



RESEARCH PAPER

Semantic Analysis of Daud Kamal's 'A Street Revisited', 'Transition' and 'The Rebel'

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ABSTRACT

The study of meaning plays an important role in analyzing and examining the text. The study aims to interpret and analyze Daud Kamal's three selected poems. By using Leech's theoretical framework (1981) the study analyzes how the study of meanings at different levels helps readers to understand the contextual background of the selected poems. The findings reveal that the contextual background of the poems is well understood through conceptual, contextual, reflected, and thematic meaning. Moreover, collocative and stylistic meaning in the poems clearly show the cultural identity of Daud Kamal as a Pakistani poet. The frequency of different meanings in the poems reflects that all the poems have one conceptual meaning, but the predominant meanings include connotative and collocative meaning. Through these meanings, readers can understand poet's approach to the ultimate truth of social and cultural change.

KEYWORDS Collocative, Contextual Background, Cultural Identity, Semantic Analysis, Stylistics

Introduction

The word 'semantics' is very significant in the field of linguistics. It is the scientific and philosophical study of language use, concerning with meanings. Its main focus is on how signifiers and signified are connected that are present in the language. Semantics studies the conceptual and general meanings that are communicated with the use of language (Babatunde, 1995). The study of meanings is derived and analyzed by the deep study of surface structures of words. The work of semantics is not only restricted to convey meanings, but it also identifies the particular nature that language holds. It investigates the ways how an individual interconnect with the language and receivers actually recognize the work of semantics (Goddard, 2011). A user of any language has his distinct lexical choices, sentence structures, phonological patterns, linguistic context, and culture. Thus, semantics mainly focuses on the choice of language use of a speaker by dealing with their particular meanings in a language. Hence, to acknowledge any literary writing it is essential to examine it semantically.

Additionally, semantics also deals with examining the meaning of not only words but also phrases and long discourses. In doing semantic analysis, intentional attempt is to emphasis on the ordinary meanings of the words, rather than what the speaker or reader wants to mean on a certain context. This approach of analyzing the literary text is objective in nature and primarily not concerned with the subjective and local meanings of the text. Doing semantic analysis is an attempt when speaker shares

his information of a particular text, word, or idioms and spells out what he knows about these in a language (Yule, 2010).

The semantic analysis of the poem helps the reader to infer the meanings by the use of particular words. Semantics not only aims to discuss meanings, but it also examines the essence of the poem and the poet's perspective towards it. The semantic analysis of this research work presents different meanings clearly and highlights the hidden idea in selected poems "A Street Revisited", "Transition" and "The Rebel" by the Pakistani writer Daud Kamal. Being Pakistani and Muslim writer Kamal's linguistics approach, viewpoint on social and cultural is diverse from the other poets to a distinguished level. Hence, at this point of deviation, it is worthwhile to make the introduction of Daud Kamal for those readers who have not studied him so far. Daud Kamal is categorized as an accomplished contemporary Pakistani poet. His poems convey traditional, historical and spiritual imageries. A blend of loss and spiritual displacement can also be seen in his work. These are some of the notable features of modern poetry. Kamal's poetry is distinct in a sense of its use of recurrent themes, paintings, and sociocultural identity.

Though different studies have been conducted to study the meaning of the literary pieces by doing semantic analysis, however, less research is done by using Leech's theoretical framework (1981). Pervez (2018) has analyzed the only poem 'An Ode to Death' by using theoretical framework of Leech, however, it does not give significant insight to study in detail the background knowledge. Therefore, after the identification of the gap, the study finds out the contextual background, hidden social and cultural identity, and frequency of meaning in the three poems of Daud Kamal.

This study is significant that it may help the readers to understand the poems on a different level of meanings as well as contextual background may be better comprehended. It is also helpful for the readers to perceive the poems through different types of the meaning labeled by Leech and analyze the poems accordingly. Through this analysis, the reader will also come to know the social and cultural identity intentionally portrayed by the poet. Moreover, this will add knowledge to the existing literature as there is less work done on Daud Kamal's work.

Literature Review

What Is Semantics?

Semantics in general is often defined as the study of meaning communicated through linguistic forms. It defines meaning in terms of broader to the narrower part of sentences that are words, phrases, and morphemes used in the language. For this reason, semantics is categorized at two levels that are lexical and phrasal semantics. Lexical semantics deals with the meaning at word level and the relationship of words with each other and phrasal semantics deals with the whole sentence and larger pieces of discourse. Semantic properties are primarily concerned with the meanings of words. Semantic properties also include homonyms, heteronyms, synonym, antonym, hyponym, metonym, a retronym, etc., (Ridwan, 2015). Semantics is defined by various linguists in similar way; Lyons (1977) defines "semantics is the study of meaning." Hurford, Heasley and Smith (2007) also explain the meaning of the same lines as "semantics is the study of meaning in language". Frawley (1992) gives an elaborated definition of semantics and states, "linguistic semantics is the study of literal,

decontextualized, grammatical meaning.” Kreidler's (2013) definition of semantics is also to the same extent on similar lines with Frawley (1992).

According to Leech (1981), the language we use for communication is basically the implementation of knowledge that one knows rather than the one does. The object of linguistic study is not to understand the speech or writing but one's unconscious knowledge that allows these activities to be done. For Leech, this unconscious knowledge is not the 'language' in common but the knowledge of the language that is native to the speaker. According to the theory, systems of language are comprised of two levels, one being form and the other is meaning, correlated with each other. The native speaker of any language has knowledge of a set of forms and the set of meanings related to those forms, corresponds to that language.

In linguistics, the procedure of connecting syntactic constructions from the clauses, phrases, sentences, and paragraphs, making writing as a whole and the meaning independent of language, this process is to be called semantic analysis. In order to carry out a semantic analysis, the focus is on the typical meaning of the word, not on what meaning the speaker wants of the word in an exacting occasion. This approach gives significance to the objective and universal meaning rather than the subjective and the narrow meaning of the word (Briscoe, 2015). Hence, linguistic semantics deals with the more general meaning carried by the words and the sentences.

The most repetitive concept that we examine and observe in the study of semantics is no doubt the 'meaning'. Thus, it can be said that the meaning is the fundamental core of the study of semantics in the area of linguistics. To predict the meaning of linguistic form it is important to observe the whole semantic situation along with syntactic formations that must be well-formed to give a particular meaning. Ogden and Richards (1923) define meaning as what it means in a particular situation. The word 'mean' itself is used in different ways to communicate different meanings that is why they called it the meaning of meaning. In order to drive the meaning of any word, we must take into account its relationship to other words, concepts, and things present in the real world. We can neither reduce meaning to our perception and understanding nor with particular real-world entities.

Theoretical Framework

Leech (1981) establishes in-depth classification of meaning from the semantic perspective. Leech has an answer to the question that why it is important to establish a theory that deals with meaning only i.e. semantics. According to him, the main area of semantics is to provide the systematic nature of meaning. Additionally, he explains his claim by making the distinction between the utterances that whether they are meaningful or meaningless in regard to the familiarity of the language and the understanding of the real world. To typify his statement, Leech considers two opposing sentences and categorizes each by relating with either "real world" or "knowledge of language". For example, consider the following examples:

My uncle always sleeps on one toe.

My uncle always sleeps awake.

The first example is incompatible with the real-world while the other is incompatible with the knowledge of language.

To study the “meaning” in the widest sense, Leech (1981) breaks down “meaning” into seven different types giving foremost significance to the *conceptual meanings*. Six other types of meaning are connotative meaning, social meaning, affective meaning, reflective meaning, collocative meaning, and thematic meaning. A piece of language has its surface and deep meaning which in semantics is considered as denotative meanings and connotative meanings. Other types are related to language processes, attitudes, and entities in the world.

The study of Pervaiz (2018) involves the semantic analysis of the poem ‘*Ode to Death*’ by the Pakistani poet Daud Kamal. The ultimate aim of this paper is to perceive the poem thoroughly by the means of seven types of meaning given by Leech. The study of these meanings highlights all possible ideas in the poem given by the poet. The poet shows his attitude towards immortal and uncertain life. The qualitative research method has been used in this work for the insightful analysis of the given poem. The analysis of the poem reveals that the use of literary terms and the simple language make the poem a complete phenomenon.

The research by Telaumbanua (2017) discovers the semantic analysis of Hyponymy in the short story ‘*The Voyage*’. The data has been analyzed by the analysis of the poem and investigating the types of Hyponymy with the classification of the categories of the hyponymy. The method of this research is descriptive qualitative. The analysis of the story shows that there are a total of 22 types of hyponymy in the short story ‘*The Voyage*’ by Christopher Dolley. The objective of the research was to find the dominant type and the least type of hyponymy. The findings revealed that the most dominant type of hyponymy had 14 words in the category and the least dominant type had only 2 words in each category. The research concluded that the study of hyponymy is best for EFL learners as it becomes easy for them to remember words in categories

The above cited work shows that less research conducted to study the different levels of meanings by using Leech theoretical framework. Moreover, there is no such research conducted on the selected poems (‘*A Street Revisited*’, ‘*Transition*’ and ‘*The Rebel*’) to analyze different level of meanings for the understanding of background of poems and explore the hidden social and cultural identity through different levels of meaning. Moreover, frequency of different meanings is also not explored how poet uses different words to convey his message. This may prove beneficial to understand the writing style of poet. The current research covers this gap and answers all these questions to add knowledge in the existing literature.

Material and Methods

Qualitative research design is used for an in-depth study of the poems. Within qualitative research, the grounded theory is selected, which is an inductive methodology and seems best for the analysis of literature. As it is an interpretive study, so this research design is used for the explanation of a phenomenon.

Daud Kamal’s three poems are selected to analyze by using the theoretical framework of Leech, more specifically the study answers the following research questions:

1. How does the study of meaning at different levels help readers to understand the contextual background of the selected poems?

2. How do Leech's proposed levels of meaning aid to figure out the hidden social and cultural identity by Daud Kamal?
3. What is the frequency of different meanings in Daud Kamal's selected poems and which level of meaning is predominant?

This study is limited to only three poems of Daud Kamal, as poems are chosen on the basis of the same context and idea shared by the poet. Each poem reflects the idea of 'change' on different levels yet making all poems relatable with one another. As, the poem '*A Street Revisited*' shows the change in the sub-continent after colonization, the second poem '*Transition*' itself means change thus, depicts the change in nature with time and thirdly '*Rebel*' talks about the brutal forces that can change an innocent man into a rebel against the opposition.

Data Analysis

The title of the poem '*A Street Revisited*' tells about the conceptual meaning of the poem. Conceptual meaning is the denotative meaning which means that the word "street" means street only. The denotative or conceptual meaning of title simply means the streets which are revisited by the speaker after a long time. The poem shows that the house's windows are broken, and the patriarchy is prevailing all around. People are becoming materialistic trying to get things from everywhere. Poet talks about the change in thirty-year after sub-continent and that change are not good. This change affects the mind of people drastically. The immediate meaning of the second poem '*Transition*' tells us about the transition that life is all about change. Daud Kamal's title itself speaks about the concept behind it. As the title of this poem "Transition" implies the conceptual meaning that everything is in flux. It gives the sense of change that happens throughout life and we have to accept it. Poet reflects on the dilemma of humans who are trapped in their past and in their abstract wishes. People never accept change and reality. Resultantly, they do not achieve anything in life and they just think about mere un-fulfilled wishes. The denotative meaning of the poem sums up in a way that if we can see changes in our surroundings then we should embrace and accept those changes.

The conceptual meaning of '*The Rebel*' can be analyzed from the controversial title of the poem. Here, poet talks about those people who have become rebellious against opposition and armed resistance. The concept behind it is that the people who have killed innocent people are the enemies of the nation. They are not just killing the one person, but they are trying to murder humanity with their filthy acts. These killers have no idea how they are snatching the happiness of relationships by murdering them. All of three poems "*A Street Revisited*", "*Transition*" and "*The Rebel*" deal with the concept of change that could be positive or negative, acceptable or unacceptable. If change occurs by the colonials than it leads towards exoticism, people start imagining their culture and lifestyle as exotic. On the other hand, if change occurs naturally and for the cause of harmony then people embrace and accept it.

Connotative Meaning

In case of the poem '*A Street Revisited*', title is synecdoche in the sense that 'street' represents the whole society or the whole sub-continent which gets changed after times but our mindset of being slaves remains the same. The contextual meaning of the poem may mean opening the doors to religious as well as social knowledge. The microscopic

study of the poem suggests the in-depth knowledge of the writer's worldly objects. The poet's connection of pigeon with a stairway and a human with a stone wall is splendid. He says:

"A white pigeon comes down a stairway, one step a time.

Leaning against a wall, an old beggar rearranges his crutches"

The irony in these lines shows the connotative meaning of the poem which infers that the stairways is enjoyed by pigeons that are made by the great humans. In these times, humans are in a miserable condition, we are leaning here and there doing nothing for our betterment. Poet draws a comparison between the habits of the past and present that remains the same in this line:

"Scruffy children (one wipes his nose on his sleeve)

Play marbles in a shrinking patch of the sunlight"

Kamal makes use of connotative meanings that provide us an image that depicts the change in time. Here, he talks about past children who wiped their noses with their sleeves, and the child of this time also does the same. Basically, Kamal takes into account socio-cultural change imposed by the British colonizers. He says that the British left the sub-continent, but their prints of slavery are imposed on the minds of Pakistanis forever. Cultural aspects can also be seen here with regards to the sub-continent that even today, there is no improvement in the training of the children. The religious values are also diminished with the sociocultural change even after Britishers left the sub-continent. Poet makes the best use of irony with regards to the contextual background. These meanings are effortlessly and appreciatively conceived by the reader when they read the text.

Kamal then gives emphasis on the industrialization with the use of symbols and images throughout the poem, and these can clearly be seen in the following lines:

Cinema posters are more provocative than ever.

Coke has replaced ice-sherbet

Kamal portrays that British colonizers snatched our culture from us and resultantly its impacts were not good. He goes on ironically that the only change in these thirty years is that now cinema posters have become more attractive to people and this is the impact of British colonizers that has changed our mindsets. The coke has replaced our traditional sharbat and gas lamps as symbols of innocence are now rarely seen. Basically, this manifests that our identity is in flux, due to strong impact of colonization people are more inclined to adopt colonizers identity. In addition to it, the analysis of the poem 'Transition' by implying connotative meaning shows that the 'change' is of different types. Firstly, the poet talks about the spontaneous change in nature, for this he takes the example of sun and birds. As he says:

"Sun-splashed

paving stones. The sky's cupola

resonant with the cry of birds."

In the above lines, he means the natural phenomenon of the sun, at one moment rays of the sun are far away from the stones but in the next moment these rays can become strong enough to splash them. This shows the change in the position of the sun every second. Poet illustrates the time of dusk and shows how fast time is moving and how things get changed from dawn to dusk.

Kamal also questions about the unknown phenomenon of life; he is posing a question to us that we know all about the axis of sun and moon and stars but what is the axis of life in which it revolves and gets changed. The connotative meaning of the poem shows some irony in a way that as being humans we know everything but what is a central phenomenon of our life, we are unaware of it. Poet himself is confused about what would be the answer to this question and we are not struggling to find it. The center of our life is still unrevealed that is the basic cause of our meaninglessness. Similarly, the connotative meaning of the poems '*The Rebel*' can be interpreted with the poet's artistic use of images and symbols. In the starting lines of the poem he says that;

*"They
Stood him up
Against an orchard wall
And shot him at dawn."*

In the above line word '*They*' refers to the tyrant rulers who are standing to kill their prey who are standing against them. They killed him at the time of dawn which is the symbol of hope. This symbolizes that they are not just killing the person but killing every good beginning and hope from society. Poet uses the negative image of murdering with the images of nature such as dawn and orchard walls. This shows the more connotations than only analyzing the literal meaning of the poem. Then poet also portrays the gloomy situation after they have murdered the innocent soul, with the use of death imageries. As he visualizes it as:

*"Pandemonium of crows
And then the empty horizon."*

Suddenly, there is the turmoil and chaos in the surrounding due to the noise of crows which symbolizes that someone has been killed. It shows that the murder of that innocent man has disturbed and caused the chaos in the whole universe. Then the poet immediately changes the situation from chaos to the silence. It symbolizes that this disturbance and death cause everything to mourn and the horizons become empty. It can also mean that the horizon is empty because other people are not courageous and frightened that they will kill them too.

Collocative Meaning

The poem '*A Street Revisited*' deals with many collocations that help to improve the denotations of the poem. For instance, consider the collocations like '*white pigeon*', '*scruffy children*', '*cinema posters*', and '*gas-lamps*' show poet's familiarity with the use of language. These collocative meanings make the poem much more convincing and understandable to the readers. These collocations also serve to show the context and identity as '*scruffy children*' and '*gas-lamps*' generally belong to our culture. In poem

'Transition', the poet intentionally makes use of words that collocate with each other. Hence, this collocation serves to refine the poet's clarity towards the use of language. Some examples of the collocative words include "Sun-splashed", "Fem-shaded streams", "Hair tousled", "immaculate grass", and "Tangled shadows". Such collocative meaning shows the poet's ability to create images in the mind of the reader through the use of language. Some other examples can also be seen in poem 'The Rebel' that leaves picturesque prints on the mind of readers. Some examples are "orchard wall", "empty horizon", "mother kneels", and "blind earth". All of these collocations serve to create negative images and make the tone of the poem downhearted. As 'orchard' represents the virility of the rebel, but the 'wall' symbolizes the barrier from which he cannot escape.

Affective Meaning

The poet manifests the affective meaning of the poem 'A Street Revisited' where he exhibits the post-colonial frustration. He provokes the emotions of the reader by stating that:

*"Mothers with sagging breasts go on cooking
the same meager dinners."*

Poet criticizes the patriarchal facet of society that old mothers whether they suffer from bad health cook meals and work hard at home. Moreover, the poet's feelings of frustration are obvious in his last lines where he says that the happiness of women is after her husband's death. There is also irony in this line that these women would be more contented if their husbands would have died. This is a controversial point of the poet; he actually points out that husbands are a source of all afflictions in females' lives. People's behavior towards women tends to show that they seek nothing just learn to admire other's culture. It shows the poet's personal memory of past and future with the mixture of his experiences in streets that are inclined to provoke the affective emotions of the reader. In case of the poem 'Transition,' the affective meaning can be drawn when the poet imposes a question in the poem. Through these questions, the writer provokes the emotions of the reader and makes them think for a while about the answers to these questions. Firstly, he asks the readers and himself that:

*"What is the axis?
Around which life spins?"*

Here in these lines, poet is questioning that what the center of our life is; everything is revolving around a certain axis and gets changed with time. Life also changes with the time but what is the center of life we are blind to it. This adds frustration in the mind of readers that what would be the answer to it. People struggle to fulfill the wishes, but still live meaningless life. This meaninglessness of life is associated with the unknown axis of life.

Similarly, poet shakes the emotions of readers by creating a sense of gloominess in the poem 'The Rebel'. When poet talks about the mother of an innocent man who is brutally killed by the tyrants, it evokes the senses of readers. When he says that:

"Hundreds of miles away

His mother kneels in prayer

In ignorance

the ignorance of prayer."

In the above lines, poet intentionally makes the poem emotional by his own experiences of such situations. He says that the mother of the murdered rebel still kneels in prayer and begging for the life of her son. Here, poet makes emphasis on the word 'ignorance' which means that the mother is praying in ignorance for his son's fate. It shows the deep affection and love of mothers; their hearts beat for their sons who are far away.

Stylistic Meaning

Stylistic meaning progresses from the figurative devices which poet purposefully adds to make his meaning vibrant to the readers. The social meaning in the poem 'A Street Revisited' can be seen when poet talks about the strange streets whose windows is broken like the broken hearts of the people living there.

"Beyond this street are other streets

a forest of anonymous houses

too many broken windows."

He contends that the lives of people are miserable especially those who are poor with the use of imagery. Nowadays the rich become richer and the poor ones become poorer. The stylistic or social meaning is related to the situation in which word or thought occurs. The social meaning of the poem implies the life of humans and changes that occur in it. For this purpose, Kamal makes use of different stylistic devices in the poem 'Transition' as metaphor where he uses the phrase "beads of light" for the dewdrops.

"Beads of light

on the immaculate grass."

Then the epigraph of the poem shows that the poet wants to be immortal and this immortality can only be achieved by good deeds and that is the journey of a mystic. Moreover, the style of the poem 'The Rebel' is dramatic as the social setting of the poem explores the tyranny of rulers who are corrupt enough to kill anyone. Poet makes deliberate use of figurative language to represent the action and idea of the poem simultaneously. This sensation in the poem remains consistent throughout which tells poet's expertise in the use of language. There are some phrases in the poem which clearly show the social and cultural background by the use of symbolism as "Pandemonium of crow", "ignorance of prayer" etc. It describes the death imagery that happens after the murder of someone and the mother's unawareness of the fate of his son.

Thematic Meaning

The main subject of Kamal's poem appears to be the betrayal that comes from the treachery of British colonizers making the bitter reality of time. The poem '*A Street Revisited*' revolves around the idea that the British came to our land for the sake of betterment and betrayed us in so many ways. The socio-cultural change made by them is so cruel that people forgot their traditions. The simplicity in our lives has faded away with the advancement and the replacement. An additional theme that is obvious in his poem is the patriarchy that makes the wrong use of their authority. However, in the poem '*Transition*', the main theme is 'change' that everything must go through. He says that the world keeps on changing and we must adapt those changes according to the impulse of life's transition. He urges that we must embark on the journey of life that keeps on changing steadily and is not tangled ourselves with past desires. Another most important thematic meaning of the poem is related to mysticism. He tries to say that this life is meaningless and uncertain still we are running after it. He wants his readers to leave every materialistic desire and seek the reality to the journey of mystics. Additionally, the main themes of the poem '*The Rebel*' are grief, damaged sense of humanity, sense of loss, and most importantly the theme of death. All of these themes are interrelated with each other. Firstly, poet talks about a damaged sense of humanity where tyrant people have killed innocent lives without any reason. After having power and authority over weaker ones they have become more corrupt and lost their sense of humanity. Then, the one who is murdered becomes the grief for his mother that never ends. It causes loss of humanity, hope, nature, and emptiness for his mother and for society. The poet shows the theme of death through the action words, and pessimistic tone.

Reflected Meaning

The poem '*A Street Revisited*' also deals with the reflected meaning. It mirrors a phenomenon of life that is time, which never stops and keeps changing the things either positively or negatively. Although here poet reflects the negative social changes that time gives us. Time not only heals everything but it also reveals everything. Time has revealed us the masks of colonizers but now it has gone too late to realize. It also reflects that we are struck somewhere in past and have caged ourselves forever. Similarly, the poem '*Transition*' reflects a phenomenon of change which according to the poet is positive and not negative. The change is of positive nature in the sense that transition makes things more mature. Through this everything involves the new dimensions of life. In opposite to the other two poems, '*The Rebel*' reflects that there are two types of rebels; one who become for the negative intentions and the one who become rebels against the oppositions merely for the positive purpose. Those who are the negative rebels become tyrant and hence kill the ones who raise voice against them. This poem reflects upon the rebels who are killed by the tyrant rulers. These rebels are shot down at the beginning so that they cannot expose the corruption and filthiness of others.

Findings

This section provides answers to the research questions of the current study. Findings are based upon the analysis of the poems that is explained in previous section. The findings are divided into three sections to answer research questions individually.

Contextual Background

The analysis of selected poems through Leech's seven types of meaning helps to understand the context of the poems. Each meaning discusses in detail about the poems' background and the themes given by the poet. This can be analyzed in terms of

'conceptual meaning' and the 'contextual meaning'. As the contextual meaning of the poem 'A Street Revisited' tells about the post-colonial context of the sub-continent in detail, 'reflected meaning' and 'thematic meaning' elaborates it respectively. Similarly, the contextual background of the other two poems 'Transition' and 'The Rebel' clearly states the natural change exists and social context of rebels with cause and this becomes obvious when studied through different levels of meanings given by Leech.

Hidden Social and Cultural Identity

Leech's proposed seven types of meaning help to identify the hidden social and cultural identity by the poet. Collocative meanings in the poems reflect upon those collocations that show the cultural identity which poet wants to portray like; 'scruffy children', 'cinema posters' and 'gas-lamps' etc. These collocations clearly show the culture and also the identity of Daud Kamal as a Pakistani poet. Besides this, the 'stylistic meaning' regulates the social relations, thus, each poem maintains the social identity in each poem by using different stylistic devices. For example, use of imagery in "A Street Revisited" as 'a forest of anonymous houses, too many broken windows', use of metaphor in "Transition" as 'beads of light' and the symbolism in "The Rebel" as 'Pandemonium of crow'. Connotative meanings of each poem figure the meanings of poems behind the curtain thus, helps to figure out the cultural identity hidden in the poems.

Frequency of Different Meanings

Table 1
Frequency of different meanings in the given poems of Daud Kamal

Seven types of meaning	A Street Revisited	Transition	The Rebel
Conceptual meaning	1 concept = Streets, which has been changed.	1 concept = life is all about change	1 concept = rebels within the society
Connotative meaning	9 connotations of streets= society, sub-continent, religious and social knowledge, past and present habits, change in humans, socio-cultural change, colonization, industrialization.	7 connotations = Life, all is flux, spontaneous change in nature, temporariness, dogma of mortal life, dilemma of humans, abstract wishes.	8 Connotations for rebel=symbol of hope, innocence, improvement and happiness, tyrant rulers as chaos, disturbance, death.
Collocative meaning	5 collocations = 'white pigeon', 'Scruffy children', 'Cinema posters' and 'gas-lamps'.	5 collocations = 'Sun-splashed', 'Fem-shaded streams', 'Hair tousled', 'immaculate grass', and "Tangled shadows".	4 collocations = 'Orchard wall', 'empty horizon', 'mother kneels', and 'blind earth'.
Stylistic/Social meaning	1 stylistic device= imagery 'a forest of anonymous houses' Social meaning = life of poor and miserable people.	1 stylistic device=metaphor 'beads of light' Stylistic meaning = dew drops as journey of mystic.	1 stylistic device=symbolism 'Pandemonium of crow' Stylistic meaning = symbolizes death
Affective meaning	2 affective/emotive meaning= postcolonial frustration and frustration towards women.	1 affective meaning= 'what is axis'.	1 emotive meaning = affection and love of mothers
Thematic meaning	3 themes = Betrayal, British colonization and patriarchy.	2 themes = change, mysticism.	4 themes=grief, humanity, loss, death.

Reflected meaning	1 reflected meaning = time as phenomenon of life	1 reflected meaning= change as positive and negative.	1 reflected meaning= positive and negative rebels in the society.
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Conclusion

The present study offers a semantic approach to Daud Kamal's poems "A Street Revisited", "Transition", and "The Rebel". It has analyzed different meanings on different levels. From the analysis, it is obvious that the meanings help to understand the contextual background of the poem. As in the first poem, the poet portrays the context of post-colonization that causes a minor change in the society. In both poems, the poet talks about the transition, in the first poem he shows the frustration is towards the minor change and in the second poem he claims that change is important to know the center of life. It clearly shows Kamal's unity of ideas and thoughts. In third poem, he portrays the cruel images of the society and the immoral acts that cause death and chaos. Secondly, these poems also reveal the social and cultural identity by the poet as he is the Pakistani so the social and cultural images can be seen; either in the use of language or in the form the contextual background that is of post-colonial frustration in sub-continent. The present research has covered all seven types of meanings that come under the umbrella of semantics and are helpful for the readers to study the poems more concisely.

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