5. Language teachers and students should understand that there is a big difference in the connotative meanings of vocabulary of the target language.
6. Studying literature would be of great significance and a wide area to investigate and understand connotation, since literary texts are full of connotations that sometimes reflect the feelings and emotions of the writer.
7. In teaching connotation, teacher can choose effective and practical techniques like films, pictures, etc, as a means to develop student's skills in acquiring and understanding of connotative meanings.
8. Inspection other cultures plays an important role in comprehension of connotative meanings.

5.3 Suggestions for Further Studies

The following topics are suggested for further studies:

1. A study can be conducted to investigate connotation in other literary genres like poetry, plays, etc. or even in non-literary texts like political texts.
2. Connotation can be used in advertising.
3. A contrastive study of the connotative meanings of two selected English and Arabic modern narrative texts can be conducted.

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