

Semantic-Based Description of Jose Garcia Villa's Select Poetic Texts

CHARITO B. SAPONG

cbsapong@universityofbohol.edu.ph
<https://orcid.org/0000-0001-8992-1487>

ABSTRACT

This study deals with the semantic-based elements in English of the select poetic texts of Jose Garcia Villa, namely: 'If My Sun Set in the West,' 'Lyric 17,' and 'Poem Written beneath a Blue Lampshade.' The sentences' surface structure or syntax and deep structure or semantics are dissected by idealizing the raw data, immediate constituent analysis, and identification of functions, notions, and sentence transform, respectively. This study uses semantic-based description to determine the essential variables of a scheme from a format that establishes their relation. A semantic-based description is an approach to linguistics that treats language as an interwoven structure. Every item acquires identity and validity only with the other things in the system.

It is found out that some linguistic categories are retrieved, like the nouns and pronouns; some are omitted; archaic words are changed and relocated in the select poetic texts. Some sentences undergo restructuring, from inverted to regular utterances. The immediate constituent analysis of each idealized sentence reveals the nouns, pronouns, verbs, auxiliary verbs, linking verbs, adverbs, adjectives, prepositions, conjunction, determiner, interjection, and particles for the infinitives. The functions revealed in the sentences include representational, regulatory, personal, directive, and interactional. The notion of the first poem is the speaker trying to stop a usual event from happening. The second poem talks about the inability to feel because of numbness in emotion. The third text is a dedication to a loved one, a poem solely written for the addressee.

All sentences of the three select texts are restructured into three cases, namely: the nominative, possessive, and objective focus, respectively.

KEYWORDS

Language Functions, Semantics, Language Notions, Sentence Transform, Idealization of Raw Data, Immediate Constituent Analysis, Semantic-based Description

INTRODUCTION

It is said that although all animals communicate with other members of their species through a system, only humans use language, which permits them to transmit and receive messages and to do without any outside provocation (Kreidler, 2014). But sometimes, this understanding of the language among humans is complex. To grasp the meaning of something can be done in various ways, and one is through linguistic semantics. It is an endeavor to clarify the intelligence of any user of a language that grants him or her to communicate truths, feelings, purpose, and the result of imagination to other speakers and comprehend what they convey to them (Kreidler, 2014).

Robert Frost, the twentieth-century American poet, once said, "Poetry provides the one permissible way of saying one thing and meaning another." Of course, this is an overstatement, but the figurative language is not emphasized, saying one thing in replacement of another. The dictionary can provide several meanings of words, but such words can also be used so that something is projected aside from their denotative meaning. Through tropes, also known as figures of speech, transmitting to a reader the literal language is no longer difficult and highly possible.

Meanwhile, Jose Garcia-Villa, a cerebral Filipino poet, writer, and critic, was recognized as the 'Pope of Greenwich Village' in New York City in the 1940s. As an advocate of investigation and innovation in poetry, he introduces 'reversed consonance,' which means, for the equivalent rhyme, the last uttered consonants of the last syllable are inverted. Another introduction he made is the poetic use of a comma when a comma separates almost all the words in a poem. The relationship between the value of human life and the mystery of Creation fascinates him. He seeks to discover the I in order to "reach that objective where man and

God are in dynamic and epic balance: where development is the ordering and sticking to identity.” Because of the uniqueness of the works of Jose Garcia-Villa and the complexity of comprehending poetry, it is for these reasons that this study is conducted.

This linguistic research analyzes the semantic-based elements of Jose Garcia-Villa’s three poetic texts in “If My Sun Set in the West,” “Lyric 17,” “Poem Written Beneath a Blue Lampshade.” Specifically, it answers how are the poetic texts idealized, it reveals the immediate constituents, functions, and notions of every sentence, and it generates sentence transforms.

This argument is supported by Semantic-Based Grammar Theory, which focuses on the meaning or semantic structure, or message of sentences. This model linguistic description is also called ‘case grammar’ since it attempts to relate the underlying ‘notion’ or ‘case categories’ to the sentence’s surface structure (function) or syntax (Smolinski, 1984).

Since meaning can generate different sentences in a particular ‘notion,’ this model of linguistic description is also called ‘transformational or generative grammar’ (Labov, 1994). Here, it is assumed that language consists of rules that are unknowingly known and used by human beings. Transformational or generative grammarians believe that human beings use their inherent competence to grasp and deliver sentences they have never heard before once they are exposed to the language of their environment. This competence to grasp and deliver sentences is because the mind can adapt and conceptualize these rules. These rules guide the native speakers whether a group of words forms a sentence in their language. Comprehending and describing these internalized rules is the objective of transformational or generative grammar (Diaz and Weed, 2001).

The primary motivation for using semantic-based grammar is the ability to abstract away from morphological and syntactic peculiarities of individual languages. Many of the classic cases of divergences discussed are already handled in the Verbmobil syntax-semantics interface; hence they do not appear in the transfer approach (Dorna and Emele, 1996).

In semantic-based grammar analysis, two structural dimensions of the sentence are dissected: (1) the surface structure (syntax) and (2) the deep structure (semantics), which is segmented as (a) function, which is the speech act, and (b) notion, which is the concept or idea.

Michael Halliday explicates language functions in this manner: instrumental when language is expressed to satisfy a person's needs; regulatory, when language is expressed in ordering others what to do; interactional, when language is expressed to form relationships; personal when language is expressed to convey feelings and opinion; heuristic when language is expressed in acquiring information; imaginative, when language is expressed to tell stories and jokes; and representational, when language is expressed to transmit truths and knowledge (Bantawig, 2016).

In the study of Gharib (2012), "A Semantic Analysis of 'Cut' and 'Break' Verbs in Sorani Kurdish," a significant overlap exists between Soarni and English in the actual and symbolic objects that are utilized and unutilized with each verb. In the outcome, whether in a symbolic or concrete context, the semantic features of the verb alter depending on the features of the objects. As they are used in a different context with different objects, some Sorani verbs establish different semantic components from English verbs. Furthermore, even if verbs in different languages are semantically the same, they do not have similar syntactic behavior. The distinctions in semantic equivalence are due to the types of things that undergo activities in both concrete and symbolic contexts. All verbs' syntactic behavior is not perfectly connected with the semantic tests of durability and intentionality. Moreover, in the study entitled *A Computational Linguistic Approach to Spanish Golden Age Sonnets: Metrical and Semantic Aspects* of Colorado (2015), the computational linguistics techniques applied to the study of a large corpus of Spanish sonnets is presented. Their objective is to establish chains of relations between sonnets and authors and analyze each author in a global literary context. Once a representative corpus has been compiled and annotated, they have focused on two aspects: metrical patterns and semantic patterns. Semantic patterns are extracted following a distributional semantic framework. They apply Distributional Semantic Models to develop a comprehensive semantic analysis of Spanish Golden Age sonnets (Turney and Pantel, 2010; Mitchell and Lapata, 2010). These models are centered on the distributional hypothesis (Zellig, 1951): words have similar meanings if they appear in the same context. A vector space model represents the context in which a word occurs and, then, represents the meaning. In light of these resemblances, they ascertain the (distributional) semantic relations between authors.

The study of Oluwole Akinbode (2013) entitled *Stylo-Semantic Appreciation of Wole Soyinka's Poem "Dawn"* gives the semantic

appreciation of the poem “Dawn.” Consequently, the formal underpinning is revealed, in which the readers are led to the embedded meaning of the poem. The stylo-semantic analysis of Soyinka’s language and style in “Dawn” is the focus of the study. Soyinka is the target of the researcher’s curiosity because several reviewers have claimed that Soyinka is creative and exciting, and his works are very complex. His language use is as well complicated and lengthy. The fact that Soyinka’s works are creative is encouraged in this work. Because the issue of greatness in art is quite a relative term as it is subjective, this, the works of Soyinka are creative, is the assumption a linguist, a stylistic or discourse analyst can arrive at in his objective, critical inquiries. “Greatness” to a linguistic critic is based on the individual reader’s response to the text and how one assesses literary works. Also, it refers to the extent to which poetry conforms to its foregrounding or de-automatization of the linguistic codes to establish how style cannot be detached from the message. This criticism should be employed to validate the creativity of the literary work.

All these readings are related to this study because features of a word change depending on the features of the object; hence, meaning may vary depending on the speaker’s intentions. Moreover, semantics indeed helps in better understanding accuracies.

METHODOLOGY

The method used is the semantic-based description. It aims to determine the essential variables of a scheme from a format that establishes their relation. Although it has been increasingly and widely used, it still reports some inadequacies, mainly due to the vagueness of the information used in the process.

A semantic-based description is an approach to linguistics that treats language as an interwoven structure. Every item acquires identity and validity only concerning the other items in the system. The Swiss linguist Ferdinand de Saussure gave insight into the structural character of language by comparing it to a chess game, noting that a chess piece has no value in isolation and that any move by any piece has ramifications on all the others. Examining those that appear beside it and those that can be substituted can reveal an item’s position in a framework. The structural approach took root in the United States in the second quarter of the twentieth century, when linguists’ primary focus was to create a

catalog of a language's linguistic elements and a description of the places in which they could appear, ideally without reference to meaning. Among these structuralists, Leonard Bloomfield was a forerunner, seeking to establish a rigorous framework for examining any language. Until the 1960s, several Bloomfieldians continued to refine and experiment with this approach. Nonetheless, since the late 1950s, structural linguistics has been derided by proponents of generative linguistics (started by Noam Chomsky), who saw the work of the American structuralists as excessively narrow in scope. They have claimed that a grammar that reflects a native speaker's intuitive grasp of the language must go beyond a description of where items are located.

The three select poems of Jose Garcia-Villa are the primary sources of semantic-based data. Jose Garcia Villa, a Filipino poet, writer, and critic, whose pen name was Dovegion, a combination of Dove, Eagle, and Lion, which he believed as his true persona, is the writer.

The select poems: "If My Sun Set in the West", "Poem Written Beneath a Blue Lampshade," and "Lyric 17" are all sourced out from the net. All these select poems are published. Among all, these texts were selected based on the review of the readers, the in-depth message of the text, and the perceived emotion of the poet or the speaker. The length of the text is also considered since the text has to be analyzed per line.

Because the texts are poetic, there is a need to retrieve the omitted syntactic categories, words, and phrases. Sentence order is changed into regular if it is stated in reverse in the text. Each sentence is rewritten into ordinary utterances, but the thought remains. The three poems' idealized sentences are subjected to ICA (Immediate Constituent Analysis).

Once all sentences are idealized, the immediate constituent analysis follows. Here, all the words in each sentence are identified as their functions: nouns, pronouns, verbs, adverbs, adjectives, prepositions, conjunction, or interjection. Then, the *function* and the *notion* are identified.

After the function and notion in each sentence are revealed, the identification of the implied sentence transform happens. Sentence transform could be a nominative focus, wherein the subject is the doer of the action; objective focus, in which the doer is the receiver of the action; and possessive focus, where ownership is explicitly shown.

RESULTS AND DISCUSSION

Idealization of Raw Data. As the select texts of Jose Garcia Villa are all poetic, there is a need to retrieve the omitted syntactic categories, words, phrases. The archaisms and coinages used in the texts are reworded into formal and standard English equivalents or synonyms. The sentence order is changed into a regular utterance if it is stated in reverse in the text. Each sentence is rewritten, may there be a change or none, but the thought remains. This rewriting of sentences is shown in the table below.

Table 1. Idealization of Raw Data in “If My Sun Set in the West”

Raw Data	Idealized Data
If my sun set in the west, I could not bear it!	1. If my sun set(s) in the west, I could not bear it.
And if it rose in the east – I must annul it!	2. And if it rose in the east, I must annul it.
Myself demands Rarest Circuit.	3. (I) demand (the) rarest Circuit.
‘Twere natural history To set in the west, -	4. (It) (was) natural (in) history to set in the west.
But my sun’s imperialcy Hath this reversed, -	5. But my sun’s (imperialism) (had) this reversed.
To reach all lands Exquisite and first.	6. (It) (is) to (exquisitely) reach all lands (first).

The poem’s first two lines comprise the first sentence, where no element was retrieved nor omitted. The second sentence is just like the first; the raw data is already complete and natural. The intensive pronoun ‘myself’ is replaced by ‘I,’ and the article ‘the’ is retrieved in the third sentence. In the fourth sentence, ‘it’ and ‘was’ are retrieved to replace the colloquial ‘twere,’ as well as the preposition ‘in.’ The colloquial words ‘imperialcy’ and ‘hath’ which are both found in the fifth sentence, are changed into ‘imperialism’ and ‘had.’ In the last sentence, the pronoun ‘it’ is retrieved for the subject, as well as the verb ‘is.’ Adverbs ‘exquisitely’ and ‘first’ are repositioned.

Table 2. Idealization of Raw Data in “Lyric 17”

Raw Data	Idealized Data
I can no more hear Love’s voice.	1. I can no (longer) hear Love’s voice.
No more moves the mouth of her.	2. Her mouth no (longer) moves.
Birds no more sing.	3. (The) birds no (longer) sing.
Words I speak return lonely.	4. (The) words (that) I speak lonely return.
Flowers I pick turn ghostly.	5. (The) flowers (that) I pick turn ghostly.
Fire that burns glows pale.	6. (The) fire that burns glows pale.
No more blows the wind.	7. (The) wind no longer blows.
Time tells no more truth.	8. (The) time no (longer) tells (the) truth.
Bells ring no more in me.	9. (The) bells no (longer) ring in me.
I am all alone singly.	10. I am all alone.
Lonely rests my head.	11. My head rests (alone).
O my God! I am dead.	12. Oh my God, I am dead.

The poem ‘Lyric 17’ has twelve idealized data. The informal register ‘more’ is changed into ‘longer.’ This is found in sentences one, two, three, seven, eight, and nine. The second sentence is changed from reverse into regular order. The article ‘the’ is retrieved before the subject in the third until the ninth sentence. Besides, the conjunction ‘that’ is retrieved in the fourth and fifth sentences. To avoid redundancy, the word ‘singly’ is omitted in the tenth sentence since it is redundant in meaning with the word ‘alone.’ The adjective ‘lonely’ is replaced by ‘alone’ and relocated in the eleventh sentence. From exclamatory point to comma is the only change in the last sentence.

Table 3. Idealization of raw Data in “Poem Written beneath a Blue Lampshade.”

Raw Data	Idealized Data
I speak this poem tenderly It being for you.	1. I speak this poem tenderly (;) it (is) being for you.
And for you only -	2. And (it) (is) for you only.
We were not afraid and we did not take Love gorgeously.	3. We were not afraid, and we did not take Love gorgeously.
We had no fears.	4. We had no fears.
We knew Love we knew it and We were dancers for it.	5. We knew Love (when) we knew it(,) and we were dancers for it.
And also we were rivers, we were moonlight, and also we were winds.	6. We were also rivers, moonlight, and winds.
As also we were gods.	7. We were also gods.
And all this is remembrance, and all this Is desire.	8. All (these) (are) remembrance and desire.
But also it is Love.	9. But also (this) is Love.

The poetic text “Poem Written beneath a Blue Lampshade” has nine idealized data. In the first sentence, a semicolon is retrieved to connect two independent clauses. The verb ‘is’ is also retrieved in the second clause. The pronoun ‘it’ as subject and verb ‘is’ are retrieved in the second sentence. The third and fourth sentences are the same as their raw data; nothing is omitted nor retrieved. The conjunction ‘when’ is retrieved, as well as a comma, in the fifth sentence. To avoid redundancy, the phrase ‘we were’ is omitted in the sixth idealized data, and the word ‘also’ in the sixth and seventh sentences. In the eighth sentence, the phrase ‘this is’ is changed into ‘these are’, and its second use is omitted. In the final line, the pronoun ‘it’ as the subject is changed into ‘this’ to be consistent.

Immediate Constituent Analysis

The three poem’s idealized sentences are subjected to ICA (Immediate Constituents Analysis). These are done in the tables that follow.

Table 4. ICA in “If My Sun Set in the West”

Idealized Sentence Number	Immediate Constituents Analyzed											
1	Conj ↑ If	Pron ↑ my	N ↑ sun	V ↑ set	Prep ↑ in	Det ↑ the	N ↑ west,	Pron ↑ I	AV ↑ could	Adv ↑ not	V ↑ bear	Pron ↑ it.
2	Conj ↑ And	Conj ↑ if	Pron ↑ it	V ↑ rose	Prep ↑ in	Det ↑ the	N ↑ east,	Pron ↑ I	AV ↑ must	V ↑ annul	Pron ↑ it.	
3	Pron ↑ I	V ↑ demand	Det ↑ the	Adj ↑ rarest	N ↑ Circuit.							
4	Pron ↑ It	LV ↑ was	N ↑ natural	Prep ↑ in	N ↑ history	Part ↑ to	V ↑ set	Prep ↑ in	Det ↑ the	N ↑ west.		
5	Conj ↑ But	Pron ↑ my	N ↑ sun's	N ↑ imperialism	AV ↑ had	Pron ↑ this	Adj ↑ reversed.					
6	Pron ↑ It	LV ↑ is	Part ↑ to	Adv ↑ exquisitely	V ↑ reach	Adj ↑ all	N ↑ lands	Adv ↑ first.				

Rewrite Rule:

Conj + Pron + N + V + Prep + Det + N + Pron + AV + Adv + V + Pron = S

Conj + Conj + Pron + V + Prep + Det + N + Pron + AV + V + Pron = S

Pron + V + Det + Adj + N = S

Pron + LV + N + Prep + N + Part + V + Prep + Det + N = S

Conj + Pron + N + N + AV + Pron + Adj = S

Pron + LV + Part + Adv + V + Adj + N + Adv = S

Where:

Conj Conjunction

Pron Pronoun

N Noun

Prep Preposition

Det Determiner

A.V. Auxiliary Verb

Adv Adverb

V Verb

Adj Adjective

Part Particle

S Sentence

The idealized sentences of the poem “If my Sun Set in the West” are composed of pronouns, functioning both as subjects and objects. Modifiers are determiners, adjectives, and adverbs. Verbs are auxiliary

and action verbs. The first and second idealized sentences are composed of two independent clauses, while the third, fourth, and sixth idealized sentences are simple in structure.

Table 5. ICA in “Lyric 17”

Idealized Sentence Number	Immediate Constituents Analyzed						
1	Pron ↑ I	AV ↑ can	Adv ↑ no	Adv ↑ longer	V ↑ hear	Adj ↑ Love's	N ↑ voice.
2	Adj ↑ Her	N ↑ mouth	Adv ↑ no	Adv ↑ longer	V ↑ moves.		
3	Det ↑ The	N ↑ birds	Adv ↑ no	Adv ↑ longer	V ↑ sing.		
4	Det ↑ The	N ↑ words	Conj ↑ that	Pron ↑ I	V ↑ speak	Adv ↑ lonely	V ↑ return.
5	Det ↑ The	N ↑ flowers	Conj ↑ that	Pron ↑ I	V ↑ pick	V ↑ turn	Adv ↑ ghostly.
6	Det ↑ The	N ↑ fire	Pron ↑ that	V ↑ burns	V ↑ glows	Adj ↑ pale.	
7	Det ↑ The	N ↑ wind	Adv ↑ no	Adv ↑ longer	V ↑ blows.		
8	Det ↑ The	N ↑ time	Adv ↑ no	Adv ↑ longer	V ↑ tells	Det ↑ the	N ↑ truth.
9	Det ↑ The	N ↑ bells	Adv ↑ no	Adv ↑ longer	V ↑ ring	Prep ↑ in	Pron ↑ me.
10	Pron ↑ I	LV ↑ am	Adv ↑ all	Adj ↑ alone.			
11	Adj ↑ My	N ↑ head	V ↑ rests	Adv ↑ alone.			
12	Int ↑ Oh	Adj ↑ my	N ↑ God,	Pron ↑ I	LV ↑ am	Adj ↑ dead.	

Rewrite Rule:

Pron + AV + Adv + Adv + V + Adj + N = S
 Adj + N + Adv + Adv + V = S
 Det + N + Adv + Adv + V = S
 Det + N + Conj + Pron + V + Adv + V = S
 Det + N + Conj + Pron + V + V + Adv = S
 Det + N + Pron + V + V + Adj = S
 Det + N + Adv + Adv + V = S
 Det + N + Adv + Adv + V + Det + N = S
 Det + N + Adv + Adv + V + Prep + Pron = S
 Pron + LV + Adv + Adj = S
 Adj + N + V + Adv = S
 Int + Adj + N + Pron + LV + Adj = S

In the poem “Lyric 17”, sentences four, five, and six are complex, while the rest are simple. The complexity of the sentences is the dependent clauses modifying the subjects. The first and the tenth start directly with a pronoun as the subject, while the rest of the sentences have either a determiner or an adjective modifying the subject.

Table 6. ICA in “Poem Written beneath a Blue Lampshade”

Idealized Sentence Number	Immediate Constituents Analyzed												
1	Pron ↑ I	V ↑ speak	Adj ↑ this	N ↑ poem	Adv ↑ tenderly;	Pron ↑ it	LV ↑ is	V ↑ being	Prep ↑ for	Pron ↑ you.			
2	Conj ↑ And	Pron ↑ it	LV ↑ is	Prep ↑ for	Pron ↑ you	Adv ↑ only.							
3	Pron ↑ We	LV ↑ were	Adv ↑ not	Adj ↑ afraid	Conj ↑ and	Pron ↑ we	AV ↑ did	Adv ↑ not	V ↑ take	N ↑ Love	Adv ↑ gorgeously.		
4	Pron ↑ We	A.V. ↑ had	Adv ↑ no	N ↑ fears.									
5	Pron ↑ We	V ↑ knew	N ↑ Love	Conj ↑ when	Pron ↑ we	V ↑ knew	Pron ↑ it,	Conj ↑ and	Pron ↑ we	LV ↑ were	N ↑ dancers	Prep ↑ for	Pron ↑ it.
6	Pron ↑ We	LV ↑ were	Adv ↑ also	N ↑ rivers,	N ↑ moonlight	Conj ↑ and	N ↑ winds.						

Rewrite Rule:

The third poetic text, “A Poem Written beneath a Blue Lampshade,” combines simple, compound, and complex sentences. All subjects are pronouns, and predicates are either actions, states of being, or subjective complements.

Table 7. Functions in “If My Sun Set in the West”

4. It was natural in history to set in the west.	Representational. The persona conveys the history of the sun.
5. But my sun's imperialism had this reversed.	Representational. The persona conveys information about his sun's governance.
6. It is to exquisitely reach all lands first.	Imaginative. The persona creates an imaginative environment about reaching both sides at once.

The function of the first sentences of the poem “If My Sun Set in the West” is personal, meaning the persona expresses his opinion if something unusual happens. The second and third sentences are instrumental, where the persona expresses his need to stop a usual event from happening, and demands its opposite. The fourth and the fifth sentences function as representational because the persona conveys the history of the sun's setting and its imperialism. The last idealized sentence functions as imaginative because the persona creates an imaginative environment where the sun simultaneously reaches both east and west.

Table 8. Functions in “Lyric 17”

Idealized Sentence Number	Functions Identified
1. I can no longer hear Love's voice.	Personal. The persona informs about Love's voice.
2. Her mouth no longer moves.	Representational. The persona reports the movement of the mouth.
3. The birds no longer sing.	Representational. The persona reports observation of the birds.
4. The words that I speak lonely return.	Representational. The persona conveys information about the words spoken.
5. The flowers that I pick turn ghostly.	Representational. The persona conveys information about the flowers he picked.
6. The fire that burns glows pale.	Representational. The persona conveys information about the fire.
7. The wind no longer blows.	Representational. The persona reports observation of the wind.
8. The time no longer tells the truth.	Representational. The persona conveys information about time.
9. The bells no longer ring in me.	Representational. The persona expresses his observation about the bells.

10. I am all alone.	Personal. The persona expresses his state of loneliness.
11. My head rests alone.	Representational. The persona conveys information about his head.
12. Oh my God, I am dead.	Personal. The persona expresses grief.

In the poem “Lyric 17”, the first, tenth, and twelfth sentences function as personal. The persona expresses his state of being. The rest of the nine sentences function as representational, where the speaker conveys information or observation on his surroundings.

Table 9. Functions in “Poem Written beneath a Blue Lampshade”

Idealized Sentence Number	Functions Identified
1. I speak this poem tenderly; it is being for you.	Interactional. The persona informs the addressee how the act is spoken to form a relationship.
2. And it is for you only.	Interactional. The persona informs the addressee that the speech is solely for her.
3. We were not afraid and we did not take Love gorgeously.	Representational. The persona informs the addressee how they took Love.
4. We had no fears.	Representational. The persona informs the addressee of the fact that they were not afraid.
5. We knew Love when we knew it, and we were dancers for it.	Representational. The persona informs the addressee when they knew Love and that the two of them were dancers for it.
6. We were also rivers, moonlight, and winds.	Representational. The persona tells the addressee what they were.
7. We were also gods.	Representational. The persona tells the addressee that they were also gods.
8. All these are remembrance and desire.	Representational. The persona informs the addressee that all those they did are remembrance and desire.
9. But also this is Love.	Representational. The persona declares that it was Love.

In the third poetic text of Jose Garcia Villa, the first two sentences function as interactional; the persona tells the addressee the way the act of love was spoken, and to whom was such act dedicated, so as to form a relationship. The rest of the sentences are representational, informing the addressee of the facts on how they manifested their love.

Notions Identified

The following tables present the notions or ideas expressed in each sentence of the three select poetic texts of Jose Garcia Villa.

Table 10. Notions in “If My Sun Set in the West”

Idealized Sentence Numbers	Notions Identified
1. If my sun set in the west, I could not bear it.	The idea of the sun setting in the west is unbearable to the persona.
2. And if it rose in the east, I must annul it.	There is a need to put a stop to the idea of the sun rising in the east.
3. I demand the rarest Circuit.	The persona orders the most unusual routine of the sun's movement.
4. It was natural in history to set in the west.	The sun naturally sets in the west.
5. But my sun's imperialism had this reversed.	But under the governance of the persona, the sun's usual track is changed.
6. It is to exquisitely reach all lands first.	The sun, this time exquisitely, reaches both east and west at the same time.

In the poem “If My Sun Set in the West,” the concept expressed in the first idealized sentence is the inability of the persona to bear the idea of the sun setting in the west. In the second sentence, the persona asserts that he would cancel a usual event from happening. In the third idealized sentence, the persona demands the contrast of the usual setting of the sun. In the fourth sentence, the persona explains that the setting in the west is the natural thing to happen. But he asserts in the idealized fifth sentence that he is going to change this under his governance. He further explains that in the last idealized sentence, that nature of his sun's imperialism is to exquisitely reach all lands simultaneously.

Table 11. Notions in “Lyric 17”

Idealized Sentence Numbers	Notions Identified
1. I can no longer hear Love's voice.	The persona misses the voice of someone dear.
2. Her mouth no longer moves.	There is no movement in Love's mouth.
3. The birds no longer sing.	The persona misses the tweets of the birds.
4. The words that I speak lonely return.	No one listens to his spoken words.
5. The flowers that I pick turn ghostly.	The flowers wilt.

6. The fire that burns glows pale.	The burning fire dies down.
7. The wind no longer blows.	The wind grows cold.
8. The time no longer tells the truth.	The time tells a lie.
9. The bells no longer ring in me.	The bells stop ringing.
10. I am all alone.	The persona has no one.
11. My head rests alone.	His head has nothing or no one to the lean-to.
12. Oh my God, I am dead.	Because of this numbness to feeling, he considers himself dead.

The poetic text “Lyric 27” has twelve idealized sentences. The notion expressed in the first idealized sentence is the inability of the persona to hear the voice of Love. He supports this in the second sentence, where he mentions the absence of movement in Love’s mouth. The message the following idealized sentences is of nature consoling him in his state of loneliness, and numbness to feel. In the the last sentence, the persona intensely declares that he is as good as dead.

Table 12. Notions in “Poem Written beneath a Blue Lampshade”

Idealized Sentence Numbers	Notions Identified
1. I speak this poem tenderly; it is being for you.	This poem is spoken with Love.
2. And it is for you only.	And this is solely for the addressee.
3. We were not afraid and we did not take Love gorgeously.	They were not scared to take Love, and they took it beautifully.
4. We had no fears.	They were not afraid.
5. We knew Love when we knew it, and we were dancers for it.	They knew it was Love, and they danced for it.
6. We were also rivers, moonlight, and winds.	They were of different personas in the name of Love.
7. We were also gods.	They were gods of Love.
8. All these are remembrance and desire.	All they did were remembrance and done with desire.
9. But also this is Love.	All they did was because of Love.

In the third poetic text of Jose Garcia Villa entitled “Poem Written beneath a Blue Lampshade,” each of the nine idealized sentences expresses a notion. In the first sentence, the persona describes how he expressed the poem. This message is reiterated in the second sentence. In

the succeeding idealized sentences, the persona reminds the addressee on what they were as lovers, and that they even called themselves as gods of love. In the last sentence, the notion is a synopsis of everything, and that is Love.

Sentence Transforms

The tables that follow present the identified sentence transforms of each idealized sentence. These are in the nominative (N), objective (O), and possessive cases(P).

Table 13. Sentence Transforms in “If My Sun Set in the West”

Idealized Sentence Numbers	Sentence Transforms
1. If my sun set in the west, I could not bear it.	I could not bear if the sun set in the west. (N)
	The sun's setting in the west could not be borne by me. (P)
	The setting of the sun in the west could not be borne by me. (O)
2. And if it rose in the east, I must annul it.	I must annul the sun if it rose in the east. (N)
	The sun's rising in the east must be annulled by me. (P)
	The rising of the sun in the east must be annulled by me. (O)
3. I demand the rarest Circuit.	I demand the rarest circuit. (N)
	My demand is the rarest Circuit. (P)
	The rarest Circuit is demanded by me. (O)
4. It was natural in history to set in the west.	To set in the west is natural in history. (N)
	Nature's history is for the sun to set in the west. (P)
	The sun set in the west by nature. (O)
5. But my sun's imperialism had this reversed.	The imperialism of my sun had this reversed. (N)
	My sun's imperialism had this reversed (P)
	This is reversed by the imperialism of my sun. (O)
6. It is to exquisitely reach all lands first.	The imperialism is to reach all lands first with exquisite. (N)
	The imperialism's Circuit is to exquisitely reach all lands first. (P)
	The lands are exquisitely reached first by the imperialism. (O)

In the poetic text “If My Sun Set in the West,” only idealized sentence number two is in the nominative case. In contrast, the rest of the idealized

sentences are rephrased to transform into nominative, possessive and objective cases.

Table 14. Sentence Transforms in “Lyric 17”

Idealized Sentence Numbers	Sentence Transforms
1. I can no longer hear Love's voice.	I can no longer hear the voice of Love. (N)
	Love's voice can no longer be heard by me. (P)
	The voice of Love can no longer be heard by me. (O)
2. Her mouth no longer moves.	The mouth of her does not move anymore. (N)
	Her mouth's movement is gone. (P)
	There is no more movement of her mouth. (O)
3. The birds no longer sing.	The birds don't sing anymore. (N)
	The birds' singing is gone. (P)
	There is no more singing of the birds. (O)
4. The words that I speak lonely return.	I speak words that lonely return. (N)
	My spoken words lonely return. (P)
	The words spoken by me lonely return. (O)
5. The flowers that I pick turn ghostly.	I pick flowers that turn ghostly. (N)
	My self-picked flowers turn ghostly. (P)
	The flowers picked by me turn ghostly. (O)
6. The fire that burns glows pale.	The burning fire that glows pale. (N)
	The burning fire's color becomes pale. (P)
	Pale is the color of the fire that burns. (O)
7. The wind no longer blows.	The wind does not blow anymore. (N)
	The wind's blow is gone. (P)
	There is no more blowing of the wind. (O)
8. The time no longer tells the truth.	The time does not tell the truth anymore. (N)
	The time's truth is no longer told. (P)
	The truth is no longer told by the time. (O)
9. The bells no longer ring in me.	The bells don't ring in me anymore. (N)
	The bells' ringing in me is gone. (P)
	Gone is the ringing of the bells in me. (O)
10. I am all alone.	I am alone by myself. (N)
	My self's being of loneliness is what I am. (P)
	All alone is what I am. (O)
11. My head rests alone.	The head of mine rests alone. (N)
	My head's rest is done alone. (P)
	Alone rests my head. (O)
12. Oh my God, I am dead.	I am being dead, my God. (N)
	My self's being is dead, my God. (P)
	Dead is what I am, my God. (O)

In the poem “Lyric 17,” all twelve idealized sentences are rephrased and reworded in forming their nominative, possessive and objective case

transforms. The subjects in all nominative cases of the sentences remain as they are, but the objects are dependent on the case.

Table 15. Sentence Transforms in “Poem Written beneath a Blue Lampshade”

Idealized Sentence Numbers	Sentence Transforms
1. I speak this poem tenderly; it is being for you.	I tenderly speak this poem; this is for you. (N)
	My tenderly spoken poem is for you. (P)
	This poem is tenderly spoken by me. (O)
2. And it is for you only.	It is only for you. (N)
	The poem's being is only for you. (P)
	Only for you does the poem belong. (O)
3. We were not afraid and we did not take Love gorgeously.	We did not fear and take Love gorgeously. (N)
	Our Love was not feared and taken gorgeously. (P)
	The Love was not feared and gorgeously taken by us. (O)
4. We had no fears.	We did not fear. (N)
	Our fear did not exist. (P)
	Fear did not exist in us. (O)
5. We knew Love when we knew it, and we were dancers for it.	We had known Love and we danced for it. (N)
	Our Love was known and danced by us. (P)
	Love was known and danced by us. (O)
6. We were also rivers, moonlight and winds.	We were like rivers, moonlight and winds. (N)
	Rivers, moonlight and winds' likeness were us. (P)
	River, moonlight and winds were like us. (O)
7. We were also gods.	We were like gods. (N)
	God's likeness was us. (P)
	Gods were like us. (O)
8. All these are remembrance and desire.	All of these are like remembrance and desire. (N)
	Remembrance and desire's likeness are these. (P)
	Remembrance and desire are like all of these. (O)
9. But also this is Love.	This is also like Love. (N)
	Love's likeness is also this. (P)
	Love is also like this. (O)

In the third select poetic text, “Poem Written beneath a Blue Lampshade,” all idealized sentences are rephrased, and some are

reworded to transform into their nominative, possessive and objective cases.

CONCLUSION

Based on the data, it is concluded that Jose Garcia Villa's three selected poetic pieces exhibit semantic-based components in English.

In the idealization of raw data in the poetic texts of Jose Garcia Villa, a retrieval of pronouns as subjects, linking verbs, determiners, and conjunctions is conducted. Archaic words and illiteracies are changed into formal and standard. Redundant phrases and words are omitted. There is the omission, retrieval, rewording, and relocation of adverbs, but the thought of each sentence remains. In addition, the immediate constituents revealed in the three poetic texts include the nouns, pronouns, linking verbs, auxiliary verbs, main verbs, adverbs, adjectives, determiners, interjections, prepositions, conjunctions, and particles for infinitives. The functions used are representational, regulatory, person, directive, and interactional. The notion revealed in the poem "If My Sun Set in the West" is the desire of the speaker to stop the usual routine of the sun. "Lyric 17" reveals the speakers' state of numbness, and because of the absence of observations and feeling, he intensely claims that he is dead. In "Poem Written beneath a Blue Lampshade," the message is the speaker telling the addressee that the poem is spoken with tenderness and how they were as lovers. Among the three select poetic texts of Jose Garcia Villa, all sentences in the nominative focus have subjects as doers of the actions. In contrast, the subject is preceded by a possessive noun or pronoun to show ownership in possessive focus. Lastly, in the objective focus, the doers are the receivers of the action or objects of the verbs.

RECOMMENDATION

Since this paper focuses on the semantic-based elements in English, it is recommended that:

1. In poetry teaching, the text must undergo the idealization of raw data to be easily analyzed since elements are complete.
2. Immediate Constituent Analysis must be a part of the instructions for language classes.

3. Identification of the function or speech acts in teaching poetry or prose must be considered, for it is one of the several ways to comprehend the text easily.
4. Identification of the notion expressed in teaching poetry or prose must be made significant in the instructions since this is where the idea or message of the text is understood.
5. Students must be taught the different cases of sentence transforms to be well-versed in the language and check their ability to grasp the sense of the text.
6. The output of this study, which is a monograph on semantic-based description, must be utilized among college students, especially those who major in English.

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