



**A LINGUISTIC EXPLORATION OF THE
FICTIONAL WORLD IN SELECTED POEMS OF
SAMUEL TAYLOR COLERIDGE: A CRITICAL
STYLISTIC STUDY**

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STYLISTIC STUDY**

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by ZEYAD ABBOOD HASSAN HASSAN titled “A LINGUISTIC EXPLORATION OF THE FICTIONAL WORLD IN SELECTED POEMS OF SAMUEL TAYLOR COLERIDGE: A CRITICAL STYLISTIC STUDY” is fully adequate in scope and in quality as a thesis for the degree of PhD in English Language / Linguistics.

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a PhD thesis. 2022 /10/20

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The degree of PhD in English Language / Linguistics by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ

Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name Surname: Zeyad Abbood HASSAN

Signature :



FOREWORD

First and foremost all thanks go to Allah almighty Who taught man what he never knew. All thanks go to Allah for his blessings, guidance, and success in life.

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ABSTRACT

Critical stylistics is a relatively new field whose tools are used to explore ideologies and social concepts. In spite of the increasing critical stylistic studies on different types of texts, no study is available exploring social concepts in Romantic poetry. Hence, this study aimed at exploring the construction of the fictional world in selected poems of Samuel Taylor Coleridge. This qualitative study examined two of Coleridge's poems namely; "The Rime of the Ancient Mariner" and "Kubla Khan". Nominal groups, verbal groups, word order, and deictic expressions were analyzed using the Jeffries's framework of Critical Stylistics. The linguistic features obtained from the lexical, grammatical and pragmatic analysis were employed in exploring the social concepts and the evaluation of the language used by Coleridge in his poetry. Two of Coleridge's fictional poems were analyzed to highlight the linguistic elements that contribute to the construction of the fictional world by Coleridge focusing on the social concepts. The findings revealed that nouns and their descriptions are incompatible sometimes in the fictional world of Coleridge. Verbs are used in a way to express full control on the side of the speaker who controls the hearer and other characters in the poem. A few elements are given priority in the poems. These linguistic phenomena were employed with varied frequencies. The evaluation revealed that the language used by Coleridge in his poetry is very accurate in describing social concepts, events and actions. The findings of the current study, firstly, extended the existing knowledge of critical stylistic description on poetry, secondly, gave teachers opportunities on how the combination of linguistic elements give a totally new meaning.

Keywords: Critical Stylistics; Textual-Conceptual Functions; Systemic-Functional Grammar; Rime of the Ancient Mariner; "Kubla Khan"; Nominal Group; Processes

ÖZ

Eleştirel üslup, araçları ideolojileri ve sosyal kavramları keşfetmek için kullanılan nispeten yeni bir alandır. Farklı metin türleri üzerinde artan eleştirel üslup araştırmalarına rağmen, Romantik şiirde toplumsal kavramları araştıran bir çalışma bulunmamaktadır. Bu nedenle bu çalışma, Samuel Taylor Coleridge'in seçilmiş şiirlerinde kurgusal dünyanın inşasını keşfetmeyi amaçlamıştır. Bu nitel çalışma, Coleridge'in "The Rime of the Ancient Mariner" ve "Kubla Khan" adlı iki şiirini incelemiştir. Nominal gruplar, sözel gruplar, kelime sırası ve sembolik ifadeler Jeffries'in Eleştirel Stilistik çerçevesi kullanılarak analiz edildi. Coleridge'in şiirinde kullandığı dilin değerlendirilmesinde ve toplumsal kavramların araştırılmasında sözlüksel, dilbilgisel ve pragmatik çözümlemelerden elde edilen dilsel özelliklerden yararlanılmıştır. Coleridge'in kurgusal şiirlerinden ikisi, toplumsal kavramlara odaklanan Coleridge tarafından kurgusal dünyanın inşasına katkıda bulunan dilsel unsurları öne çıkarmak için analiz edilmiştir. Bulgular, Coleridge'in kurgusal dünyasında isimlerin ve tanımlarının bazen uyumsuz olduğunu ortaya çıkardı. Fiiller, şiirdeki dinleyiciyi ve diğer karakterleri kontrol eden konuşmacı tarafında tam kontrolü ifade edecek şekilde kullanılır. Şiirlerde birkaç unsura öncelik verilir. Bu dilsel fenomenler çeşitli sıklıklarla kullanıldı. Değerlendirme, Coleridge'in şiirinde kullandığı dilin toplumsal kavramları, olayları ve eylemleri tanımlamada çok doğru olduğunu ortaya koydu. Mevcut çalışmanın bulguları, ilk olarak, şiir üzerine var olan eleştirel üslupsal betimleme bilgisini genişletti, ikinci olarak, öğretmenlere dilsel unsurların birleşiminin nasıl tamamen yeni bir anlam kazandırdığı konusunda fırsatlar verdi.

Anahtar Kelimeler: Eleştirel Üslup; Metinsel-Kavramsal İşlevler; Sistemik-İşlevsel Dilbilgisi; Eski Denizcinin Rime'si; "Kubla Khan"; Nominal Grup; Süreçler.

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SUBJECT OF THE RESEARCH

This study focuses on investigating the linguistic construction of fictional world in the poetry of Samuel Taylor Coleridge from a critical stylistic perspective.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The current study aims at identifying the ways in which Coleridge constructs his fictional world in his poetry using the model of critical stylistics. Both academics and teachers can make use of the results of the current study. The results of the current study can serve as a guide for future research in the same field.

METHOD OF THE RESEARCH

The current study followed a qualitative method. It followed a content analysis of the poems under investigation to explore the meanings of linguistic elements and structures. A qualitative approach was used and the technique of quantitative data was used to make generalizations of the findings.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

Due to the lack of studies carried out on Romantic poetry using critical stylistics, the current study contributes in this respect. It is the first study that investigates Romantic poetry by using critical stylistics.

POPULATION AND SAMPLE (IF AVAILABLE)

The sampling of the current study includes two poems which are "The Rime of the Ancient Mariener" and "Kubla Khan". It studies two fictional poems the first of which is long and the second is short. The first is 625 lines while the second is 54 lines.

SCOPE AND LIMITATIONS / DIFFICULTIES

The limitation of the current study is concerned with the textual-conceptual functions. Two of the ten tools consume long time and effort because they appear in every single clause of the text. These two tools are naming and describing and presenting processes, actions and states. Therefore, using both of them is overwhelming. Hence, carrying out a study using either one combined with another textual-conceptual function can give promising results.

1. CHAPTER ONE: INTRODUCTION

1.1. Introduction

The current chapter is an introductory chapter. It deals with the background and rationale of the study. It then tackles the problem statement, research questions, research objectives, and the significance of the study. The chapter ends with presenting definitions of the terms text, discourse, and ideology.

1.2. Background of the Study

Critical Stylistics is one of the branches of critical linguistics. It is a term that refers to the investigation of how language manifests social meanings (Nørgaard et al, 2010). Critical Stylistics links stylistics (textual choices) and Critical discourse analysis (CDA). CDA is an approach which is concerned with the production of ideology and identity socially and politically in a text (Van Dijk, 2001). Wodak (2001) argues that ideologies are produced through language whether implicitly or explicitly. Thus, according to Fowler (1991), the aim of Critical Discourse Analysis is the identification of the ideologies hidden in a text.

The development of critical stylistics came as a reaction to the rise of CDA. However, the two branches grew distant from each other although the origins of CDA are close to stylistics (Jeffries, 2014). Stylistics, as well as critical stylistics, considers the text as central to their activity (Jeffries & McIntyre, 2010; Jeffries, 2010, 2014).

According to Jeffries (2014), there is a level of meaning between the meaning of the text or what Saussure called ‘*langue*’ and the meaning of the context which Saussure called ‘*parole*’. This level of meaning is central to critical stylistics. In this level, the text, using language resources, presents the view of the world “or in the case of literature, of a fictional world” (Ibid, 409). The textual meaning depends on the basic structures of the language and is influenced by the context. However, this meaning is identified as falling between the text and the context.

Tabbert (2013) argues that Jeffries (2007) coined the term “Critical Stylistics”. This invention came out of her endeavor to find out the society’s discourse concerned with the female body where language affects women’s way of living positively or

negatively. The objectives of critical stylistics is combining the advantages and strengths of critical discourse analysis (CDA) to investigate how writers (whether literary or not) express their ideologies and social concepts. Critical stylistics connects stylistics with CDA. CDA deals with the way factual language (i.e., non-fiction texts such as political and media texts) is engaged in non-obvious relations such as power. Stylistics, on the other hand, mainly studies the style of literary language and this concern may also reveal ideologies (Coffey, 2013).

Critical stylistics employs tools that are called 'textual conceptual functions' (TCF). These tools are used to uncover the ideologies that the text producer creates through his/her linguistic choices (Jeffries, 2010). Those who deal with critical stylistics make use of well-established linguistic features as tools of analysis to reveal how ideologies are constructed and communicated through language (Ibid).

In this context, the current work comes as a part of the efforts to make advances in this relatively new field. It tries to shed the light on some of Coleridge's poems and manipulate the tools of critical stylistics in order to explore the fictional world constructed by Coleridge. The study chooses two poems from Coleridge's poetry and investigates them thoroughly. This may give an insight on the style of the Romantic poetry in general.

1.3. Rationale of the Study

Samuel Taylor Coleridge is a prominent Romantic poet. He was born in 1772 in Devonshire. In his childhood, he lived in a threat of competition with older children. This threat made him gain articulatory skills as well as eagerness to read. After his father's death at the age of eight, the family moved to a small house. Coleridge then was sent to a school at Christ's Hospital in London. He felt lonely and abandoned. He met a schoolmate there whose name was Charles Lamb who would become a critic and a lifelong friend of Coleridge. During that time, the schoolmaster of Coleridge, James Boyer, discovered and nurtured Coleridge's intellectual skills which were embodied in *Biographia Literaria*. Near the end of the term at school, Coleridge started to gain interest in politics. He lived during the French Revolution (1789) and he was eager for political and social reforms. In 1791 Coleridge attended Cambridge University. The time at Cambridge was financially hard for Coleridge in addition to his corruption. He

suffered debts because he started taking opium, being drunk and visiting prostitutes. In 1795, Coleridge met William Wordsworth. He then moved to Lake District to be near Wordsworth. This closeness led to the publication of the *Lyrical Ballads*. It is the most prominent publication of Romantic poetry (Bloom, 2001, Everest, 2002).

It is argued that whoever concerned with the literary life of Coleridge has to come across his *Biographia Literaria* written by Coleridge himself and published in 1817. Its subtitle is *Biographical Sketches of My Own Literary Life and Opinions*. This study is considered to be a very important text of literary criticism for those who wish to write in literature. In the *Biographia*, Coleridge exposed the decline of the materialist philosophers who impressed him when he was young and his finding of the idealism that let him combine reason and faith. Thus, it is a record of Coleridge's growth of mind. Coleridge was inspired by the poetry of William Wordsworth – a poet, friend, and a co-author of the *Lyrical Ballads*. The *Lyrical Ballads* is a collection of poetry written by Coleridge and Wordsworth. The influence of Wordsworth on Coleridge made the latter recognize imagination. Imagination according to Coleridge is central to every human being. The *Biographia* revolves around the definition of imagination (Christie, 2007).

The nature of Coleridge's thought is interdisciplinary. This interdisciplinarity makes his writings difficult for readers. His writings incorporate almost all fields of science at his time. For Coleridge, science means knowledge in general. Nonetheless, the connections between distinct discourses are not much clear because knowledge had been divided into fields. But, his utmost goal was to bring back the spiritual life which started to vanish. He resisted modernity, a case which is reflected in the language that seemed obscure and hard to understand (Newlyn, 2002).

To the best of the researcher's knowledge, no study has been carried out on the poetry of Coleridge using critical stylistics. Therefore, the current study is one of its kind.

1.4. Problem Statement

The study is significant in that it is hoped to give benefit to both researchers and teachers alike. This study is hoped to be pioneer in the application of critical stylistics to the poetry under scrutiny. Researchers and teachers can use this study to have insight on how a linguistic analysis yields literary meanings.

Different studies have used the critical stylistics approach analyzing literary as well as non-literary texts. Some of these studies have used all the ten tools of the critical stylistics approach while others used some of them. Abdel-Moety (2018) conducted a study on the ideology of war and social class in the novel *Atonement*. The study focuses on the way of representing war and social class. It focuses on the categories that represent these two concepts in addition to the representation of the British society in the novel. This study also uses all the textual-conceptual functions of critical stylistics. Al-Wandawi (2019) studied the father-daughter relationships in selected poems of Sylvia Plath and Anne Sexton. It aims at showing the extent to which the approach of critical stylistics can contribute to the poem's critical analysis. Ibrahim and Hussein (2018) also studied selected poems of John Donne. The study investigates the ideological positioning with regards to the theme of death in the poems. The study only adopts one tool. Mahmood Ibrahim (2018) studies the construction of the speaker and fictional world in the works of the Kurdish poet Sherko Bekas. Five textual-conceptual functions are used in the analysis. Mahmood (2018) recommends using the critical stylistics approach to Kurdish poetry. These studies are different from the current one in that those studies focus on ideology while this one does not.

The problem of this research is that as mentioned earlier, to the best of the researcher's knowledge, no one has carried out a study in this field to Samuel Taylor Coleridge's poetry. Thus, the problem posed in this study is investigating different social concepts than those discovered earlier in other studies. Romantic poetry has been studied a lot using different linguistic and literary approaches. Therefore, the problem arising in this study is the novelty of social concepts which are discovered.

The purpose of the current study is to investigate how Coleridge constructs his fictional world by exploring the linguistic elements and constructions he uses.

1.5. Research Questions

The aim of this study is to carry out a critical stylistic study to answer the following questions:

1. In what way Coleridge constructs fictional world in his poetry? This question gives rise to the following sub-questions:

- a. What kinds of nouns and adjectives does the poet use?
 - b. What are the types of processes that are used by the poet? Moreover, with which participants these processes are associated?
 - c. What are the elements that are given priority in the fictional world of Coleridge?
 - d. How does Coleridge represent Time, places and people in his fictional world?
2. How does Coleridge use language to express the social concepts under scrutiny?

1.6. Research Objectives

The main objective of this study is:

1. To investigate the way in which Coleridge constructs the fictional world in his poetry by analyzing the linguistic elements of the poems under analysis.
2. To investigate the choice of nouns and their modifications as well as nominalization in the poetry of Coleridge.
3. To investigate the types of processes and transitivity choices in his poetry.
4. To explore the elements which are given priority in his fictional world.
5. To explore the deictic expression and how they are used in representing time, space and people.
6. To evaluate the language Coleridge uses in his poetry.

1.7. Significance of the Study

This study is significant both practically and theoretically. From the practical perspective, researchers, and teachers can get benefit from it. Researchers of literature can benefit from it in that they can follow a non-literary approach to elicit literary meanings and concepts. Therefore, it represents a new direction for researchers of literature. For example, researchers in the field of literature depend on different directions in analyzing a literary text such as background of the poem, background of the poet, and extra-linguistic elements. Therefore, this study provides a new direction in the analysis of poetry.

The study is also significant for teachers of literature in that it gives them insight on how linguistic elements give new literary meanings when they are combined together.

From a theoretical perspective, the critical stylistics approach is a mixture of linguistic theories. Thus, the application of this selected set of theories to such literary text inevitably gives new meanings. Thus, this study is like a building block on which future studies in the field can rely on.

1.8. Definitions of Terms

This section defines key terms in Critical Stylistics. The section starts with the term text and then it will define ideology, discourse and power. Jeffries (2010) argues that when she began her linguistic studies, she recognized a lack and vagueness of tools for the analysis of literary texts. Therefore, as she states, she used stylistic vocabulary to describe literary effects and she used the same tools to analyze power and ideology in language.

1.8.1. Text

Stubbs (1996) gives a definition where the natural aspect of the text is stressed. By natural aspect it is meant that it is real-life language. The role of the researcher in collecting this type of text is passive and observational. Meanings of texts are constructed using triggers such as grammar, semantics and pragmatics, and the world knowledge of the reader (Tabbert, 2013).

Poems are examples of texts although they usually break the standards of a text such as cohesion, coherence, acceptability, intertextuality and so on. A poem is like a real-life text in that it reports events and phenomena such as the poet's opinions.

In the discourse of poetry the selection of the words and construction of clauses and sentences is careful. The purpose is to achieve optimal effect. Accordingly, poems usually contain the poet's opinions and thoughts. Analyzing the word choices and sentence structures of the poems can reveal the ideology of the poet.

1.8.2. Discourse

Discourse is a term used differently in distinct contexts. Tabbert (2013) states that discourse in literary and cultural studies is defined as a language that is associated with a specific topic or in a specific context. The term discourse in the rhetorical context carries the meaning of language use in relation to specific cultural identities, particular discipline or certain institution. Each discourse according to this definition is one of

distinct kinds of discourses. For example, the colonizer's discourse is different from the discourse of the colonized.

Jeffries' (2010) definition of discourse incorporates text both spoken and written as well as production, reception and social context in which that text is produced. The definition of Jeffries is used in CDA and in Critical Stylistics. Discourse is approached structurally and functionally. The structural approach is adopted by Chomsky while the functional one is used by Halliday (Schiffrin, 1994).

1.8.3. Ideology

Abram and Harpham (2011: 204) define ideology as "the beliefs, values, and ways of thinking and feeling through which human beings perceive, and by recourse to which they explain, what they take to be reality". According to Van Dijk (2001), the system of beliefs of social group is based on ideology. Therefore, these beliefs belong to a group of people rather than being personal.

Language use in Critical Stylistics is considered as a matter of choices. The writer's beliefs are revealed through studying and analyzing these choices.

Jeffries & Walker (2012) argue that ideology can be identified through the analysis of a text. The question of "*How is the fictional world constructed in Coleridge's poetry*" can be answered keeping in mind that the poems studied contain social concepts that contribute to the construction of the fictional world. These concepts can be broken down using the methodology used in the thesis.

1.9. Chapter Summary

This chapter begins with introduction to critical stylistics and critical discourse analysis. Then a background of the study is given including how the study will be carried out and what objectives it has. The problem of the study is to fill a gap in critical stylistics and this problem is tackled in the section of problem statement in the chapter. The chapter includes research questions to be answered through carrying this study and the objectives of the research are stated after the research questions. Finally, the significance of the study and definition of terms such as discourse, text and ideology are discussed.

2. CHAPTER TWO: LITERATURE REVIEW

2.1. Introduction

This chapter deals with the literature review of the study. It begins with tackling the approaches to discourse analysis. It begins as such since critical stylistics came is part of and as a reaction to critical discourse analysis as stated earlier. Thus, the chapter begins with looking at critical discourse analysis, systemic functional linguistics, multimodal discourse analysis, narrative analysis, mediated discourse analysis, and corpus-based discourse analysis.

After reviewing the approaches to discourse analysis, the critical stylistic approach is represented. The four textual-conceptual functions that are used in the study are reviewed. The section begins with naming and describing. It then reviews representing the concept of transitivity, prioritizing and representing time, places and people. The last textual-conceptual function involves tackling the pragmatic concept of deixis. The sub-sections that tackle them are personal and social deixis, place deixis and temporal deixis. Discourse deixis is also discussed.

The other section presents Halliday's metafunctions. It investigates the ideational, textual and interpersonal metafunctions. They are presented because they constitute the basis of critical-stylistics. Finally, related studies are reviewed and a conceptual framework is represented.

2.2. Approaches to Analyzing Discourse

Studying discourse is multidisciplinary. There are different ways through which discourse is approached. Moreover, discourse has become the focus of much research in several fields of humanities, social sciences, and information sciences (Biber et al, 2007). In an article published in (2019), Jomaa reviewed the multiple approaches to analyze academic discourse. He follows Hyland (2009) in his study. The taxonomy involves three approaches to Academic discourse namely; contextual, critical and textual approaches. Jones (2012: 45) called these three perspectives formal, functional and social. Those who are concerned with the formal approach define discourse as "language above the level of the clause or sentence". They study the ways clauses and sentences are joined together to form a text. The functional approach defines discourse as

"language in use". This approach tackles the way people use languages to perform actions such as making requests, apologizing, warning etc. Those who are concerned with the social perspective of discourse analysis view discourse as a social practice. The social practice is related to social identity construction in addition to constructing relationships and participation within the society. The issues to which this dimension is related are the individuals' conceptions of what "is right and wrong, power relations," and how we should behave to fit in the society. Schiffrin (1994) classifies these approaches formally and functionally. Formal approaches refer to the linguistic analysis while the functional refer to language usage. Another detailed taxonomy is represented in the Routledge Handbook of Discourse analysis (2012). In part one of the book, thirteen approaches to discourse analysis are represented. These approaches are critical discourse analysis, systemic functional linguistics, multimodal discourse analysis, narrative analysis, mediated discourse analysis, gender and discourse analysis, discursive psychology and discourse analysis, conversation analysis, interactional sociolinguistics and discourse analysis, discourse-oriented ethnography, discourse analysis and linguistic anthropology, corpus-based discourse analysis.

The following subsections of this study give a brief account of each approach to discourse analysis. The subsections reveal the differences between the approaches and the approach that the study adopts.

2.2.1. Critical Discourse Analysis

Critical Discourse Analysis is a framework that focuses on the use of language by individuals and institutions (Richardson, 2007). It began as Critical linguistics in the United Kingdom and Australia in the 1970s (Fowler et al, 1979). Its roots lie in the work of Roger Fowler and his fellows. Later, other scholars such as Norman Fairclough who is a notable practitioner of the field have developed it (Widdowson, 2004). The aim of CDA is to investigate the social relations in language. It is concerned with concepts as power and dominance whether explicit or implicit in discourse. CDA rests on systemic functional grammar. However, applying systemic functional grammar in the practice of CDA is not as simple as it seems to be (Wodak, 1995). Those who work with CDA addressed the way discourse reproduces and maintains the relations of discourse, dominance, inequality, and power, (van Dijk, 1993). The followers of CDA investigate language (ab)use for the purpose of socio-political exercise (Widdowson, 2007).

To Simpson and Mayr (2013), the word "critical" is a point of departure from the descriptive level of linguistic features into describing the aim and manner of producing these features. For Widdowson (2004), CDA is critical in that it endeavours to reveal how language is manipulated for the purpose of socio-political control. Therefore, in this study the focus is on describing the linguistic features of the poetry of Coleridge as well as the reasons for choosing certain linguistic structure over another.

The main concepts in CDA are power, discourse, and ideology. These concepts brought CDA into existence. In addition, CDA has roots in different fields such as cognitive science, anthropology, philosophy, applied linguistics and sociolinguistics (Wodak & Meyer, 2009).

CDA has been criticized for many reasons. First, in the stage of interpretation, the role of the reader is ignored (Widdowson, 2004). Second, unlike any scientific field, it does not have agreed upon analysis tool-kit which results in being it less rigorous (Jeffries, 2007). Third, the tools of CDA are chosen subjectively leading to subjective results desired by the researcher rather than being objective (Tabbert, 2013). Fourth, CDA believes that language itself is not powerful. Rather, it gets its power when used by powerful people (Weiss & Wodak, 2003).

For the reasons mentioned above, the current work preferred to use critical stylistics over CDA since critical stylistics has a set of tools of analysis which is explicit. This set yields objective results. Both critical stylistics and critical discourse analysis share the same purpose, therefore, it is better to choose the model that is more rigorous.

This approach is different from the one that the study adopts in that CDA lacks clear tools of analysis while critical stylistics has a certain set of tools. Moreover, critical stylistics came as a reaction to CDA. They only share the concept of ideology. Both approaches aim at uncovering ideologies in the text.

2.2.2. Systemic Functional Linguistics

Systemic functional grammar is one of the many models that have emerged. However, this approach analyzes a language according to the function it performs. Language according to this model has the function of interaction and conveying messages between people. It also functions as a tool through which our experience of

the world is reflected. Language also serves as a tool to organize what we want to say and relate ideas to each other.

Studying the linguistic structure of a text is concerned with the ways of text construction and organization. A seminal work in this discipline was carried out by Halliday and Hasan (1976). It studies cohesion among sentences of a text. It deals with concepts such as reference, ellipsis, substitution, conjunction and lexical cohesion. Cohesion is basic in broadening the study of text semantics and developing systemic functional linguistics discourse analysis tools. Two main branches of systemic functional linguistics discourse analysis exist. These two branches stem from the work of Ruqaiya Hassan and J.R. Martin. Each of these two linguists proposed a set of tools and approaches to analyzing discourse. The unit of analysis in systemic functional linguistics discourse analysis is the text. Text is defined by Halliday and Hasan (1976) as a spoken or written passage that forms a unified whole regardless of its length. Depending on the goal, different analytic tools are elaborated to approach texts (Schleppegrell, 2012).

Hasan contributed to the development of systemic functional linguistics discourse analysis through constructing *generic structure potential*, *cohesive harmony analysis*, and *semantic networks*. Systemic functional linguistics is interested in *genre*. As a result, Hasan developed the generic structure potential and cohesive harmony analysis in order to identify the moves that occur within genre (ibid).

Systemic functional linguistics is a social semiotic theory which forms the relationship between language and social activity as one and the same thing (Bartlett, 2019). According to Halliday (1978: 4), "language is as it is because of the functions it has evolved to serve in people's lives". Bartlett (2019: 286) adds "society is as it is because of the social functions language has enabled it to perform." This evolution of language and society has three characteristics which work together. The first is that language developed as a social phenomenon. The second is that meaning develops in ongoing discourse. The third aspect is that language is disorganized continually by the process of meaning development mentioned above (the second aspect) and the effect of this disorganization on language development by individuals who comprise society. Discourse analysis is concerned with the second characteristic. It is concerned with text

creation, progression of experiential and interpersonal meaning of the text, and the devices which make the text cohesive.

Various models of discourse analysis appeared within systemic functional linguistics such as cohesion and text analysis, the tradition of Ruqaiya Hasan which incorporates texture, structure, and parameters of context, Berry's exchange structure, rhetorical structure theory, Martin's Discourse Semantics and Genre, YESnography, Eggins and Slade on Casual Conversation, and Matthiessen's Applicable Linguistic Analysis (Bartlett, 2019). There is no space here in this study to review these approaches since they are not the concern of the study.

Systemic functional linguistics is one of the building blocks of critical stylistics. There are certain textual-conceptual functions that adopt Halliday's systemic functional linguistics. Thus, this study will partly adopt this approach.

2.2.3. Multimodal Discourse Analysis

Multimodal discourse analysis is an approach whose aim is to study language in combination to semiotic resources such as photos, gestures, music, videos, websites etc. and the semantic expansion resulting from this combination. It is also concerned with how multimodal resources are designed, produced and distributed in society. For several reasons, there is a need for an approach that studies language in combination to media resources. First, people engaged with discourse analysis have recognized the need to tackle the meaning unfolding as a result of multiple semiotic resource combination in different media including modern digital world. Second, new methodological approaches for multimodal discourse analysis have become easy to develop thanks to the new technology. Third, research in multiple disciplines has become widespread since scholars from different disciplines endeavor to solve similar problems (O'Halloran, 2011).

According to Hu and Luo (2016), R. Barthes in his essay *Rhetoric of the Image* (1977) was the first scholar to discuss language and image interaction in presenting meaning. Later on, two main approaches were used widely in studying multimodal discourse, namely *multimodal metaphor approach* and *systemic functional linguistics*. The first approach is concerned with the cognitive perspective of multimodal discourse. The systemic functional approach studies the relationship between language and social

structure functionally. In 1996, Kress and van Leeuwen put the foundations of multimodal discourse analysis.

Systemic functional linguistics serves as the basis of multimodal discourse analysis. Multimodal discourse analysis advocates that non-linguistic elements convey meaning as linguistic elements do. However, language is the main communication way while nonverbal elements are the minor way (Hong, 2012).

Discourse is considered multimodal if more than one semiotic code serves as its realization. The new digital media has attracted the interest in multimodal analysis because it involves semiotic combinations. These combinations are found not only in digital media but also in face-to-face interaction where gestures and facial expressions are used as a means of communications beside verbal communication (Cameron & Panović, 2014).

Multimodal discourse analysis faces three challenges: a) developing theories and frameworks that account for non-linguistic resources; b) social semiotic process modeling; c) interpreting the semantic meaning as a result of the combination of linguistic and non-linguistic resources (O'Halloran, 2011).

This approach is different from critical stylistics in that it studies the textual and non-textual elements unlike critical stylistics which is limited to textual analysis.

2.2.4. Narrative Analysis

Discourse analysis on narrative texts provided significant insights into the structure of stories. It gives insights into three aspects: the formal aspects of a story, the capability of a story to be tellable, and the interactional structure and telling of a story (Thornborrow, 2012).

Narrative can be analyzed componentially and functionally. The componential analysis is concerned with the elements of a narrative and their interaction. The functional analysis, on the other hand, is concerned with the purpose of the narrative. The componential analysis studies the structure of a narrative and the sequential arrangement of its clauses. This arrangement can determine the functions of the clauses. Approaches within the componential analysis focus on clause types which maintain temporal sequence. They also focus on elements in a story and in the interaction between the listener and speaker to produce coherence. The former approach is exercised by

Labov and Waletzky (1967) and the latter by Linde (1993). These two approaches were criticized by opposite criticisms. The first approach was criticized as focusing on linguistic details and paying less attention to context and audience. The second one was criticized as focusing on non-linguistic details. In spite of these criticisms, these two approaches have become standard for componential analysis (Gimenez, 2010).

The other approach to studying narrative is the functional one. It is concerned with the purpose of a narrative. The representational function is one of the mostly used functions. It is the narrators' representation or interpretation of the world, their representation of self and others and identity construction (ibid).

This approach is different from critical stylistics in that it uses different tools to analyze texts. In addition, it does not pursue the same goals as those of critical stylistics. Therefore, the current study is not adopting this approach.

2.2.5. Mediated Discourse Analysis

Mediated discourse analysis is an approach that is concerned with the relationships between discourse and action. It is developed by Ron Scollon and colleagues. The approach investigates two kinds of questions namely, what are the actions going on and what someone is doing here and why?; what is the role of discourse in those actions and who produced it, why is it used and what is its motives? The approach studies the linkage between the actions and the text. It questions the idea of extracting the meaning out of the text only. It views at the texts mediating concrete actions in social interactions and their relevance to these actions. Therefore, it is a model that helps discourse analysts who study discourse only without reference to social actions and social analysts who study social actions without reference to discourse (Scollon & de Saint-Georges, 2012).

Mediated discourse analysis bases its analyses on the idea that there are diverse forms and varying extents in which actors socialize through discourse systems which they take part in. These analyses combine ethnography, conversation analysis and discourse analysis. It represents an account of how participants, context discourse and objects facilitate social change. This approach tackles multiple aspects of social discursive actions instead of analyzing only one. It employs multiple approaches of data collection and analysis to strengthen the weaknesses of the existing methodologies (Dooly, 2017).

2.2.6. Corpus-Based Discourse Analysis

Corpus-based discourse analysis, according to Flowerdew (2012), can be discussed in relation to three approaches. These approaches are adapted from Hyland (2009). They overlap with each other and each of them has some dependence on other approaches. These three approaches are the textual, critical, and contextual. Corpus-based discourse analysis does not only adopt one of these approaches with the discourse area, but also the subject area such as media discourse, workplace discourse etc. (Flowerdew, 2012).

The textual approach involves lexical priming which shows how collocations, semantic associations, and colligation function at discourse level through setting out a relationship between lexis and text linguistics. The approach also includes lexical bundles. These can be divided into discourse organizers, referential expressions, and stance expressions. The third category involved in the textual approach is metadiscourse. Hyland (2005) conducted a study on metadiscourse which is corpus based in nature. His study focused on writer-reader interaction. He conducted his studies across different disciplines of academic writing. His model is composed of interactive and interactional dimension. The interactive dimension serves as a guide for the reader through the text. The interactional dimension, on the other hand, makes the reader involve in the text (Flowerdew, 2012).

2.2.7. Critical Stylistics

Critical stylistics is based on the findings of formal linguistics in interpreting texts. It uses the well-described semantico-grammatical linguistic aspects of texts as tools for analyzing how texts allow us to conceptualize the addressed topics (Alaghbari et al, 2015).

Critical stylistics is an analytic framework that is concerned with the way a language conveys a social meaning. It is claimed that the origins of critical stylistics go back to 2007 when Jeffries attempted to investigate the dominant discourse in the society about the female body as well as the extent of feminist ideology incorporation into these discourses (Olaluwoye, 2015). However, another researcher coined the term critical stylistics in a chapter published in 1994 in a collection entitled "Feminist Linguistics in Literary Criticism". The chapter is written by Sara Mills and is entitled "Close

encounters of a feminist kind: Transitivity analysis and pop lyrics". The writer tackles the topic of transitivity analysis from a critical stylistic perspective. Since 1970s there has been a development of a form of stylistics which is of a political concern (Mills, 2012). The aim of those who studied critical stylistics was to discover the "systematic lexical choices" which affected readers' minds without them being conscious (ibid, 126).

The objective of Critical stylistics is bringing together the functions of a text that represent the reality. It fills the gap between stylistics and critical discourse analysis. Critical stylistics provided a more systematic and comprehensive set of tools for analysis. Thus, it should be considered another version of critical discourse analysis since both fields aim at uncovering ideologies in a text (Olatuwoye, 2015).

Critical linguistics is based on Halliday's systemic functional linguistics. Its goal is taking out ideology out of the text. The approach of critical stylistics endeavors to investigate the kind of world a text represents leading to the conclusion about what is acceptable and unacceptable in this world. The purpose of critical stylistics is to incorporate the biggest number of textual features in order to arrive at a conclusion concerning the world a text creates. It makes use of a number of models to cover the wide range of the textual features. The analysis of these choices could make the reader develop a new way of reading texts that enable them discover the ideology in a text (Mustafa & Khalil, 2019).

The origins of stylistics are close to the origins of critical discourse analysis. Critical stylistics, on the other hand, came as a reaction to critical discourse analysis (Jeffries, 2014). According to Jeffries and McIntyre (2010), stylistics is distinct from other linguistic sub-fields in that it is connected to data in a different way than other linguistic sub-fields. Stylistics focuses on the style of a certain text. Although the context of the text is unavoidable, the text and linguistic choices remain central to the stylistic analysis. Jeffries (2016) argues that the text is central to stylistics and critical stylistics alike. By text she means all language use. She also argues that the context and the systematic aspects of language (phonetics, phonology, morphology, syntax, semantics) are vital to the understanding of text interpretation. The purpose of developing critical stylistics is to keep intact the assumption that the text is central to stylistic analysis. In addition, her aim is to show that stylistic analysis is useful when applied to literary and non-literary texts alike (Jeffries, 2014). Jeffries (2014) contends that texts whether

poems, novels, or political manifestoes carry meanings in the same way. The development of critical stylistics led Jeffries as she states (2014) to conclude that the tools of the model used in analyzing all text types are the same.

Critical stylistics makes use of a certain toolkit which is used previously in literary stylistics and critical discourse analysis (Evans, 2016). Critical stylistics as Jeffries and Walker (2018: 8) state "theorizes a level of textual meaning between the semantic and the pragmatic". There is a level of meaning between what Saussure calls "langue" (the systematic meaning) and "parole" (the contextual meaning). This idea is central to critical stylistics. The text at this level of meaning makes use of language potentials to present a specific view of the fictional world in the case of literature or otherwise the real world. The analyst at this level needs to deduce the function of a text. The model consists of a number of "textual-conceptual functions" through which a text can present events and processes. The textual-conceptual functions incorporate Halliday's notions as transitivity, modality, and deixis. They also include prioritization, equating and contrasting, enumerating and exemplification, and presenting others' speech and thought. We will tackle each textual conceptual function in details later (Jeffries, 2014).

Jeffries (2010) claims that her book provides a list of tools which although incomplete, is considered by her more comprehensive than any model in the critical discourse analysis literature or the similar fields. She acknowledges that she is indebted a great deal to the work of Paul Simpson (1993). The theory owes to feminist stylistics (Hermeston, 2017). What makes Jeffries outstanding is the fact that she could form out the analytical tools (textual-conceptual functions) that help expose ideology of a text. Jeffries's model came as a reaction to the lack of tools of critical discourse analysis approach although she (2010) admits that she works within the domain of CDA.

2.2.8. Textual-Conceptual Functions

Jeffries (2007, 2010, 2014, 2016) proposes a number of tools of analysis which she calls textual-conceptual functions. Jeffries (2007) proposes only seven tools which are naming and Describing; Equating; Contrasting; Enumerating and Exemplifying; Assuming and Implying; Constructing time and space in texts; and Processes and Opinions. However, in 2010 and forth, the tools have become ten in number namely, naming and describing; representing actions/events/states; equating and contrasting;

exemplifying and enumerating; prioritizing; implying and assuming; negating; hypothesizing; presenting others' speech and thoughts; representing time, space and society. This study will tackle these functions briefly in this chapter. However, the four functions used in this study will be tackled in details later in this chapter.

Jeffries (2015) takes the metafunctions of Halliday which are textual, ideational, and interpersonal as the basis for her model. She argues that Halliday (1994) set up three meanings. The first is the textual meaning where the use of language creates a particular world view. The second is the world view generated by language use. This meaning is the ideational one. The third meaning is the result of the impact of language use on the social relationships. This meaning is the interpersonal one. Jeffries suggests that a distinction should be made between de-contextual, co-textual and textual meanings. The de-contextual meaning refers to the constant relationship between form and meaning. It refers to the semantic meaning. The co-textual meaning is the meaning which takes place in context. In other words, the conceptual meaning is activated in a context. Accordingly, reading a Romantic novel yields a different conceptual world view from reading a political manifesto. The third meaning depends on the context. It is based on the relationships among situation participants. Jeffries (2014) takes the ideational metafunction out of the underlying system of meanings and links it to the co-textual meaning, i.e. language use.

2.2.8.1. Naming and Describing

The linguistic phenomena of nominalization and nominal group are the impetus for the analysis of naming and describing. Similar analysis can be applied to non-deverbal nouns (Jeffries, 2007). The choice of a noun by a writer is easy to understand and difficult to analyse. Noun choices with different connotations make different effects. Naming is the process through which people, things, and places are identified (Jeffries, 2010). Tabbert (2016, 43) argues "naming happens in nominal groups". The choice of naming is one part of combined linguistic elements. This combination leads to the construction of the referent on the basis of ideology. Jeffries (2016) argues that naming not only includes the choice of a certain noun but also all the elements of a nominal group or a nominalized verb. She (2014) proclaims that choices are made between words and groups with equivalent denotations but with different connotations. Hence, there is a connotative difference between *terrorist* and *freedom-fighter* but they are denotatively

similar. However, the structure of a nominal group and what is included in it is of more interest to the critical stylistics analyst.

Noun modification has to be made if a nominal group is considered as the fundamental unit of naming. Head noun, pre-, and post-modification choice encompasses ideology presupposition. The choice of the term naming by Jeffries, as she states, is for the purpose of widening nominalization category in critical discourse analysis (ibid).

According to Jeffries (2006), the nominal group consists of a head noun. This version of the nominal group is the shortest. Most nominal groups are premodified usually by determiners. Heads can also be postmodified by two types of postmodification which are either clauses or a prepositional group. A detailed outline of the nominal group structure and the process of nominalization will be given later in this chapter.

Texts name the world they represent. They state three practices in the naming process namely, noun choice, modification and nominalization. Noun choice is giving a certain noun to a referent. This noun carries a certain ideological effect. The process of naming includes modification use. The nominal modification also carries certain ideologies. Nominalization is used before Jeffries, specifically in critical discourse analysis. This is a morphological process of deriving a noun out of a verb such as *introduce* which becomes *introduction* (Ahmed & Abbas, 2019).

1. The English Nominal Group

Language structure is composed of units. These units begin from smaller to larger in the rank scale. The smallest unit is the morpheme followed by a word which in turn is followed by a group or a group and so on. However, according to Halliday (1985), the group and group are not the same entity. The group is an expanded form of a word while the group is a contracted form of a clause but they share the same rank on the scale.

Groups are structured either logically or experientially. Our concern in this section is with the experiential structure of the nominal group. The reason for our concern is that the experiential structure, which is concerned with meaning of the elements, has a range of divisions and realizations larger than the logical structure. The

logical structure, according to Halliday (2004) deals with the grammatical structure rather than the semantic one. Accordingly, a group is structured according to certain logical relations. The logical structure of the nominal group is as follows:

Premodification Head Postmodification

The experiential structure on the other hand is:

Deictic Numerative Epithet Classifying Thing Qualifying

The nominal group plays an important role in the clause in conveying meaning. It can be one word or more. The meaning of each element in the nominal group can be concluded through learning its function. The elements of the nominal group are divided into modified and modifying words. The former is called the head while the latter are called modifiers. The nominal group contains one head and one or more modifiers. They can be premodifiers or post modifiers. The premodifiers precede the head and the postmodifiers follow the head. The premodifiers are the deictic, numerative, epithet and classifier. The postmodifier consists of one element which is the qualifier (Dahlia, A., 2019). As Harthaty (2020) stated, the arrangement of the elements of a noun group comes according to their identifying potential. The arrangement begins from less identifying elements moving towards more identifying ones. They will be dealt with in details in the next sections.

A. The Deictic

The deictic element is concerned with the definition of the noun. It indicates whether a noun is specific or non-specific. It incorporates a set of words that can perform this function (Nieto-Cruz, M., 2019). According to Ruan (2016), the function of the deictic element is to indicate whether the speaker refers to a certain subclass of the thing. The deictic element is realized by determiners whether specifying such as (this, that, those, the) or non-specifying such as (a, an, one, each). Master (2013) defined determiners as describing "the grammatical element that comes at the beginning of a nominal group".

The determiners move from non-specifying to specifying ones according to Halliday (2004). Halliday (ibid) argues that the zero determiner also has a non-specifying meaning as the following two lines from "The Rime of the Ancient Mariner" show:

1. It is an ancient Mariner,
2. The Mariner hath his will.

The first line shows that the mariner is unidentified using the article *an*. When he becomes known to the hearer the determiner *the* is used

Halliday (2004) argued that when the entity or a "thing" is introduced, the indefinite determiner is used. The definite determiner is used to track the introduced thing. The specific determiners are divided into demonstratives and possessives. Demonstratives include definite and indefinite articles and demonstrative pronouns.

B. The Numerative

The numerative shows the quantity or order of the "thing" whether specific or not. Specific or exact numerative includes cardinal and ordinal numbers such as one, two, third, fourth etc. indefinable or non-specific numerative includes words as many, successive, etc. (De Oliveira & Saparas, 2018). Teich (1999) divided the numerative into quantitative and ordinative. These two include indefinite and definite divisions as the examples indicate:

Quantitative-definite: two books

Quantitative-indefinite: a few books

Ordinative-definite: the second row

Ordinative-indefinite: the following number

Halliday and Matthiessen (2004) include *of* construction within numerative such as *pack of cards* where *pack* indicates numerative.

C. Epithet

Epithets show the characteristics or features of the Thing. In other words, they express a description of the Thing. Epithets fall into interpersonal and experiential. The experiential epithet corresponds to objective attitude while the interpersonal epithet corresponds to the subjective one. The experiential epithet functions as a classifier and is non-gradable and cannot be modified by an adverb such as *a wooden spoon*. The interpersonal meaning on the other hand expresses the speaker's opinion as in *a really lovely dress* (Fontaine, 2017). Interpersonal epithets precede the experiential ones. The order begins from the less permanent characteristic to the more permanent one as in *a*

new red ball (De Oliveira & Saparas, 2018). However, the subjective-objective distinction is not as clear as it might appear. It is culture bound. An epithet is counted as subjective if it is seen through the eyes of the speaker and objective when it is related to a cultural norm. Thus, a narrow road in some cultures is objective while in others are subjective. Interpersonal epithets fall into two types: appreciative and pejorative. Appreciative epithets correspond to positive attitude like good, wonderful, heavenly. Pejorative epithets, on the other hand, correspond to negative attitude such as bad, idiotic, monstrous, appalling (Downing & Locke, 2006).

Experiential epithets have classifying function. The epithet *long* in *the long train* is an experiential one since it defines a specific train by its length. However, the epithet alone is not sufficient to specify the Thing. The deictic *the* in the example above enables the listener to tell which train. Instead if the deictic is non-specific as in *a long train*, the train is not specified to the hearer hence the epithet is transformed into a judgement or personal comment on the train (Wahyuni et al, 2013). According to Halliday most interpersonal epithets are size, quality and age adjectives (Mokhathi-Mbhele, 2020). Epithets are ordered between the numerative and the classifier as in *these three wonderful red roses* (Teich, 1999).

Epithets are not only adjectives, but can be verbs as well. Present and past participles serve as epithets. These epithets carry the meaning of finite tense in relative clauses such as 'which was/ is... ing' and 'which had/ has been... en' (Wahyuni et al, 2013). These epithets are derived from verbs such as *broken* as in *a broken cup*. These participial epithets must be distinguished from those that are derived from nouns as in *big-leaved plant*, *long-stemmed plant*. This type of participial adjectives is usually modified if the feature indicated by the participial is essential. Therefore, a *leaved plant* and a *haired girl* are not acceptable since plants normally have leaves and girls normally have hair. Accordingly, the participial adjectives should be modified because not all leaves are big and not all girls have black hair. This allows the formation of *big-leaved* and *dark-haired*. However, in a *camera'ed bystander* the modifier is not needed because not all bystanders should carry cameras. Multiple epithets can either be coordinated (with or without a coordinator) or subordinated. The following examples illustrate the types (downing & Locke, 2006):

3. Long, winding roads

4. Hard, stale cheese
5. Good and bad camping sites
6. Hot or cold meals

Subordinated epithets are illustrated in the following examples:

7. A disappointing though not unexpected result
8. An enlightening if heated discussion

D. Classifier

Classifier refers to a subclass of the class indicated by the Thing. They are typically non-gradable as in *electric trains, passenger trains, toy trains* (Brems, 2011). Feist (2012) asserts that classifiers function as modifiers. Their function is to relate the concept to the head-word as in *clover honey*. The word *clover* relates the concept of CLOVER to the head-word *honey*. The meaning is called constructional meaning. This type of meaning indicates that there is an implicit TYPE-relation between modifier and head as in:

9. Clover honey → honey made from clover
10. British taxi-driver → a taxi driver of British nationality
11. City suit → a suit of the city type

The relation between the classifier and head is not part of the meaning of the classifier. It can be deduced from the group construction and background knowledge. The construction of the group is important in taking the meaning. The word position determines the meaning as in:

12. French teacher

This group is ambiguous. It refers to either a teacher from France or to a teacher who teaches French. If the word order alters the meaning will be disambiguated as in:

13. English French teacher → a teacher who teaches French
14. French English teacher → a teacher from France

This type of construction cannot be transformed to intensive predicative construction. We thus cannot say *the honey is clover* or *the lawyer is criminal* for a

criminal lawyer. Classifiers perform the function of naming rather than qualifying. In accordance, they are names when put in groups which identify entities without describing.

Feist (2016) argued that nouns are typical classifiers although some are adjectives. They appear in their basic morphological form. Classifiers lose their inflectional morphemes such as plural and genitive in nouns, tense and aspect in verbs as in:

15. Child_language acquisition

16. A carry bag

Halliday and Matthiessen (2014) argued that the same word can be both epithet and classifier with difference in meaning such as:

17. Fast trains → trains that go fast

18. Fast trains → trains classified as expresses

The distinction between classifier and epithet is not clear cut. However, the differences between them can be summarized as follows:

1. Classifiers do not accept intensification or comparison. Rather they are organized in sets that are exclusive and exhaustive

19. *more electric trains

20. *very electric trains

21. A train is either electric, steam, or diesel.

2. Linguistic items functioning as classifiers embed very broad range of semantic relations including material, scale and scope, purpose and function, status and rank, origin etc. In other words they include any feature that function as a classifier.

The classifier and "thing" are ordered in a way that they appear as a compound noun especially when the "thing" is a noun of general class as in *train set*, *chemistry set*, *building set*. The difference between a compound noun and a nominal group (classifier + Thing) is hard to tell. People therefore are confused about writing such sequences as one word, two words or hyphenated words.

E. Thing

Fontaine (2017) argues that the "thing" is the semantic and structural core of the nominal group. The "thing" and the Head usually refer to the same entity. The "thing" is the experiential element while the Head is the logical one. In other words, the Head has a structural function. Denotationally, there is a relationship between the "thing" and its classification. The Head does not refer to a specific object in itself. Rather, the entire expression refers to a particular thing, as in *John, he, the man from upstairs*. The referent is not in the external world, it is in the mind of the speech participants. The Head must be present in every nominal group. However, the "thing" element is not necessarily expressed explicitly in the nominal group as in:

22. Those are not mine.

23. Those five are not mine.

The "thing" can be realized by a common noun, proper noun or pronoun. The pronouns represent the world according to speech participants. Pronouns fall into speech role pronouns (I, you), other roles (he, she, it, they) and the generalized pronoun (one). In addition to common nouns and pronouns, there is a class of nouns which is called proper names. These names refer to particular persons, institutions, and places. Proper names and personal pronouns are the same because their reference is unique. The referent of the personal pronouns is defined interpersonally. The speech situation defines the referent. Because proper names and personal pronouns refer to unique things, they appear without any modification. Sometimes these elements occur with other nominal group elements in which case they carry attitudinal epithets as in *poor Tom* (Halliday & Matthiessen, 2014).

Common nouns refer to the type of nouns that are generalized to a class of referents. They name all the classes of things. They are classified as persons, other living beings, objects whether concrete or abstract, collective nouns, and institutions. These names are characterized on the basis of:

1. Countability: count/non-count
2. Animacy: conscious/non-conscious
3. Generality: general/particular

F. Qualifying

The qualifier is the experiential label for the postmodifier and it follows the Thing. The qualifier is often realized as a prepositional group as in *The Wind in the Willows* and the frequent preposition in this place is *of*. Another unit that can realize the qualifier function is a clause as in *a sealed unit that holds the service fuse*. These clauses are labeled relative clauses. These clauses can be defining and non-defining. A defining relative clause limits the reference of the Head. It includes a relative pronoun which is a *wh-word* or *that* pronoun or a relative adverb which is either *when* or *where*. The relative adverb *when* is sometimes interchangeable with *that* and can be omitted while the adverb *where* is not.

Non-defining relative clauses on the other hand are analyzed as dependent clauses as in:

24. He then measured the shadow of the pyramid, *which was of course equal to its height*.
25. There is even a slight note of derision from Fanny Burney, *who also met Bruce at this time*.

The function of the non-defining relative clause is to give extra information and further comment rather than specifying the reference of the head as shown in the previous examples. The Head nouns are identified. They are proper names, which means they are unique. They do not need to be defined. In non-defining relative clauses the relative pronoun is a *wh-word* (Bloor & Bloor, 2004).

Haan (1989) argues that postmodifying clauses are divided according to their aspects. They have functional and formal aspects. Functional aspects include relative clauses, appositive clauses, clauses introduced by subordinators, and premodifiers and clausal postmodification. Formal aspects include finite, non-finite and verbless clauses.

The relative clauses constitute the majority of postmodifying clauses. Relative clauses have the following functions:

1. Identifying: adding important information that make the listener identify the reference of the head.
2. Classifying: creating new classes within other classes.
3. Describing: giving additional information.

Appositive clauses, on the other hand, are characterized by the following aspects:

1. They can only postmodify abstract nouns.
2. They are introduced by subordinators not pronouns. The most frequent subordinator is *that*.
3. The relationship between the head and the appositive clause is an intensive relationship as in:

26. The news that he had failed shocked us. ↔ the news was that he had failed.

Relative and appositive clauses are similar in that both of them can either be identifying or providing additional information.

As far as formal aspects are concerned, finite, non-finite and verbless clauses fulfill the function of postmodification. In the majority of finite clause cases, a special word either a pronoun or a subordinator, links the clause to the head. Finite clauses contain verb groups that are marked for tense and mood. Non-finite clauses on the other hand contain verb groups that are either infinitive, -ing participle or -ed participle. Non-finite verbs are marked only for aspect and voice. Non-finite clauses are usually considered reduced finite clauses.

A relative clause describes the head noun as an adjective or adverb does. The relative clause contains a nominal group whose referent is the same as that of the head of the superordinate nominal group as in (Dixon, 2005):

27. The man [who kicked John].

2. Nominalization

Nominalization is essentially a lexical phenomenon with syntactic and semantic conditions (Bierwisch, 2009). Nominalization as defined by Halliday (1994: 41) is a feature where "any element or group of elements is made to function as a nominal group in the clause". Nominalization, as Crystal (2008) defines it, is either deriving a noun out of other word-class or transforming a clause into a nominal group. Heyvaert (2003) defines nominalization as turning non-nominal structures into nominal ones or making them function within the nominal group.

Halliday and Matthiessen (2014, 729) argued that nominalization "is the single most powerful resource for creating grammatical metaphor". Processes and properties

are turned metaphorically into nouns functioning as "thing" in the clause rather than Process or Attribute as in:

28. is impaired by alcohol ↔ alcohol impairment

29. they allocate an extra packer ↔ the allocation of an extra packer

30. some shorter, some longer ↔ of varying length

Nominalization is divided into lexical and grammatical. Nominalization is more constrained than presented in their definitions. Not all types of nominalizations are derivable from verbal inputs. Nominalizations denoting agents can be derived from activity verbs like *driver*, *killer*, and *singer*. However, stative or simple process verbs do not yield the same derivatives such as **resembler* and **dier* (Shibatani, 2019).

Heyvaert (2003) argues that nominalization is a system that is driven interpersonally. When a process is nominalized, the subject of the action can be ellipted as in (Jeffries, 2010):

31. The British invaded Iraq.

32. The invasion of Iraq by the British.

33. The invasion of Iraq.

The process is similar to transforming an active sentence into a passive one. In this case, the producer is able to modify and qualify the head noun as in:

34. The illegal/disastrous invasion of Iraq.

35. The invasion of Iraq with such dire consequences.

Nominalization is expressed as a description of the event/activity making it hard for the reader/hearer to disagree even if the expression is a claim, for example,

36. David's failure to apply common sense led to...

The example can be paragroup as *David failed to apply...* (Catalano & Waugh, 2020).

Billig (2008) argues that nominalization performs important ideological functions which can be stated as follows:

1. Deleting agency

2. Reifying
3. Positing reified concepts as agents
4. Maintaining unequal power relations

If producers use nominalization, they can transform actions into agentless statements conveying less information. In other words, a sentence describing an agent performing an action can be transformed into a statement about the act such as:

37. Police attack protesters ↔ an attack on protesters occurred.

It is not possible to transform a nominalized construction into a sentence because the former carries less information. Therefore, in the above example, *an attack on protesters occurred* cannot be transformed into *Police attack protesters*.

Reifying, on the other hand, means turning the abstract into concrete. As such, language producers are able to denote that an entity resulting from nominalization has a necessary existence. Functional grammar makes a distinction between processes and entities and by nominalization they turn processes into entities assuming the existence of these entities.

The reified entities can be used as agents of processes. Thus, instead of talking buying and selling by people, economists, for example, talk about 'market-forces'. Hence, it is acceptable to use these concepts as agents as in *market-forces dictate, demand..., etc.*

Finally, the effect of creating new terms by means of nominalization is controlling through the flow of knowledge from one side. Halliday and Martin (1993, as cited in Billig, 2008) remarked that the language scientists use is full of nominalizations to ensure the appropriate way of writing by young researchers. Accordingly, a context of inequality is created.

Thompson (2013) argued nominalization includes changing the grammatical category, semantic function or textual function of different elements for example:

38. Because technology is *getting better*, people can write business programs faster
39. *Advances* in technology are speeding up the writing of business programs.

In terms of textual function of nominalization, clauses are encapsulated in a nominalization. These clauses serve to bring meaning in and when encapsulate in a nominalization the latter function as a starting point for the next clause. This process serves the cohesive function of nominalization for example:

40. ...it is practical to treat style-shifting and code-switching separately in this chapter.

41. But such a separation has no theoretical justification.

Nominalization has a presupposition function. A nominal group cannot be negated or argued against. So for example both *John's dog was killed* and *John's dog was not killed* presuppose that John has a dog. On the other hand, the clause *the ship sank* makes a claim while *the sinking of the ship* presupposes the claim (Goatly, 2000).

Dixon (2005) argued that nominal are derived out of adjectives such as happy → happiness, bright → brightness. These nominals are called de-adjectival nominals. Nominals can also be denominal – nouns derived out of nouns such as X-ist as in Platonist, motorist, leftist. Deverbal nouns, on the other hand, carry the following descriptions:

1. A unit of activity and activity as in Mary's loud *shout*

These types of verbs have two nominalizations, one referring to a unit and another referring to an activity such as:

Table 2. 1: Nominalizations referring to unit and activity (adopted from Dixon, 2005)

Verb	Unit	Activity
Joke	Joke	Joking
Speak	Speech	Speaking
Apologize	Apology	Apologizing
Smile	Smile	Smiling
Think	Thought	Thinking
Throw	Throw	throwing

2. A state and property as in John's *dislike of porridge*

Verbs denoting a state are *liking* and *annoying* type. They describe states rather than activities. The nominal group in the experiencer role can possess the state as in:

42. John dislikes clergymen ↔ John's dislike of clergymen

43. Mary admires athletes ↔ Mary's admiration for athletes

There is another type of verbs which is neither an activity nor a state. This type includes verbs of comparing and relating.

44. Mark differs from his twin ↔ mark's difference from his twin

45. Jane depends on her mother ↔ Jane's dependence on her mother

Verbs in this type are also possessed by the nominal group which in this case becomes possessor

3. A result as in the arrangement of flowers

A nominalization describing a result of an activity is generally formed out of transitive verbs. This nominalization is related to the nominal group which is an object by a preposition as in:

46. X imitated Van Gogh ↔ imitation of Van Gogh

47. X solved the Problem ↔ solution to/of the problem

48. X wounded John ↔ wound on John

4. An object as in payment

A nominalization can function as a cognate object. Cognate object comes from the same root of the verb. Thus, this nominalization functions as object for the verb out of which it is derived such as:

49. Dream a dream

50. Pay a payment

51. Sing a song

Other object nominalizations include plant, sell, taste, smoke, feed etc.

5. A locus of activity as in trap, entry

This type of nominalization includes a possessive relationship between the subject of the verb and the nominalization as in *John's residence*. It also includes former object as a possessor as in the hill's entrance ↔ the entrance of the hill.

6. Volitional agent as in killer, organizer

In this type of nominalization, the –er and its variables –or and –ar suffix is used to form nouns out of verbs. Agent nominalizations usually describe a habitual activity if the event in which they appear is not specific as in:

52. He is the winner of the 0 race

But to call a horse a *winner* implies that he won number of races. However, verbs such as killer, murderer, deserter describe actions being done only once.

7. Instrument or material used in the activity as in mower, swimmers (garments of swimming)

This kind of nominalization can also be formed using –er. It describes an instrument (machine or vehicle). Sometimes, these nominalizations can be agentive nominalizations also as in:

53. Mixer: a person who mixes cement with sand and water

54. Mower: a person who mows the lawn.

55. Transporter: a person who transports using large transporter

2.2.8.2.1. Representing Actions/Events/States

Actions, events and states can be represented in different ways. The actions and events that take place among the referents are described through the verb group or what is known as the predicator. A speaker or a writer chooses words that serve his purpose. This choice includes choosing a main verb which depicts the event or situation according to the wish of the producer. Different producers may present the same situation differently according to their desires. Hence, economic problems in a country can be described differently by one who wishes to get votes and his opponent. The latter describes it as an event "*world markets are falling*" while the former expresses the event as an action "*the Honourable Member has ruined the economy*". Whoever comments can represent the event as a state of affair "*the world economy is in crisis*". In this case,

these three similar denotative words carry different connotative and ideological effects on the reader (Jeffries, 2010).

Processes are classified according to their representation. They can be states of being, states of mind, actions or speech (Simpson, 1993). Jeffries (2016, 164) argues that "the choice of transitivity type is well known to have an effect on the way in which an occurrence is constructed". This makes sense when the speaker/writer can present someone as less responsible for his/her actions as in "*he somersaulted over the table* or *he tripped over the table*".

This textual-conceptual function is concerned with transitivity choice. This function is based on the presentation of Halliday's transitivity by Simpson (1993) because the model is easy to apply to literary as well as non-literary texts. Transitivity is the embodiment of Halliday's ideational metafunction. Transitivity puts experiences into types of processes which in turn are related to the circumstances and participants in the clause (Coffey, 2013). The concept of transitivity will be tackled later in details.

2.2.8.2.2. Prioritizing

The English sentence has a relatively fixed word order and its meaning depends on this order. A sentence is divided into two parts: given and new information (El-imam, 2013). Word order in language has a significant function in message organization at the textual level. Baker (1992) does not consider word order a grammatical aspect. Rather, she considers it as a textual feature. We can arrive at an appreciation of the motivation that makes the producer decide which selection to make if we consider the clause as a message rather than a collection of linguistic elements (Baker, 1992).

For Jeffries, there are syntactic possibilities that can achieve this textual-conceptual function the first of which is putting the most important information last in a clause. The second possibility is the transformation from active into passive for different reasons among which is hiding responsibility for the action. Third, adjectival premodification can be used rather than making it a complement to an intensive verb. Finally, subordination can be used to avoid disagreement or objection (Tabbert, 2016).

1. Information Structure

The structure of the English clause puts the new information near or at the end of the clause. But the placement of new information may differ. A clause investigation

into the way texts are built reveals that many sentences begin with previously mentioned subjects as the following example indicate (Jeffries, 2006):

By this time we were getting close to the man and we saw him wave and signal to someone else that we couldn't see in the next field. We all dared Amy to ask him what he was doing and as usual she took up the challenge. 'But you've got to walk on. Don't stand around staring or I'll go red', she said. 'Hannah can stay with me though.' (p. 151)

As can be seen from words mentioned in the example such as the definite article *the* and the pronoun *we*, the referents of these words are known. The subject in texts frequently refers backward to the mention of referent earlier. This is evident from the pronoun *he* which refers to *the man* and *she* which refers to Amy.

The topic of information structure is considered by Downing (2015) as a textual one. She tackles three dimensions of the topic. The first one is the topic of Theme-Rheme. The second is the order of sentence constituent and the effect of altering this order. The third dimension is "the distribution and focus of information" (Downing, 2015: 206).

There are two types of structures by which a clause can be approached as a message, namely thematic structure and information structure. Halliday tackles these two types of structure as different from each other. One way to think about sentence structure is to tackle the sentence as having two parts. The first part is known as theme and the second is called rheme. The structure of the clause is saying something about something. The theme is what the clause is talking about. It functions as a point of connection to previous elements of discourse maintaining coherence. It also connects forward to contribute in developing later stretches of discourse. The second part of the clause is the rheme. The rheme is the most significant part of the clause since it represents the purpose of discourse in that it is the comment of the speaker about the theme. It conveys the information that a speaker wants to communicate to the hearer as indicated in the following example (Baker, 2018):

1. Ptolemy's model provided a reasonably accurate system for predicting the positions of heavenly bodies in the sky.

In this example, the clause is about *Ptolemy's model* therefore it is the theme of the clause. The rest of the clause is the rheme. The rheme represents what the clause says about the theme which is Ptolemy's model.

Sentences often consist of more than one clause; therefore, they contain more than one theme and rheme which can be subordinate to superordinate theme-rheme structure. The speaker declares the theme of his message by initializing it (ibid).

According to Halliday and Matthiessen (2014), there are elements that are typically chosen as themes. However, this choice depends on the mood of the clause. Mood can either be indicative or imperative. Indicative mood is either declarative or interrogative. Interrogative mood is either yes/no or wh- interrogative. Mood gives interactants the resources of performing speech act through the grammar of the clause which are: statements, questions, offers, and commands. The speech acts that can be performed through these grammatical structures are giving information, demanding information, giving and demanding goods-&-services respectively. The following figure shows the division of mood:

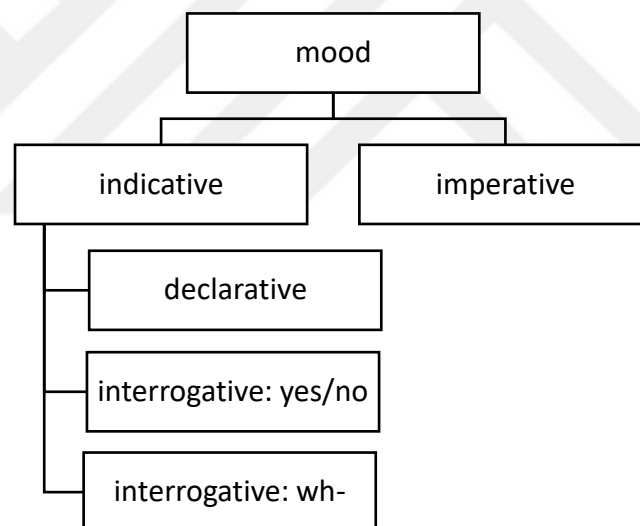


Figure 2. 1: The Division of Mood

The theme corresponds to the grammatical subjects. However, there are cases where it does not. In this case it is called a marked theme. There are two marked themes in the declarative mood: adjunct and complement. The adjunct can be an adverbial group and a prepositional group. The complement can be a nominal group with a noun or a pronoun as head or it can be nominalized clause as indicated in the following examples (ibid):

1. Adverbial group → what I want is a proper cup of coffee.

2. Prepositional group → on Saturday night I lost my wife.
3. Nominal group: common noun → a bag-pudding the king did make.
4. Nominal group: proper noun → Eliot you're particularly fond of.
5. Nominal group: pronoun → this they should refuse.
6. Nominalization → what they could not eat that night the Queen next morning fried.

2. Fronting

According to Jeffries (2010), prioritizing involves that text producers whether writers or speakers have different options of constructing sentences and these options may be equivalent. Among these choices is the structural change of a sentence known as fronting. Fronting is putting a main clause element in the position of the theme. In other words it is the process of bringing the main clause element to the initial position in the sentence. It is worth mentioning here that the word main is important in that moving an optional element in the clause does not result in altering the information structure of the sentence as in:

1. The luggage was in the boot when they left → in the boot was the luggage when they left.

In contrast to

2. When they left the luggage was in the boot.

Baker (2018) suggests three possible ways of fronting clause elements. To begin with, time or place adjuncts can be fronted. However, this is not highly marked structure since adjuncts are mobile to a large degree. An example on fronting place adjuncts is the following:

3. The book received a great deal of publicity in China → in china the book received a great deal of publicity.

An example on fronting of time adjunct is:

4. Three hours later a junior official of the DTI sent a note, uselessly releasing Lonrho from the undertakings not to bid.

It is very common to front place adjuncts in certain types of texts such as travel brochures and guide books. In these types of texts locative themes represents a base for text development. On the other hand, fronting time adjuncts is usual in narrative texts as indicated in the example above.

Objects and complements are also fronted resulting in a much more marked structure than fronting adjuncts because these sentence elements are limited in places. The following examples illustrate the two types of fronting:

5. Object fronting: a great deal of publicity the book received in China.
6. Complement fronting: well publicized the book was.

Fronting objects and complements do not offer a point of text development. Rather it foregrounds the expressive meaning of the utterance in that it emphasizes the attitude of the speaker towards the message.

The third element that can be fronted is the predicator as in the example:

7. They promised to publicize the book in China, and publicize it they did.

This fronting involves rearrangement of other elements in the clause. Baker (ibid) states that it is hard to find authentic examples since this fronting is the most marked one and is not common but she cites the following one:

8. *Slammed* the door in his face, you did, Mr Cranmer, sir, and me and Oliver here were wondering why you did that to him.

3. Cleft sentence

Cleft sentence refers to a construction where a clause is split into two parts. Each part has its own verb. One of the verbs appears in a relative clause as in:

9. Mary is driving a new car.
10. It is Mary who is driving a new car.
11. It's a new car that Mary is driving.

Altering the order of the elements as in the above example influences the allocation of emphasis (Crystal, 2008).

Cleft sentences involve two parts the clefted constituent and the cleft clause. The clefted constituent represents a certain kind of focus and the cleft clause represents presupposition as in the example:

12. It was Ursula who decided.

The speaker chooses Ursula as the one who took the decision excluding any alternative. Therefore, the clefted constituent expresses an exhaustive focus. In addition, the cleft clause carries an existential presupposition. Thus, in the above example, the speaker presupposes the existence of Ursula (Hedberg, 2013).

According to Downing and Locke (2006), clefting involves organizing a single clause into two parts in order to put focus on the element following verb be. It falls into two types: it-cleft and wh-cleft as in:

13. It's money that they need.

14. What they need is money.

Wh-clefts can be reversed putting the main focus to the beginning rather than the end as in:

15. All you need is love → love is all you need.

16. What you should do is this.

17. This is what you should do.

4. Transformational Options

Geldern (2010) argues that passive and cleft sentences place old information at initial position in a sentence and new information in final position. Sentences are organized in a way that given information occurs in initial position and new information in final position (Haviland & Clark, 1974, cited in Ferreira, 1994). The same is with voice. Active voice is more common than passive voice because speakers tend to topicalize the doer of the action (Lakoff, 1987; van Oosten, 1984 cited in Ferreira, 1994). However, speakers produce passive sentences when the object of the sentence becomes the topic of discourse (Tomlin, 1983 cited in Ferreira, 1994). Jeffries (2010) affirmed that passive transformation has a significant impact in terms of ideology.

Passive voice has two functions in language. The first function is to put the agent in the place of an adjunct or not to realize it at all in the sentence. Accordingly, if the

identity of the agent is unknown, unimportant, or not to be revealed the passive becomes a suitable choice. The second function is the consequent of the first. Putting the agent in adjunct position paves the way for another argument to take its position. This shift affects the information structure of the sentence (Wanner, 2009).

5. Subordination

Subordination is considered by Jackson (1990) as propositions containing situations and participants represented by propositions rather than single words or groups. Embedded clauses fall into several types. These types are illustrated as follows:

1. That clause: There's the advantage that no one knows what you're writing about.
2. Wh-clause: It says what is necessary.
3. Relative clause: It is the stone which the builders refused.

And it will be the child that suffers in health.

4. Infinitive clause: it was hard to express all she felt.
5. Participle clause: learning to live is like learning to skate.

He found his mood reflected in her face.

Subordination can be identified either by explicit subordinating conjunctions or by the form of the verb. Subordinating conjunctions introduce subordinate clauses whose verbs are finite. Subordinating conjuncts are *if*, *whether*, *after*, *although*, *as*, *because*, *before*, *since*, *till*, *unless*, *until*, *when*, *where*, *while*, *except that*, *provided that*, *as long as*. The conjunction *that* can be ellipped without leaving an ungrammatical sentence. Relative clauses are introduced by the *wh*- or *that* pronoun. The relative clause performs the same function of the NP it modifies (Eppler & Ozon, 2013).

Leech et al. (1982) divide subordinate clauses into direct and indirect. Direct subordinate clauses are clauses that function as a clause element such as noun clauses, adverbial clauses and prepositional clauses. Indirect subordinate clauses on the other hand are elements of groups such as relative clauses, comparative clauses and prepositional clauses.

Jeffries (2010) cites the following example with a change in the order of subordinate clauses:

18. The MP was honest, which the voters could see.

19. The MP told the voters that he was honest.

The difference between these two sentences is that in the first sentence the MP is honest is the main proposition while in the second it is subordinate. Accordingly, the first one is more important than the second because it occurred in higher level.

2.2.8.2.3. Representing Time, Space and Society

Deixis is the axis for this function. The term deixis is a linguistic pointing means. It is of Greek origin meaning to point with a finger. Deixis is a property related to some words. The reference of these words differs according to the context. The pronouns *this/that* are a good example. Their semantic meaning is constant; however, their denotational meaning differs according to the context they appear in (Tabbert, 2016). The description of deixis is often related to Peirce's theory of signs (1932). Peirce divided signs into three categories based on the relationship between the signifier (word, gesture and picture) and the signified (Semino, 2014).

Most deictic expressions are ideologically uninteresting especially those related to time and space. A focus on social deixis is more interesting (Tabbert, 2016). According to Jeffries (2016), those who are working in Text World Theory are interested in this textual-conceptual function. The flexibility of reference of particular linguistic items gives a text the capacity of creating a deictic center which helps view the text world. This everyday spoken-language means has had general effects in literature such as first or second-person narratives. This function plays a significant role in the production of the ideational metafunction of a text. Basically, deixis is linked to the interpersonal metafunction because deictic expressions are used to refer to things in the real world by referring to time (now, then), place (here, there) or social structure (Sir). However, humans could develop an ability to talk about a world created by a text through adapting deictic expressions to de-contextual texts (Jeffries, 2014).

Deixis is the clearest linguistic expression of the link between language and context. Deixis means pointing. It is concerned with using particular expressions to place entities in special, temporal, social and discoursal context. These expressions are called deictic expressions. In English deictic expressions include comprise first and second person pronouns, demonstratives, tense, particular adverbials of time and place and

certain verbs such as come, go, bring, take, fetch etc. These deictic expressions cannot be interpreted without a context. For instance, the meaning of the pronoun in the sentence "I prefer apples to oranges" cannot be understood without knowing who the speaker is. The same applies to the pronoun and the demonstratives in "I'll see you there/then". In addition, the adjacent discourse also plays role in understanding certain expressions such as the word *besides* in "Besides, she is a very nice person". The preceding discourse determines the interpretation of this word (Marmaridou, 2000).

McIntyre (2006) argues that the notion of deictic center is central to the topic of deixis. It refers to the time and space location of speaker or hearer as well as to their position in society. The deictic center is the position from which speakers and hearers interpret deictic expressions. By default, we consider ourselves to be at the deictic center.

Jeffries (2010) divides deictic items into place, time, person, and social. Place deictic expressions incorporate adverbials such as *here, there, on the right, opposite*, demonstratives such as *this, these, that, those*. Temporal deictic expressions include tenses, adverbials such as *then, now, later, tomorrow, soon*, and demonstratives such as *this, these, that* and *those*. Personal pronouns include first and second personal pronouns. Finally, social deictics include titles such as *Mr, Dr, Lord*, and address forms such as first names, nicknames, and formal names.

1. Personal and Social Deixis

As mentioned earlier, person deixis is realized by personal pronouns. The speaker addresses a hearer and they may be talking about a third person. The speaker is the first person whose pronoun is *I*, the hearer is the second person whose pronoun is *you*, and the third person could be *he* or *she*. First person can be realized also by the inclusive *we* (Renkema & Schubert, 2018). In addition to the inclusive *we* which refers to the speaker and addressee, there is an exclusive *we* which excludes a member from the group. For example, if a brother and a sister talk to a stranger about their mom, they use the group "our mom". In this case the hearer is excluded from the group. Common examples of exclusive *we* are "our nation", "our team", "our class". The concept of identity is related to the exclusive *we*.

Person and social deixis are interrelated. In English social aspects of the speaker and hearer are not grammaticalized as in other languages such as French and German. The person deixis of vocatives can also be constructed socially as in:

1. Hey, you stupid ass, put that vase down!

The word *stupid ass* expresses a number of social relationship aspects between the two interactants. The social aspect that is apparent in the utterance is that the speaker has some authority over the addressee. In addition, the speaker's use of an animal name shows the intimate relation between the speaker and hearer (Cummings, 2005). Social deixis can be relative and absolute. Absolute social deixis is expressed through expressions linked to a social role such as "Your Honor", or "Mr. President" while relative social deixis is indicated by terms that locate persons relative to the speaker. Relative deictics can be lexical items such as my husband, cousin, teacher, pronouns such as you, her or particles (Hatch, 1992). Social deixis is subdivided into the following categories (Leech, 1999):

1. Endearments like baby, darling, honey, love
2. Family terms like mum, mommy, mom, dad, daddy
3. Familiarizers: guys, man, dude, mate, folks
4. Familiarized first names: Jackie, paulie
5. First names: paul, Jennifer
6. Titles and surnames: Mrs Hons, Mr Graham
7. Honorifics: sir, madam, ma'am

2. Place Deixis

Place deixis is commonly realized by demonstratives *this, that, these, those* and adverbs *here, there* or motion verbs *come, go, bring, take*. The concern of place deixis is with the location of people or objects in relation to the speaker's location which is the deictic center (O'Keeffe et al, 2020). Place deixis is divided into proximal and distal. Proximal deixis is expressed by the use of demonstratives or determiners *this, these* while distal deixis is realized by *that, those*. Verbs, on the other hand, indicated movement towards or away from the speaker. For example, the verb *go* indicates movement away from the speaker. However, if the verb is seen from the perspective of the hearer, the case will be different. If a parent in Newcastle were talking on the phone with their son in London, they would likely say:

2. I'm coming to London on Friday.

because the movement is seen from the perspective of the addressee. The same goes with *take* and *bring*. The former indicates movement away while the latter encodes movement towards the deictic center (Grundy, 2008). Place deixis can be absolute or relational. Absolute deixis refers to objects or people in a particular longitude and latitude regardless of the deictic center. Relational deixis on the other side of scale refers to a person or a place in relation to another person or place. The following two examples illustrate the two types respectively (Cummings, 2005):

3. The bank is ten yards from the pharmacy.
4. The nearest shop is two miles away.

3. Time Deixis

The function of time deixis is to locate points of time or time periods on the time axis. The deictic center in time deixis is the moment of uttering the speech. Accordingly, there are three time deictic divisions:

1. Before the utterance time.
2. At the utterance time.
3. After the utterance time.

The main time deixis expressions are *now* and *then*. The adverb *now* can be expressed as a temporal *here*. The pronoun *then* refers to a point which is away from the present. However, its direction is contextually indicated as in:

5. We were happy then.
6. Ok, I'll see you then.

There is no indication as to whether the adverb *then* refers to past or present. The context determines its reference (Cruse, 2000). The adverb *now* carries a variety of timespan. It may refer to the point of utterance or longer periods of time that may extend to years as in:

7. Leave now (refers to the time of the utterance)
8. The shop is open now (refers to a period extending to hours)
9. He is now a consultant psychiatrist (refers to a period extending to years)

4. Discourse Deixis

Discourse deixis refers to expressions that do not indicate extralinguistic referents. Instead, they refer to another section of the same discourse. For example, the groups *in the next paragraph*, *in the previous chapter* refer to forth-coming and preceding discourse respectively. The reason that makes these expressions deictic is that they can only be interpreted by considering their very position in the text. In contrast, if an author of a book writes the group *in chapter 5* in chapter 7, the group is not considered to be deictic because its reference does not depend on its textual location. In this case it carries anaphoric rather than deictic reference (Renkema & Schubert, 2018).

2.3. Halliday's Metafunctions

Systemic functional linguistics does not look at language as a means of communication only. It is a means for making meaning also. These meanings fall into major divisions which are the textual, ideational and interpersonal meanings. Each metafunction represents a different mode of meaning in different life aspects (Johnston, 1992). These meanings are simultaneous in the system. In other words, there is a mapping among these meanings. The textual meaning is ideational as well as interpersonal grammatically and semantically (Matthiessen, 1993). The textual metafunction is to organize people's discourse in order to produce a complete message. concepts of Theme and Rheme realize the textual metafunction (Bakuuro, 2017). The departure point of the message is the Theme. This theme is developed through Rheme (Paziraie, 2013).

The ideational (experiential) metafunction is a resource of experience construction (Ayoola, 2013). This metafunction serves to construe human experience via language with reference to reality. The grammatical system of transitivity which incorporates process types is central to the ideational metafunction. The process types are material, mental, relational, behavioural, verbal, and existential (Koussouhon & Dossoumou, 2015).

The interpersonal metafunction is the way of interaction between the speaker and hearer. It refers to the establishment of relations between the interactants, i.e. how the speaker influences the hearer and the way they express their viewpoint about the world (Ye, 2010). Halliday defines a clause as a message in the interpersonal metafunction. It is embodied through mood and modality. Mood is the fundamental element in the exchange (Aragh, 2011). We will tackle each metafunction in details in this chapter.

2.3.1. The Ideational Metafunction

As indicated before, a level of meaning exists between what Saussure called "langue"- system of language which is innate in a speaker's mind- and "parole" which is the act of speaking or using language. The text at this level of meaning will present a particular world view, or a view of a fictional world in literature, via using language resources. The analyst at this level has to find out how the text presents the text-world and what it is doing. This investigation can be done through an important part of critical stylistics which is the textual-conceptual functions. The nature of this meaning is based on the language system (langue) and can be influenced by language use (parole) (Jeffries, 2014). Jeffries links Halliday's (1994) ideational meaning with language use, what she calls co-text or co-textual aspects of language where meaning appears in context. Therefore, the ideation becomes active when language is used. This means, that a text (or speech) can produce many different meanings according to the context it is used in. Thus, Halliday's ideational metafunction parallels to Jeffries' co-textual aspect of language.

The experiential metafunction "is the internal functional structuring of experiential configurations within the clause itself." It is the grammaticalization of the human experience such as material events, feelings, thoughts, and relations (Caffarel, 2006: 57). This metafunction is realized through transitivity. It expresses the construal of our inner and outer experiences via processes, participants, and circumstances (Lavid, et al., 2010). Transitivity can be divided into nuclear and circumstantial. The former is concerned with processes and participants, while the latter's concern is with circumstances. The justification for this division is that circumstances are less affected by the processes. The participants are the part that is determined by the processes (Matthissen, 1995; Caffarel, 2006; Teruya, 2007; Lavid, et al., 2010).

Experience is composed of goings-on. These goings-on are represented through the clause structure. As a result, a clause can function as a reflection in addition to its function as exchanging information. This can be achieved through transitivity. Transitivity puts experience into process types (Halliday, 1994).

The different process types are sorted according to inner and outer experience. Inner experience refers to imagination and consciousness while outer experience is what goes on around us. The inner experience is a reflection of the outer one as well as

reaction to it. The grammatical categories which are concerned with the inner experience are the mental processes and those which whose concern is the outer experience are the material processes. The third category which is concerned with relating things or classifying them is the relational process. These are the main types of transitivity system of English. There are minor processes which share the characteristics of more than one process. These fall as intermediate between pairs of major processes. These processes are behavioural, verbal, and existential. Processes consist of three parts: the process itself, the participants, and circumstances, for example:

1. Boys are playing in the garden

In this clause, the process is the *playing*, the participants is *boys* and the circumstances is *in the garden*.

(ibid)

This metafunction is also called experiential focusing on the experience of the speaker/writer related to their world. This metafunction reflects the experiences of people whether what goes around them or inside their minds. It is concerned with the content of the writer's/speaker's message. People use this metafunction to talk about events, entities, and states around them. Halliday proposes a method for identifying the ideational metafunction. It consists of three major elements in the clause to discover ideation. The three components are processes, participants, and circumstances (Yoon, 2019).

Systemic functional linguistics is composed of more than one theory. Among these theories is the metafunctional one. This is concerned with the functional side of the systemic functional linguistics. It can be divided into two subtypes which are the logical and experiential (Mairal et al., 2011). The ideational metafunction corresponds nearly to semantics in non-systemic linguistics. Metafunctions refer to the functions of language. Therefore, ideation is considered a metafunction since it refers to one of the functions a language serves. The term is applied to grammar and semantics (Matthiessen et al., 2010).

Human experience is construed through language. Things are named and put into categories and categories are put to taxonomies. This process requires using more and more names. Therefore, *stepping, marching and pacing* are types of walking. These

categories can further be put into grammatical patterns which can be complex. There is not a side of human experience which cannot be expressed by language. Thus, language serves as a theory for expressing human experience. Every language's lexicogrammar can serve this function (Halliday, 2004).

When people talk about a word meaning, they are thinking about 'meaning in the sense of content', that is the ideational meaning. Language plays a vital role in constructing a mental image of reality. The clause is fundamental here since it embodies the idea that 'reality is made up of PROCESSES'. Halliday justifies this claim by arguing that experience is composed of "goings-on" like doing, happening, sensing, meaning, becoming and being. Grammar distinguishes between our outer and inner experience through two categories, MATERIAL and MENTAL. The outer experience is what is going on in the external world which is distinguished through the material category while the inner experience refers to our consciousness which is distinguished through the mental one. A third grammatical category can be provided which is the RELATIONAL category. This category can be realized through classifying and identifying processes. This type of category enables us to make generalizations, relate an experience or fragment of it to another (Halliday, 1994: 106).

In systemic functional grammar the system of transitivity translates our experience into a group of process types. The ideational metafunction refers to expressing information and content communication through the use of language. In other words, the focus is on the content in this metafunction. This metafunction focuses on transforming content in a clear and effective way. This metafunction incorporates the transitivity and ergativity systems (ibid).

In traditional grammar, transitivity refers to the capacity of the verb to take an object. However, for Halliday, the case is different. His system of transitivity incorporates the processes and the elements accompanying them. Participants are those which/who participate in a process. Processes refer to events, actions or states. Circumstances refer to the features surrounding the process such as time and place (ibid).

Fontaine (2012) considers transitivity to be fundamental to any analysis in systemic functional grammar. In other words, any analysis is derived from transitivity. Francesconi (2014) divides the elements of transitivity into the following:

1. The process which is embodied in the verb;

- 1.0 The participants which are either people, things, or abstract entities;
2. The circumstances which represent time, place, or manner and realized by adverbial group or prepositional group.

2.3.1.1.1. Process Types

The system of transitivity incorporates six process types. These processes are (Bustam, 2011):

1. Material processes
2. Mental processes
3. Relational processes
4. Behavioural processes
5. Verbal processes
6. Existential processes

1. Material Processes

Material processes refer to doing, happening, or causing such as *build*, *run*, *occur*. Participants in material processes are actor, goal and beneficiary. The participant who performs the action is the actor, the participant who receives this action is the goal, and the beneficiary is the one who gets benefit from the process as in:

1. Malta offers you a memorable experience.
2. Travellers seek an authentic island experience.

In the first example, *Malta* is the actor, the goal is the *memorable experience* the beneficiary *you* gets. *Travellers* are the actors who perform the process of seeking a goal which is the *authentic island experience* (Francesconi, 2014).

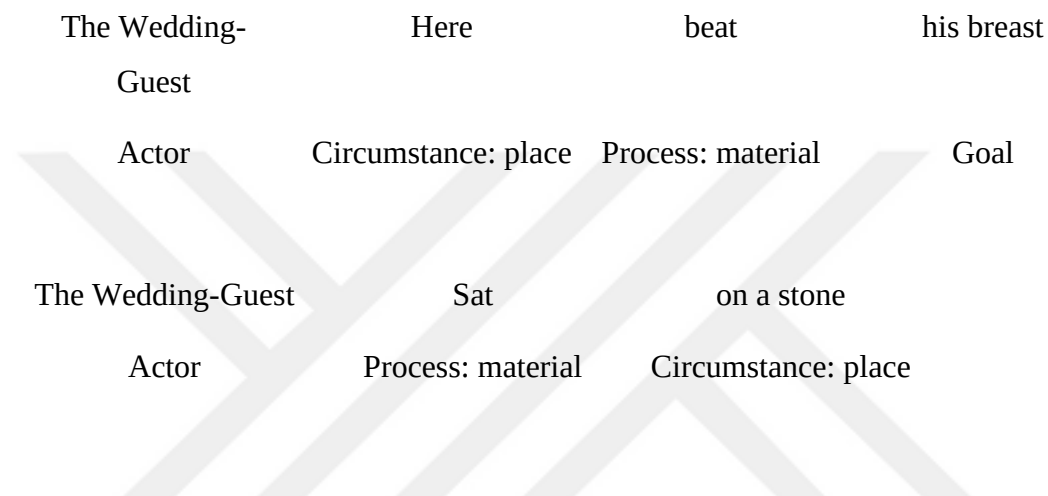
Material processes refer to physical actions. These types of processes express someone or something doing something may be to someone or something. The two main participants in material processes are the actor and the goal. Therefore, material processes can be observed by the senses (Mehmood et al, 2014). The actor corresponds to the subject in traditional grammar, the process parallels to predicate, goal is equal to object and circumstance is equal to adverbial (Johari, 2017). Nevertheless, Zhao and Zhang (2017) contradict the claim that material processes should be physical actions.

They provide an example on their claim that material processes needn't be tangible or physical, they may be abstract as in:

3. The mayor dissolved the committee.

The question "what did X do?", "what happened to Y"? "by whom?" may be useful in investigating material processes.

The actor element is obligatory in the transitivity system. The following examples crystalize the concepts:



Thompson (1996) argues that material processes can be further grouped into two groups, namely, creative and transformative. These groupings can be applied to actor-only clauses. Creative processes bring participants into existence while transformative ones are the ones that are done to existing participants as in the following examples:

4. I've just made the *Christmas puddings*. (creative)
5. My Mum never eats *Christmas pudding*. (transformative)

In the case of clauses with actor only, the meaning is that the actor comes into existence like:

6. War broke out

Or in the case of transformative division, the meaning is a change on the state of the actor as in:

7. She hesitated

Another division can be seen in the nature of the processes whether they are involuntary or intentional as in:

8. *She* tripped over the step.

9. *The car* accelerated

All material processes have an actor which may or may not be explicit in the clause as in passive clauses:

10. The oil is added drop by drop.

The participant which is affected by the process in this clause is still the goal because its semantic implication did not change. Therefore, the position of the participant does not necessarily determine its role whether it is an actor or goal. What determines the role is the process itself. Thus, the logical subject can be a goal.

2. Mental Processes

Mental processes refer to goings-on inside the mind. They refer to states of mind and mind events such as feeling, cognition, and perception. These processes are realized through four verb types which are verbs of cognition, affection, perception and volition. Cognition verbs refer to processes like *think*, *know*, and *understand*. Affection verbs are verbs like *love*, *fear*, and *like*. Perception verbs refer to processes like *see*, *feel*, and *hear*. Volition verbs refer to verbs of want, need and wish. The participants in mental processes are *Senser* and *Phenomena*. The *senser* is an animate participant that can be replaced by *he*, *she*, and *they*. This participant can think, feel, want etc. *Phenomenon* is the participant that the *senser* feels, thinks or wants. It can be an act, a fact or a thing (Rahmasari & Nurhayati, 2019).

Mental verbs help people express their thoughts and opinions (Gallardo, 2006). According to Halliday (1985), mental processes can be distinguished from material processes via five criteria. The first criterion is the presence of a human participant in the mental process. Second, in mental clauses the *phenomenon* is not restricted. In other words, the *phenomenon* in mental process can be a human, object, or abstract entity in addition to a fact for example:

11. They regret that they haven't studied.

The *phenomenon* in the above clause is *that they haven't studied*. It is a fact in that it can be sensed. Third, from a grammatical perspective, the simple aspect is a

property of mental process while the continuous aspect is of material processes for example:

12. He hates being tested

13. *he is hating being tested.

The first clause is grammatically acceptable while the second is not since the verb *hate* is a mental one. Fourth, mental processes are usually reversible. The logical subject position can be either a senser or a phenomenon for example:

14. She is afraid of dogs.

Dogs frighten her.

15. She likes flowers.

Flowers fascinate her.

Finally, mental processes cannot be asked about in the same way as material process. Therefore, the answer to the question *what did Eva do with the roses?* Cannot be *she likes them*.

3. Relational Processes

Relational processes establish relationships between a described element and its description. They create links between an entity and its attribute (Banks, 2019). Relational processes can be attributive (ascriptive) and identifying (equative). Each process of these incorporates three types of relations, namely, intensive, possessive and circumstantial. In the attributive process, an entity is ascribed an attribute while in the identifying process, an entity identifies another (ARÙS & LAVID, 2001). The following diagram illustrates the division.

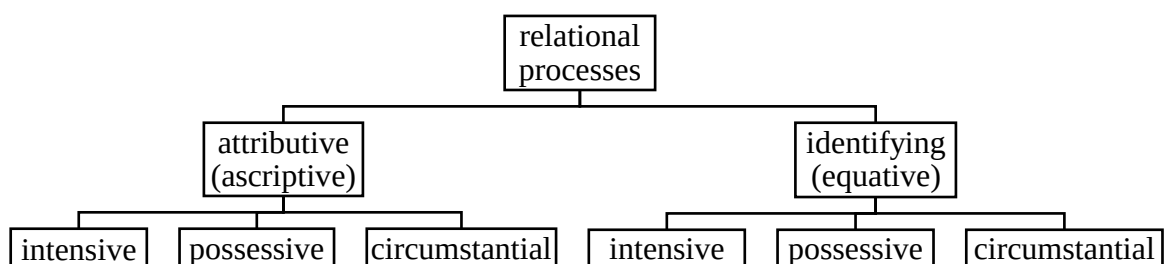


Figure 2. 2: Types of Processes (adopted from ARÙS & LAVID, 2001)

The following examples crystalize the types of processes (Ibid, 67-68):

Process type	Example
Intensive attributive	John is a poet.
Possessive attributive	John has a car.
Circumstantial attributive	John is at a party.
Intensive identifying	John is the poet.
Possessive identifying	The car is Peter's
Circumstantial identifying	Today is the second.

Participants are in accordance with the type of the process. The attributive process links an entity with one of its attributes. In this case the participants are the carrier and the attribute. The attribute in this case can also be a prepositional group indicating a place. In the identifying process the participants are the sign and value. Both participants refer to the same item. Finally, in the possessive process, the participants are the possessor and the possessed. The possessed can be an abstract entity (Banks, 2019).

Matthiessen (2014, 146) classifies these processes as follows:

1. Intensive
 - a. Assigned: "even if we considered *him a mediocre president*."
 - b. Non-assigned: "he seemed annoyed."
2. Possessive
 - a. Benefactive: "I owed you a debt."
 - b. Non-benefactive: "the company is now wholly owned by the Folonari family."
3. Circumstantial
 - a. Clausal: "the proposal caused anxiety."
 - b. Comparative: "sales of transistors in 1960 exceeded \$300 million, compared to \$222 million in 1959..."

In the intensive attributive process, an entity which is called a Carrier is ascribed an Attribute. In the intensive possessive process, the Carrier owns an Attribute while in the circumstantial process the entity is ascribed the attribute which is a circumstantial element (ARÙS & LAVID, 2001).

Turning to intensive identifying processes, an entity called an identifier is assigned an identity. The structure can be active and passive as in:

16. John Is the poet.

Identified	Process	Identifier
------------	---------	------------

17. The poet Is John.

Identified	Process	Identifier.
------------	---------	-------------

In possessive identifying processes, the relationship between the identified and the identifier is that of possession. The grammatical construction can also be passive and active as in:

18. The car is Peter's

Identified	Process	Identifier
------------	---------	------------

19. Peter's _____ is _____ the car

Identified	Process	Identifier
------------	---------	------------

The circumstantial identifying processes, on the other hand, establish a relationship of time, place, or manner in addition to other types of circumstances between the identified and the identifier. Also the passive and active constructions appear in this type. The following is an illustration of relationship of time:

20. Today is the second

Identified	Process	Identifier
------------	---------	------------

21. The second _____ is _____ today.

Identified	Process	Identifier
------------	---------	------------

(ibid)

4. Behavioural Processes

Behavioural processes are intermediate processes between mental and material ones such as *notice* and *observe*. They are physiological and psychological processes at the same time (Jomaa & Bidin, 2019). Behavioural processes indicate physical activities done by the participant who is called behavior like *cry, listen, breathe* etc (Gong, & Liu, 2018).

There are no clearly defining characteristics of behavioural processes. They are partly material and partly mental. Their material aspect is that they are similar to verbs of doing. They can be inquired using the question *what did he do* (Morley, 2000). In addition, according to Halliday and Matthiessen (2014), their unmarked tense is present as in:

22. You are dreaming.

We can also find these verbs in present simple referring to the continuous aspect like:

23. Why do you laugh?

24. Why are you laughing?

In this case these verbs are akin to the mental process. Their mental aspect, on the other hand, involves that the behavior is a senser. He must be a conscious being.

5. Verbal Processes

Verbal processes are considered as a subclass of mental processes because they serve as a medium through which a participant can embody his internal will in the outside world. Any medium of communication falls under this class. The participants of verbal processes are the sayer and the target (Mullany & Peter, 2015).

Rodríguez-Vergara, (2015) adds that the sayer can be conscious as well as unconscious participant. The conscious participant is the human sayer and the process is a human activity such as *say, talk, tell* etc. On the other hand, the activity when the participant is unconscious is a semiotic one such as *indicate, suggest, present, refer* etc. Rodríguez-Vergara, (2015) adds other participants to the ones mentioned above. He states that there are four participants in the verbal process. These participants are a Sayer, a Receiver, Verbiage and an optional Target. Target is present where the process refers to a judgment whether negative or positive as in:

He	had said	something	(to him)	With obvious good intentions
Sayer	Process	Verbiage	Receiver	Circumstance

Adult educators such as Welton	critique	this co-optation of civil
(1997)		society.
Sayer	Process	Target

The sayer is considered obligatory (oblique) by Halliday (Ignatieva & Rodríguez-Vergara, 2015).

6. Existential Processes

This metafunction refers to something which exists or happens. These types of clauses are not frequent in discourse. Notwithstanding, their contribution is important to discourse. For an example, the use of *there* in a narrative contributes to the introduction of different participants. This word prepares the hearer/reader to receive some new information as in the following example from "The Rime of the Ancient Mariner":

25. "There was a ship," quoth he.

In the transitivity system, the word *there* does not have a function. It is not a participant. It is not a circumstance either (Rashid & Jameel, 2017). In transitivity analysis it is left. However, in mood analysis it is labeled as "subject" (Eggins, 2004)

Oktoma (2017) argues that typical of existential clauses is the "be" verb or other existential verb such as *exist* or *arise*. Moreover, existential clauses contain a circumstantial element as in the following example:

26. There is not wind enough in the air

Existential clauses are easy to recognize. They can be identified by looking for the word *there*. The presence of *there* in the English clause is just to fill the subject slot. It has no representation. The distinction of the existential "there" and the spatial (circumstantial) "there" is based upon intonation (Eggins, 2004). The former is unstressed while the latter is stressed as in the examples:

27. There is a book on the table.

28. There is your book – on the table.

Existential clauses contain one obligatory participant which is called 'Existent'. The existent might be a person, an object, an action, an event, etc. (Leanne, 2017).

In addition to *there*, the pronoun *it* also serves the same function (Afrianto & Inayati, 2019). The grammatical construction of the "there" clause also applies to the "it" clause. *it* and *there* are called "dummy subjects" as in the examples:

29. It is an ancient Mariner.

30. It is the moss that wholly hides.

2.3.1.1.2. Circumstances

Circumstance is one of the elements of transitivity system in systemic functional grammar. It accompanies the process. It incorporates common types such as location (spatial or temporal) manner, extent, cause, and contingency. He argues that the circumstance can occur freely with the process since it is peripheral (Chen, 2016). Ball and Tucker (2004) argue that the circumstance element is peripheral in that it is optional. They argue that Halliday (1994) states that circumstances can freely occur in all processes and carry the same significance regardless of their position. There are acceptable and unacceptable process-circumstance associations (Halliday, 2004). For example, manner circumstances are unacceptable with attributive clauses. Moreover, matter circumstances such as "about what" are common with mental and verbal processes. Halliday (ibid: 260) viewed at circumstance from three perspectives. The first is the perspective of meaning. In this perspective, location of an action or event in space or time is referred to as "circumstances associated with" or "attendant on the process". The same expressions apply to the manner of the action or event, their cause or WH-words which are *when*, *where*, *why*, and *how*. Secondly, circumstances function as adjuncts in the interpersonal metafunction. Thirdly, circumstances are realized as adverbial groups or prepositional groups. The prepositional group is commoner because adverbial groups are confined to circumstances of manner.

When setting the circumstance types, the process types need to be taken into consideration. This relation is due to the fact that circumstances are peripheral processes (parasitic to other processes) in that they expand another element. Therefore, Halliday divides the circumstantial elements into the following, deriving them from the relational processes (ibid):

31. Jack was building a house...

32. John told his friends...

Table 2. 2: Types of circumstantials with relational processes (Halliday, 2004, 261, 263)

Process	Type of circumstantial			WH- item	Illustration	Example
Relational: Circumstantial	Extent	Duration		When?	It was during	Throughout the year
	Location	Place		Where?	It was at	Near the river
	Manner	Means		How?	It was by	Out of brick
	Cause	Purpose		Why?	It was for	For his retirement
	Contingency	Concession		Under what conditions?		Despite his illness
Relational: Possessive	Accompaniment	comitation		Who with?	he had	with his daughters
Relational: Intensive	Role	Guise		what as?	it was	as a vacation home

Table 2. 3: Types of circumstantials with verbal processes (Halliday, 2004: 263)

Process	Type of Circumstantial			WH-item	Illustration	Example
Verbal	Verbiage	Matter		What about?	Said	About the sale
	Sayer	Angle	Source	Says who?	Said	According to Jack

The classification is specified to relational and verbal processes only. However, Halliday (2004) then comes with a broader classification as in the following diagram:

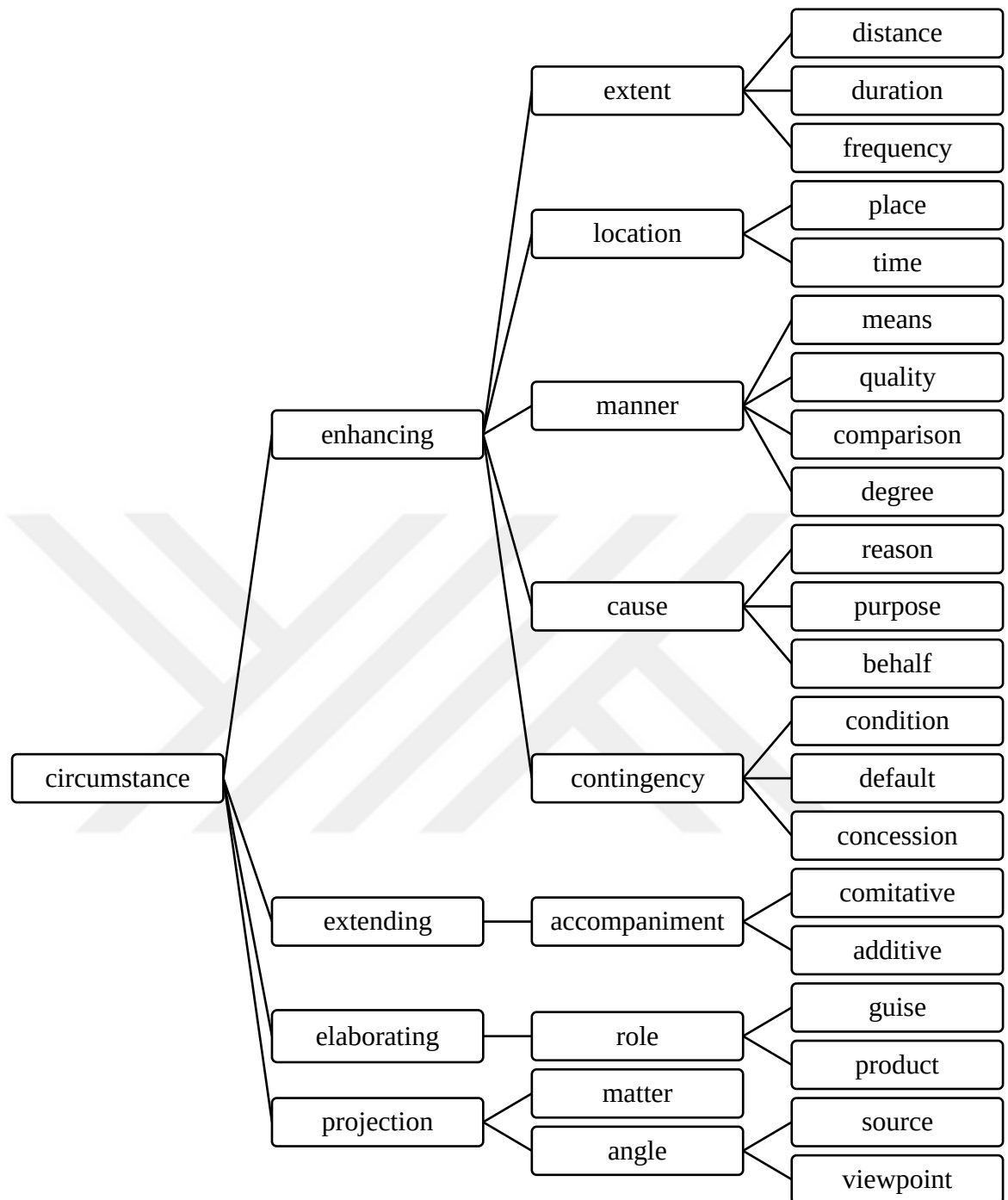


Figure 2. 3: Types of circumstantial elements (Halliday, 2004: 262-3)

1. Extent Circumstances

Extent circumstances refer to time duration or space extension. According to, systemic functional grammar, time extent can be realized by expressions such as "how long?" or "how often?" and space extent is realized by the expression "how far?" (Banks, 2019). Extent circumstances are the degree of thing extension whether it is length,

volume or scope. He adds the expression "how many?" to express measure and "how many times?" indicating frequency (Nurhasanah, 2017).

Ernst (2014) extends the classification of this type of circumstances into the following:

1. Adverbials of point in time: now, yesterday, on Friday, last week
2. Adverbials of relative time: previously, afterwards
3. Aspectual adverbials: already, still
4. Duration adverbials: for five minutes.

2. Location Circumstances

The most common circumstantial adjuncts are place and time. These two types can be recognized as points (location) or lines (extent). Lines are already discussed in the extent circumstances above (Thompson, 1996). Concerning place adjuncts, they indicate location, motion or distance. Location refers to the happening of an event or action in a certain point in time. Motion adjuncts refer to direction either a source (from) or a goal (to) or a path without stating whether it is a goal or a source as in (Hasselgård, 2010):

- | | |
|---|--------|
| 1. I've got a lemon <i>at home</i> | Goal |
| 2. Brett gasped and rushed <i>to the window</i> . | Goal |
| 3. It comes <i>from Marks and Spencer's</i> . | Source |
| 4. The route doesn't run <i>through Ribble Valley</i> . | Path |

Halliday (2004) mentions that typically time and place adjuncts are expressed by either adverbial group or a prepositional group as in *long ago*, *at the door*. He argues that pace can be abstract and concrete as in:

5. A great sadness came *over him*.
6. Where is *all this* taking us?

3. Manner Circumstances

Manner adverbs describe the way in which an action indicated by a verb or verb group is performed. This type of adverbs can be used in different sentence positions and

yield a different reading depending on this position (Stolterfoht, 2015). This can be illustrated by the following examples:

7. Rudely, she left.

8. She left rudely.

In the first example, what she did was rude. In other words, it was rude of her to leave. In the second, the adjunct *rudely* refers to the manner in which she left. So the first example can be paragramed as "she was rude because she left" or "she was rude to leave". The second example, on the other hand, indicates that with comparison to other leaving, her leaving was rude because maybe she slammed the door or did not say good-bye (Ernst, 2002: 57). Lang et al (2003) classify these two cases as higher-position and lower position adverbs of manner. Higher-position refers to those that occur out of the verbal group like in the first example above. These are sentence-oriented. Lower position refers to those verb-oriented adverbs which describe the verb.

Hasselgård (2010) asserts that manner or quality adjuncts are one type of manner circumstances. They indicate the way in which the action is done. Comparison adjuncts refer to an action being compared to another. This type is realized by the word *(un)like* as in:

9. I don't think I wrote like a lawyer at all.

Means adjuncts indicate the means by which an action is done. Finally degree adjuncts refer to the intensity with which the action is carried out. Degree adjuncts can answer the question *to what extent* as in the following example:

10. Brett's voice rose slightly

4. Cause Adjuncts

This type of circumstances is defined by Matthiessen, et al (2010) as representing the cause that made the verb become actual. It made the process take place as in:

11. The door opened because of Henry.

The group *because of Henry* is the adjunct of cause. Therefore, cause is associated with the agent in the clause. However, it is peripheral and contributes less directly than an agent as in:

12. The door opened because of Henry.

13. Henry opened the door.

In the first sentence Henry may not be the one who opened the door while in the second he is the agent who did it.

The adjunct of cause involves three subtypes which are reason, purpose, and behalf. Reason can be realized by *because of*. Purpose can be realized by *for* or *for the purpose of* and behalf can be realized by *for*, *for the sake of*, *on behalf of*.

According to Biber et al (2002), cause adjuncts answer the question "why?" as in:

14. He's quite frightened because he doesn't know you.

15. He died for head injuries.

They state that cause and reason adjuncts are hard to distinguish from one another. Therefore they tackle them as one class. Concerning purpose adverbials, Biber et al (ibid) maintain that they are close to reason adverbials also. They also respond to the question "why?" and are realized by *"in order to"*, *"for the purpose of"*.

5. Contingency Adjuncts

The concessive meaning emerges when the meaning of the subordinate clause is in contrast or concession with that of the main clause. Concession adjuncts appear in the clause using expressions such as *"in spite of"* and *"despite"*. Therefore, it can be said that concession adjuncts are the opposite of cause adjuncts (Bayu et al, 2018). Thompson (1996) relates condition adjuncts to the conditions or circumstances under which the event or the action takes place as in:

16. In the event of a fire, the building should be evacuated.

Condition clauses, according to Nurhasanah (2017), are realized by prepositional groups as in *in the case of*, or *in the event of*.

Default clauses are clauses of negative condition (Matthiessen et al, 2010). Halliday (2004) demonstrates that default circumstantials can be represented using *if* *not*, *unless*. This type of circumstantials is realized by prepositional groups using complex prepositions. Other groups that realize this type are *in default of*, *in the absence of*, *short of*, and *without* as in:

17. *In the absence of any prior agreement...*, the amount is assessed..., by the Admiralty Court.

6. Accompaniment Adjuncts

Lavid et al (2010) maintains that accompaniment adjuncts fall into comitative and additive. Comitative adjuncts represent a process which includes the involvement of two or one entities. The process is represented as one instance where one entity is involved as in:

18. I danced with Gabriel.
19. They arrived without their families.

In the first instance, the process of dancing involves two participants I and Gabriel while the second the process of arriving involves them only.

Additive accompaniment, on the other hand, involves two instances of the process and two participants are involved. This type is represented using *and*, in addition to, as well etc. as the following examples indicate:

20. Actor three stands up and goes away as well as the other actors.
21. Julia and Peter both came.

In these two examples, the process is represented as two instances. The first example can be paragrouped as *actor three stands up and goes and other actors stand up and go* and the second example can be regrouped as *Julia came and Peter came*. This type can involve negative accompaniment represented by *instead of* as in:

22. Julia came instead of Peter.

7. Role Adjuncts

Adjuncts refer to the intensive clause type which is represented by *be* and *become*. He divides them into guise and product. While guise is used with *be* construction, product is realized through "become" clause (Halliday, 2004). For example:

23. He is a teacher.
24. He became a teacher.

The first example which refers to guise refers to an attribute of the participant. The second clause which is product refers to the attribute as a product of some process. Guise can be realized also by "as" as in:

25. I came here as a friend.

Halliday in this type of adjuncts refers to a clause pattern as adjunct. Role adjuncts in fact are a type of clause pattern which is traditionally called intensive. The intensive structure refers to the case where the complement refers to the subject itself. So in the first example *a teacher* is the subject complement. The structure refers to equality. Therefore, the clause means he = a teacher.

8. Matter Adjuncts

Halliday (2004) compares this type of adjuncts with verbiage. This type of adjuncts is common with verbal and mental processes. The verbiage is a participant. Matter adjuncts are the equivalent of verbiage except for their type. Verbiage is a participant while matter is an adjunct as in:

26. Tell me *about the Paris Review*.

27. We must warn *of the consequences of this truth*.

9. Angle Adjuncts

Angle adjuncts are related to the sayer or experiencer participants. If the clause is verbal, angle adjuncts carry the meaning of as X says. On the other hand, if the clause is mental, angle adjuncts mean as X thinks. The former type is called the source because the participant here is the source of the information (Halliday, 2004). For example:

28. Torture and sexual violence against prisoners is widespread in jails across the United States, *according to a report*.

2.3.2. Textual Metafunction

The textual metafunction is an important one in that it enables the speakers of a language express their experiences of the world. The expression of experience needs to be organized so that the hearer can understand it. This experience is expressed through the information structure of the clause. Information structure or thematic structure refers to the distribution of the information in the clause and its relation to other textual elements. The topic of thematic structure has been extensively tackled by linguists. The

"Theme" is considered as the starting point, the point from which clause starts. The "Rheme", on the other hand, talks about the Theme (Dejica-Cartis & Cozma, 2013). For instance:

29. She	kneels beneath the huge oak tree,
Theme	Rheme

The textual metafunction has a significant role in the expression of the experiential and ideational metafunctions (Amoussou, 2016). It helps the reader or hearer understand the ideational and interpersonal meanings in that it plays a vital role in the process of meaning creation (Matthiessen, 1995). The textual meaning comes as a result of text organization or structure (Amoussou, 2016). The way a text is structured results in a textual meaning. It refers to how the different parts of a text are related to each other and even to how they are related to a previous text. This meaning deals with the thematic structure, and cohesion and coherence.

The aspect of the clause as a message is represented through the thematic structure. Every clause in language contains a Theme. The Theme is the element that receives focus. It is put in the beginning of the clause in English (Dorri, 2020).

"Theme" falls into simple and multiple. Simple theme constitutes one element while multiple theme comprises more than one. There are other elements that form theme. These elements are textual and (or) interpersonal. Textual elements relate clauses to each other. They are to do with the cohesion of the text. The interpersonal elements express the producer's point of view concerning the message (Stoian & Dejica, 2016).

Theme can be marked and unmarked. The common status of the theme is the unmarked one. The unmarked theme corresponds to the logical subject. It usually does not carry a new meaning. Its meaning is given, i.e. it is known to the speaker/writer and hearer/reader. The unmarked theme exchanges the new information (ibid). Ingatan (2013) tackles five types of theme namely, topical, textual, interpersonal, Theme in interrogative clauses and theme in imperative clauses.

In the ideational metafunction of language, the type of theme is the topical one. It comes first. It is either a participant, a process or a circumstantial element. It should be one and only one of these. This is the most important type and it is obligatory except in non-finite clauses. However, elements other than the mentioned can be themes if they

occur in an initial position in the clause. If this is the case, they are then not integrated within the structure of the clause as representation. Hence, these are called the textual and interpersonal themes. These themes are unmarked, i.e. their default states are themes. Therefore, a clause contains one topical theme, and can contain textual and interpersonal themes at the same time (Potter, 2016).

The function of the textual theme is to relate the clauses in a text to each other. Textual theme can be realized by conjunctions and adjuncts of conjunction coming in sentence-initial position. The function of interpersonal theme is to reveal the attitude or judgment of the producer towards meaning in addition to revealing the nature of language as a communicative means. Interpersonal theme is realized by vocatives, modal adjuncts and the finite verbal element (Leong, 2004).

The three types of theme can co-occur simultaneously with a marked and unmarked order. The unmarked order is [textual theme] then [interpersonal theme] then [topical theme]. The marked theme order, on the other hand, can be expressed by different positions of the aforementioned themes. It can be [interpersonal theme] then [topical theme] then [textual theme]. The topical theme must come last in the order. If the topical theme does not occupy this position then the case is called extended multiple themes (Fetzer, 2008). The following table summarizes the types of theme in English:

Table 2. 4: Types of Theme (Fetzer, 2008)

Type of Theme	Example
Textual Theme	And, moreover, however, in addition etc.
Interpersonal Theme	Frankly, actually, in fact etc.
Topical Theme	The man, in the morning, stop

The textual theme can fall into three types namely, continuative such as *well*, structural which are realized by conjunctions such as *and*, *but* etc., and conjunctive adjuncts such as *however*. Interpersonal adjuncts are of four types which are modal adjuncts like *perhaps*, vocative, finite verb in yes/no questions and modal metaphors such as *I think* (Al-Herz, 2016).

2.3.3. Interpersonal Metafunction

Besides communicating experiences and information about the world, language has the function of social interaction. The social interaction can be achieved through the interpersonal metafunction. This metafunction is concerned with the way information and goods and services are exchanged between the speaker/writer and hearer/reader. Any act of communication involves either one of the following purposes: exchanging information or exchanging goods and services. This leads to the emergence of two types of communication namely, verbal and non-verbal (Cerban, 2009).

The purpose of the act of communication is either giving or requesting information and goods and services. The labels of these four purposes are statement, question, offer and command and are related to three grammatical structures which are:

1. A declarative clause is associated with giving information (statement)
2. An interrogative clause is associated with requesting information
3. An imperative clause is associated with commands

As for offers, there is no fixed grammatical structure to express it. The labels and clause structures mentioned above are called mood (ibid).

Mood in functional grammar is composed of the subject and the finite operator. The subject is realized by a nominal group. The finite operator is part of the verbal group which can be an auxiliary carrying tense such as *am, is, was* or modality such as *may, can, must*. Furthermore, it can be a lexical verb when the tense is simple present or past (Habeeb, 2011). Chueasuai (2017) adds another part in addition to mood which is the Residue. It is less important and non-obligatory element. It consists of predicator, complement and adjuncts. The predicator is the lexical verb which follows the finite operator in the verbal group. The complement is the nominal participant that follows the verbal group. It corresponds to the object in traditional grammar. And adjuncts are the elements which provide additional information about the process such as time, place and manner.

The function of the finite element is to make something arguable. It can be achieved either by referring to the time of speaking by means of verbs such as *is, was* or by referring to the speaker's judgment by means of modal verbs such as *can't, may*. The first case is called primary tense and the second modality. Primary tense can be expressed using present, past or future tense. It is relative to the moment of speaking.

Modality expresses likelihood if the clause is a proposition (exchange of information) or desirability if the clause is a proposal (exchange of goods and services) (Halliday, 2004).

2.4. Related Studies

Olaluwoye (2015) carried out a study which aims to examine and elucidate on how minority groups are portrayed and constructed in the discourses reported in two Nigerian print media, *The Nation*, and *The Guardian*. The study adopts Jeffries' Critical Stylistic as its framework. The data for the study were collected from the newspaper archives of the Hezekiah Oluwasanmi Library, Obafemi Awolowo University, Ile Ife. The analysis of the data shows that Critical Stylistic tools such as enumerating and exemplifying, assuming and implying, presenting other's speech and thoughts, and presenting processes and states account in no small measure to the meaning of the texts under study and at the same time serve in the linguistic construction of the minority groups in Nigeria.

The critical stylistics approach has been used in many different studies. The texts used in these studies are literary as well as non-literary. For example, Al-Aadili and Salman (2019) conducted a study on a poem in lamenting Al-Imam Al-Hassan. The poem was composed by Mehdi Janah Al-Khadimi. The researchers used all the ten tools of critical stylistics to reveal the ideology of the poet. The methodology of carrying out their research is by categorizing the data manually and analyzing them. For example, they categorize all the nouns that refer to Al-Imam Al-Hassan and Ahlul Bait. They analyze the poem by applying the textual conceptual functions to the whole poem since it is a short poem. They arrived at the conclusions that critical stylistics is part of stylistics which is concerned with ideology and it is applicable to literary and non-literary texts. In fact, Lesley Jeffries, as mentioned before in this chapter, explicitly argues stated what this finding argues. Therefore, it is not a finding. This is the foundation of the theory. The second conclusion is that all the textual-conceptual functions of critical stylistics are present in the poem they analyzed. Third, all the tools of critical stylistics are important in that all of them reflect the ideology of the poet.

Another study was conducted by Abdel-Moety (2018) on the ideology of war and social class in Ian McEwan's novel *Atonement*. The study is concerned with the way war and social class are presented in the novel. It also focuses on the categories that

represent these two concepts and how the British society is represented in the novel. The study adopts Jeffries' (2010) critical stylistic approach. It uses the ten textual-conceptual functions. The study concluded that the author presents the concepts of war and social class in the novel using eight textual-conceptual functions. These include naming and describing, representing actions/events/states, negating, prioritizing, hypothesizing, implying and assuming, presenting others' speech and thoughts, and representing time, space and society.

Al-Wandawi (2019) carried out a study under the title *Father-daughter Relationships in Sylvia Plath's and Anne Sexton's Selected Poems: A Critical Stylistic Analysis*. The thesis makes an ideology analysis in ten poems of Sylvia Plath and Anne Sexton using critical stylistic analysis. The purpose of the study is to show the relationship of the father and daughter through the viewpoint of the female speaker. It aims at showing the extent to which critical stylistic analysis can contribute to the poem's critical stylistics. Three main themes are found using the tools which are praise, condemnation, and elegy. Electra complex and sexual abuse are the minor themes. The tools also revealed the social, religious and political ideologies of the writers. The female speaker and her father have been discovered to have different roles in the clauses indicating how the father is represented positively and negatively.

Ibrahim and Hussein (2018) studied selected poems of John Donne using the critical stylistics approach. The study deals with ideological positioning regarding the theme of death in the selected poems of the poet mentioned. The study adopts only one tool of the ten tools namely, Representing Time, Space and Society. It attempts to uncover the ideology of the poet and the way in which linguistic choices create deviations in the ideas. The researcher uses one tool of the model (representing time, place and society) to arrive at his results. The study concludes that the poet tries to force his ideology concerning death to the reader. It arrived at this conclusion since the first person speaker places the reader in his deictic center.

One more study in 2018 is done by Mahmood Ibrahim in his thesis "*The Construction of the Speaker and Fictional World in The Small Mirrors: Critical Stylistic Analysis*". He carried out his study on a collection of poems by a Kurdish poet whose name is Sherko Bekas. He uses the critical stylistic approach with the aid of metaphor analysis. He uses five functions to analyze the poems which show how the speaker and

fictional world is constructed in the poems. Mahmood argues that Critical Stylistics is a useful approach that can be applied to Kurdish poetry with some modifications. He argues that some tools have priority over others due to the difference between English and Kurdish. The researcher selected only the political poems out of 87 poems. He followed a methodology for choosing and analyzing his data in which he copied the 87 poems into Microsoft word. After copying the poems, the researcher began a manual search for certain words such as freedom, independence, victim, fight etc. the researcher excluded the poems which do not include the words he searched for. The reason behind choosing poems including the words mentioned is that these words are considered political in Kurdish and his thesis deals with political analysis of poetry. He chose the respective words on the basis of their frequency in the poems. Whichever word not occurring in all the poems is excluded. This process led to the choice of only 38 poems. Concerning data categorizing, the researcher divides his thesis according to the textual conceptual functions and their respective data. For example, the researcher devotes chapter three to naming and describing only. In this chapter, he searches for nouns, nominal groups, nominal group modifications, and nominalization and analyze them according to the naming and describing function. The findings of this study included the themes of humans are plants, suffering, nature, and sweetness of writing.

A study conducted in 2019 by Harir Aamer Ahmed and Nawal Fadhil Abbas about the concept of extremism in Delillio's novel *Falling man* (2007). The researchers conduct this study since the concepts of terrorism and extremism have become widespread after the attacks of 9/11. In this study, the researchers try to show how these two concepts are embedded in the text. The study aims at investigating how the writer of the novel used linguistic meanings to convey the concepts under study and how the writer represents Muslims. For the sake of investigating these two terms in the text, the researchers used the critical stylistics approach (2010). The tools used in the study is limited to seven only excluding exemplifying and enumerating, prioritizing and presenting other's speech and thoughts. The reason behind choosing these seven tools is that they reveal the concept of extremism directly as the researchers state. The researchers follow a methodological procedure which begins by selecting certain utterances from extracts from the novel. The study then figures the linguistic meanings by giving an account on detecting the text linguistically. The third step is uncovering the ideational meaning through which the text chooses linguistic means to convey the

ideology of extremism. Finally, the researchers attach tables under each section of analysis for the purpose of clarity. The study finds that critical stylistics tools work together to uncover the concept of extremism in the novel under study. It finds that extreme world view is conveyed through modality, transitivity and assuming, transitivity and equating, and transitivity and modality. Moreover, the critical stylistics tools vary in the extent of their existence in the selected text. The study concludes that the writer of the novel under study represents extremism as equivalent to Islam through portraying Islam as a religion of fight by applying different linguistic choices.

Mustafa and Khalil (2019) carried out a study exploring order and chaos in young adult science fiction. The present paper tackles one of the fascinating literary genres to young adults; young adult science fiction. The paper attempts to investigate how the social themes of order and chaos are delivered to young adults in young adult science fiction through conducting a critical stylistic analysis of certain extracts in selected young adult science fiction novels. The linguistic tool employed for the critical stylistic analysis is negation for its prevalent use in the discourse, in general, and for its textual effectiveness in rendering hidden ideologies, whether intended or unconscious.

Saleh Ahmed (2020) conducted a study on the representation of Muslims on Youtube after the Manchester arena bombings. The researcher carries out two stages of analysis because his data fall into two divisions. The first division is the Youtuber stage where he analyses the content. In this stage the researcher carries a qualitative analysis. The second stage is analyzing the comments where the analysis will be quantitative. The research found some relations between the ideologies of the Youtube content creators and their audiences' ideologies. The ideologies of the audience towards Muslims were more extreme than the content creators' ones.

Another study which tackles analyzing *If* by Rudyard Kipling is carried out by Al-Janabi and Al-Marsumi (2021). displays the ideological positioning as found in Rudyard Kipling's poem *If*. It is a poem published in 1910. It presents the embedded ideologies and shows how the poet used the available linguistic resources to achieve his goal. The models of analysis adopted are Critical Stylistics as proposed by Lesley Jeffries (2010) and Stylistic Analysis as submitted by McIntyre (2010). The paper aims at identifying the poet's beliefs to show that success is the outcome of self-control and a real sense of the values of things. It is a try to discover how the poet used various

linguistic choices to build a message telling us how to deal with life confidently and identify a line of ideological positioning through Critical Stylistic strategies. The paper presents a theoretical background of the term stylistics and critical stylistics, explaining the adopted models; Analyzing the poem stylistically with a focus on critical stylistic regarding two tools: Representing and Negating for their dominant use in the poem and their effectiveness in interpreting the hidden ideologies. Stylistic devices are used because they steer the text to enable the writer to reach the intended goal. In conclusion, the paper displays that the poet uses the stylistic tools in a brilliant way that leads all, not only his son, to follow and consider it a moral lesson of life.

Al-Mousawi and Al Nasrawi (2021) carried out a study which tackles satire and satirical style in literary texts . This literary genre is considered as one of the effective techniques employed by the writers or narrators in their literary masterpieces .The study exhibits the types , functions and stylistic tools of satire in such texts which are utilized by the narrator and his characters to show their influential views in society concerning all circumstances they live under. These characters adhere to using satire and satirical style via focusing on different stylistic tools to appoint that. Moreover, they utilize that style for various reasons and purposes due to their own interests and aims.

Khalil and Sahan (2022) studied the ideological manifestations in war poetry. Their study aims at extracting ideologies of war in war poetry relying upon the model of critical stylistics proposed by Leslie Jeffries (2010). The model presents ten textual-conceptual tools of analysis; one of which, ‘negating’, has been adopted as a tool of analysis in this paper to extract the hidden ideologies. The study came to the conclusion that the textual conceptual tool of analysis, negating, as a formal textual aspect guides into manifesting the hidden ideologies of the text producer about war and this is achieved through creating a virtual positive world in receptor’s mind to be juxtaposed with the actual negated world in order to build expectations.

2.5. Conceptual Framework

In analyzing the poetry of Coleridge, the researcher adopted the textual conceptual functions of Jeffries. Critical stylistics is based on Halliday's systemic functional linguistics. It uses a diversity of models to tackle a range of textual features. It includes a certain toolkit which is called textual-conceptual functions. This toolkit incorporates ten tools of which four are used in this study. The conceptual framework

adopted in the analysis of Coleridge's poetry. The reason for using the four textual-conceptual functions is that they are proper to use in exploring a fictional world. Every world contains things that have names; thus naming and describing is appropriate to explore names of entities in the fictional world. Furthermore, every world has goings on. Therefore, the tool of presenting actions, events and states is appropriate to analyze types of processes in the world. Exploring important elements in the world is also achieved by using the tool of prioritizing. Finally, the tool of representing time, space and society is appropriate to explore the construction of time, places and people in the fictional world. These four tools are appropriate to achieve the purpose of the study.



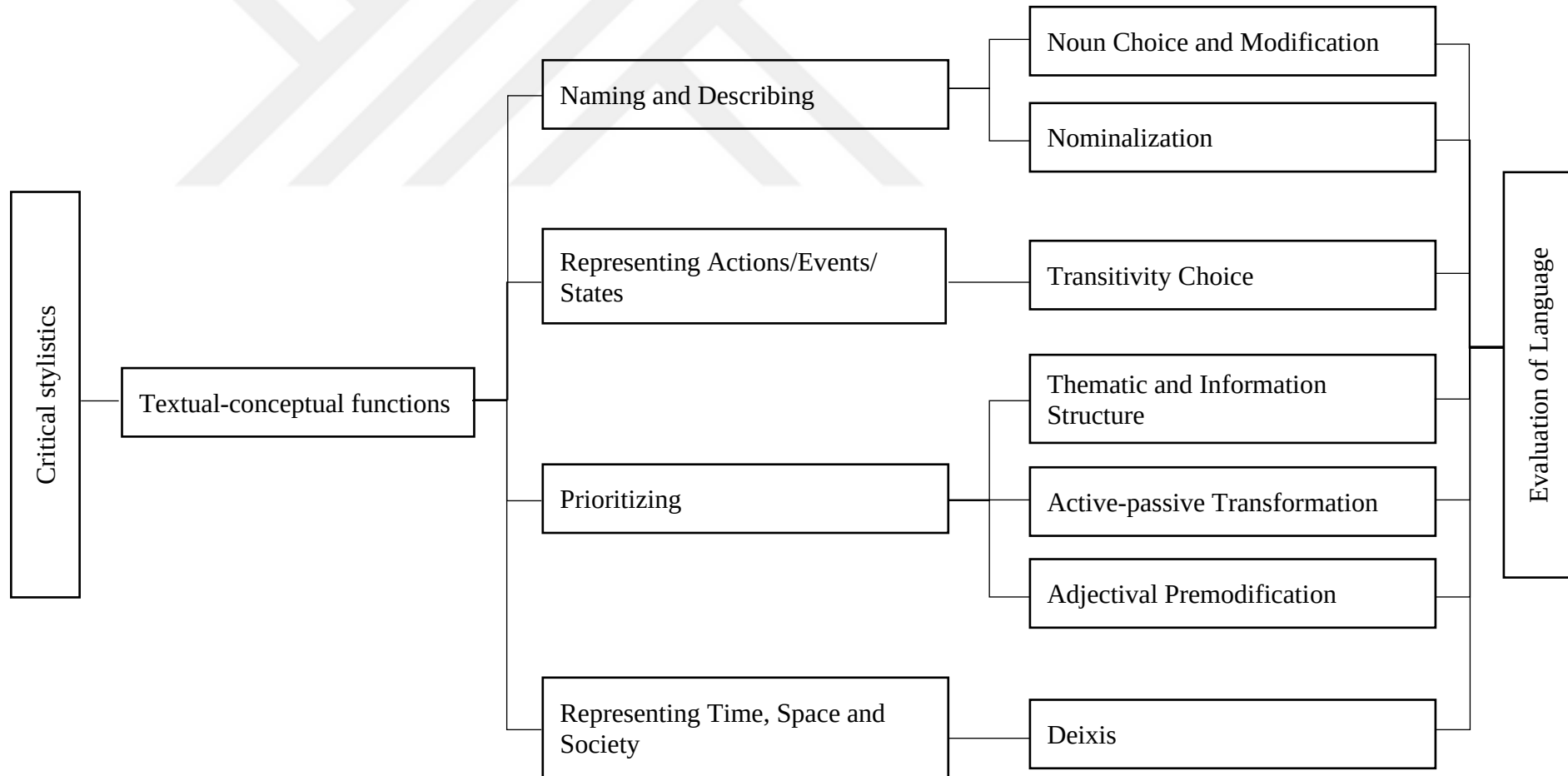


Figure 2. 4: The conceptual framework (adapted from Jeffries, 2010)

Systemic functional grammar is used to analyze the clauses of the poems with the focus on the lexico-grammatical patterns. The analysis of lexico-grammar involves the ideational, interpersonal and textual metafunctions of the systemic functional grammar.

Each of the textual-conceptual functions used in the conceptual framework above addresses a research sub-question. Therefore, naming and describing addresses the first sub-question (What kinds of nouns and adjectives does the poet use and what are the frequencies of these nouns and adjectives?). Investigating the second textual-conceptual function which is Representing Actions/Events/ States aims at answering the second sub-question which is (What are the types of processes that are used by the poet and what are their frequencies? Moreover, with which participants these processes are associated?). The third textual-conceptual function tries to answer the third sub-question which is (What are the elements that are given priority in the fictional world of Coleridge and what are their frequencies?). The fourth research sub-question (How does Coleridge represent Time, places and people in his fictional world and what are the frequencies of each representation?) is addressed by the fourth textual-conceptual function. The overall investigation of these textual-conceptual functions in the texts contribute to the main research question which is (In what way Coleridge constructs fictional world in his poetry?). After analyzing the poems using the textual-conceptual functions and coming up with answers to each question, an evaluation of the language of Coleridge is given.

2.6. Summary of the Chapter

This chapter tackled theoretical account of the model of critical stylistics. It began with reviewing the approaches to analyzing discourse. It then talked about critical stylistics and the textual-conceptual functions which are used in the analysis of the data. The chapter gave a brief introduction about each textual-conceptual function. It briefly outlined naming and describing, representing actions, events or states, prioritizing, and representing time, space and society. Furthermore, an account of Halliday's three metafunctions was given in details. Firstly, it began with the clause as a representation of the experience (ideational metafunction). It incorporated the concept of transitivity and its elements which are processes, participants and circumstantial element. All the process types were stated. Participants were represented within each process because each process has its unique participants. Thus, it was more appropriate to describe them

within the types of processes. Moreover, the types of circumstances were introduced. Secondly, a theoretical account of the textual metafunction was provided. It is a metafunction which organizes texts in relating each clause to what precedes and what follows. Finally, the interpersonal metafunction which organizes the relations among speakers and audience was explained. The chapter ends with a review of related studies and presentation of the conceptual framework adopted in the study.



3. CHAPTER THREE: METHODOLOGY

3.1. Introduction

This chapter deals with the methodology through which this study is carried out. The chapter began with the definition of qualitative research. In the third section it tackles the issue of sampling and the samples used in this study. The fourth section deals with the way of collecting the data that are analyzed in this study. The chapter is concluded with the pilot study and the presentation of its findings.

3.2. Definition of Qualitative Research

According to Hennink et al. (2020), qualitative research is a big umbrella which is hard to define since it incorporates wide varieties of techniques and philosophies. It enables the researcher to investigate people's experiences using such research methods as interviews, observations, content analysis, etc. Conducting a qualitative research is not merely applying the qualitative methods. The approach allows the researcher to identify issues and understand meanings that participants ascribe to behavior, events or objects. This is called the interpretive approach in which the researchers attempt to make sense of phenomena with regard to meanings people give to them (ibid).

Qualitative research is convenient to address 'why' and 'how' questions which describe processes or behavior. It is suitable for investigating new topics, for explaining beliefs of people, and for identifying the cultural norms related to a group or society. One of the aims of conducting qualitative research is to understand and explain beliefs, opinions and views of people (ibid). In this context, this study is a qualitative one which studies the beliefs, opinions and views of Coleridge through his poems. The analysis also investigates new themes from the poems using the framework of analysis.

Poetry is an art rather than being a science so it represents the creative and aesthetic depiction of qualitative study. Social science as well as critical researchers can therefore take the opportunity to discover their conceptualization more freely. Poetic analysis focuses on dimensions that are hidden in the large narrative. Poetic analysis is chosen as a way of qualitative data analysis when the researchers try to present the participants' words in a new form (Allen, 2017). The current study tries to achieve this

goal through using new framework that has not been used before to analyze Romantic poetry.

The aim of this thesis is to investigate how Coleridge constructs his fictional world. The data of the research to be analyzed are poems of Samuel Taylor Coleridge. The data is categorized in a manual manner. It means that computer aided methods are not used. The study addresses the following research question and sub-questions:

1. In what way Coleridge constructs fictional world in his poetry?
 - a. What kinds of nouns and adjectives does the poet?
 - b. What are the types of processes that are used by the poet and with which participants they are associated? Do the associations of these participants and processes contribute to the overall fictional world?
 - c. What are the elements that are given priority in the fictional world of Coleridge?
 - d. How does Coleridge represent Time, places and people in his fictional world?
2. How does Coleridge elaborate language to express the social concepts under scrutiny?

The purpose of this study is not to make generalizations. Instead, it aims at describing how the poet constructs the fictional world in his poems by using certain linguistic elements and constructions.

3.3. Sampling

Sampling is a complex matter with remarkable implications for the research process and the study outcome. In any field of study, research begins with formulating the problem or research questions in a certain context. Then, the researcher endeavours to articulate and operationalize his/her questions by going from the theoretical level to the practical one. At this stage, data selection and gathering is needed and it is impossible to study everything everywhere. Therefore, making sampling decisions is important. In qualitative study, the goal of making sampling decisions is not to make generalization. The goal is to describe and understand human experiences. Sampling falls into two types, probability and non-probability sampling. The former type is used in quantitative

studies where generalization of the research findings from the sample taken is allowed. The latter type focuses on the individual. It tries to give a detailed account of human experience by giving descriptions and understandings of them. This type of sampling tries to solve qualitative problems (Miyahara, 2020).

Data collection falls into several types. Data can be validated tests, observations, interviews, diaries, journals and logs, questionnaires, focus groups and documents. Documents have two characteristics: they can be read and they provide a kind of message. They include any text that can be analyzed linguistically such as essays, letters, articles or emails. Document-based research offers the following advantages to the researchers:

1. Researchers can work and gain expertise with varieties of text.
2. Researchers can work independently which gives the opportunity to avoid messiness of carrying out research with people.
3. Avoiding threats to credibility because working with documents exist as artefacts of their production time.

Documents can be personal, private and public. Personal documents are letters, diaries, notes, drafts, and autobiographies. Private documents may or may not be available for the public. They incorporate documents that are produced for businesses or charities such as committee minutes, personnel records, training manuals etc. The private documents that may be available for the general public are annual reports, media statements and public relations handouts (Payne & Payne, 2004). Documents can be classified into two types. The first type is the documents that are analyzed for their content about language such as language policy documents, classroom language curricula, course descriptions, language textbooks, and student writings. The second type is the documents collected for the sake of the language within them such as newspapers, online blogs, social media posts, letters, emails, text messages, poems, graffiti, students' writing (Rose et al, 2020).

According to Ruby (1999a), "The Rime of the Ancient Mariner" is the first poem in the collaborative work of Coleridge and Wordsworth, *The Lyrical Ballads*. *The Lyrical Ballads* is considered to be the first embodiment of English Romantic poetry. "The Rime of the Ancient Mariner" imitated previous ballads in form, language and

style. However, it represented Romantic aspects by using Gothic images. It was first published in 1798 but it wasn't received with excessive enthusiasm. It was denied for its misuse of Old English and the extravagance of the supernatural images. Coleridge revised the poem later in 1800. He revised it once more in 1817 where he made replacements for language used earlier, included marginal gloss to disambiguate the plot and theme. This version of the poem is used in this study since it is the version that appears in most anthologies.

Ruby (1999b) states "Kubla Khan" is the other poem that is employed in this study. It is among the three poems on which the reputation of Coleridge stand. These three poems are "The Rime of the Ancient Mariner", Christabel and "Kubla Khan". These three poems were composed between 1797 and 1800. "Kubla Khan" was published in 1816. Its subtitle is "A vision in Dream: A Fragment". The origin of the poem is unusual. It was composed after Coleridge taking opium. He was reading a passage about the court of "Kubla Khan" in a travel book. After falling asleep he woke up and composed 200 to 300 hundred lines of which he only remembered this fragment because a visitor interrupted him while he was writing it.

The criteria of choosing the sampling depend on two reasons. The first reason is looking for the famous poems of the poet. The two poems that are chosen for analysis are the most famous of the poet. Therefore, they are chosen. The second reason for choosing the sampling is the type of the study. This study explores the fictional world in the poems of Coleridge. Thus, the poems chosen are fictional ones.

3.4. Data Collection

The source of the data in the current study is documents. These documents are of the second type mentioned above. To collect data for this study, poems of Coleridge relevant to this study from his complete works are simply collected. These works are available online for free. The complete works contains many poems which vary between long and short. Two of these poems were picked for analysis because studying all of them consumes a lot of time. The sampling of the current study incorporates two poems which are "The Rime of the Ancient Mariner" and "Kubla Khan". Qualitative research methods do not focus on the explanation of wide processes. They are rather interested in the specific and its meaning. Sampling can be selected purposively because its being

interesting and suitable rather than its representativeness; deliberate sampling is taken for non-statistical purposes (Payne & Payne, 2004).

The reason for choosing the poems under analysis is that they are the poems for which the poet is famous. Furthermore, the poems under analysis are fictional ones; therefore, they yield themselves for the analysis.

3.5. Data Analysis

Poetic analysis is carried out through one of the following two approaches. The first approach is the poetic transcription and the second is poetic interpretation. In the first approach, the poem is kept intact and the words of the poem are kept as they are produced by the poet. In this approach, the researcher works with many stories and poem. Each one of these texts represents an experience of its producer. In the poetic interpretations approach, the researcher has more freedom in dealing with poems. The researcher is able to extract certain stanzas, words or groups to reflect his/her goals. The data can be interpreted differently depending on the goal of the researcher. Unlike poetic transcription, in poetic interpretations poems can be combined and words and groups of different poems can be put together to extract themes (Allen, 2017).

The method of data analysis in this study is the poetic interpretation approach. The whole poems are analyzed based on the research questions that were raised in chapter one. The linguistic model used in the study is the Critical stylistics tools that are discussed in chapter two. The reason for choosing the four textual conceptual functions is that they enhance exploring fictional world. Each world contains elements that have names, actions and happenings, people and society. The textual conceptual functions used enable the researcher to explore the fictional world which contains these. The data analysis for the first research question (In what way Coleridge constructs fictional world in his poetry?), is associated with the first research objective (To identify the ways in which Coleridge constructs his fictional world in his poetry). Fictional world is the construction of time, space and people (characters) whether or not different from the real world. After stating the review of literature and related studies in the thesis, analyzing the data begins with the first tool which is naming and describing to answer the first sub-question (What kinds of nouns and adjectives does the poet use?). The texts are scanned manually for the sake of classifying nouns as well as their premodifying and postmodifying elements. In addition, nominalization is also searched for. After

collecting the relevant excerpts to be analyzed, the tool is used and comments are given. Then after completing the analysis of nouns and nominalization, a move to the verb is taken to answer the second sub-question (What are the types of processes that are used by the poet and with which participants they are associated? Do the associations of these participants and processes contribute to the overall fictional world?). The texts are scanned another time searching for verbs. After making a complete classification of verbs, the study investigates the way Coleridge represents the actions, events and states. This representation is achieved through many ways among which is transitivity. Associations of participants and processes are investigated in order to investigate whether these associations give world-view different from the real world.

The third sub-question (What are the elements that are given priority in the fictional world of Coleridge?) is tackled by searching at thematic structure of clauses, passive structures and fronting elements. Each one of these concepts involves reading and scanning the texts. Hence, to answer the question, the poems are scanned three times. In each time, data is collected and an analysis is carried out.

Finally, the sub-question (How does Coleridge represent Time, places and people in his fictional world?) is answered by investigating the deictic elements in the texts. Person deictic elements are searched for in the poems. After gathering these elements a qualitative analysis is carried out commenting on their use in the poems. The same is applied for time, and spatial deictic elements.

After answering these sub-questions, their overall analysis answers the main question (In what way Coleridge constructs fictional world in his poetry?)

In this study the technique of quantifying the qualitative data is employed in order to generalize the findings in the poems that were analyzed. It is noteworthy that Jeffries (2014) argues that there is variety of research methods of critical stylistics. In addition, these research methods are broad. One of the decisions that researchers need to take is whether the whole study is quantitative or not. In a research where the set of data is large, a difficult question arises. The question is how the textual-conceptual functions are used in the qualitative analysis. The question emerges due to the fact that some textual-conceptual functions consume time if to be used in comprehensive analysis such as naming and describing and analysis of transitivity. They are time consuming because they are found in every clause in the text under analysis. Consequently, the

comprehensive analysis of these textual conceptual functions is overwhelming. To overcome this difficulty, either of the following two approaches is employed. The first is either identifying the deviant features and carry a thorough analysis on them or selecting extracts or limiting analysis tools by employing some of the textual-conceptual functions. This study follows this research method. Four textual-conceptual functions are used. These textual-conceptual functions should be found in all worlds. For example, every world has things to be named and events occur inside them. Moreover, all worlds have characters and time and places. Thus, these textual-conceptual functions are used.

Quantifying the qualitative data in this study is achieved by using the Microsoft Word program. The words of each poem are counted by this program. After counting all the words of the poems, numbers of nouns, verbs, and deictic expressions are compared with the overall number of words to get the percentage of each textual conceptual function.

3.6. Trustworthiness

Researchers in quantitative and qualitative research have to show credibility of their researches. Trustworthiness in qualitative studies encompasses reliability and validity (Golafshani, 2003).

For the sake of trustworthiness of the findings of this study, a pilot study was conducted. The pilot study was conducted analyzing one of Coleridge's poems which is "Frost at Midnight". The outcome of the pilot study was not included in the findings of the study.

In addition, to enhance the trustworthiness of the findings, an expert check is also done. The expert is the supervisor of this study. The expert checked the data, the method of carrying out the analysis and the pilot study.

The findings of the research objectives were supported by quantifying the qualitative data. The qualitative analysis was supported with numbers and percentages in order to make generalizations.

3.7. Findings of The Pilot Study

3.7.1. Naming and Describing

It is taken for granted that every text consists of certain elements. These elements are noun, verbs, adjectives, adverbs, prepositions, conjunctions... etc. The first textual-conceptual function in the framework is concerned with the use of nouns and their description and modification in the text. The nouns in the text are categorized according to certain categories for the sake of representing elements of the fictional world. The following subsections will tackle these categories.

3.7.1.1. Representing Characters

It is an axiom that every world whether fictional or not contains characters. These characters can be animate or inanimate. They can also be humans or animals. The fictional world of Coleridge in *Frost at Midnight* consists of the following characters:

1. The frost
2. The inmates of my cottage
3. Me
4. My cradled infant
5. The thin blue flame
6. Fluttering stranger
7. Dear babe
8. My babe
9. Thy God

The first character mentioned in the poem is the frost in:

1. The Frost performs its secret ministry,

The frost is premodified by the definite article *the*. This article indicates that the speaker and reader know the noun which is talked about. It is represented as a religious character who performs a religious duty. This is evident from the use of the possessive pronoun *its* rather than using the indefinite article *a*. The possessive pronoun indicates that whenever frost comes down, it has a religious mission. Therefore, frost is compared to a Baptist.

The poet mentions other characters with him in the cottage in the following examples:

1. The inmates of my cottage, all at rest,
2. My cradled infant slumbers peacefully.
3. Dear Babe, that sleepest cradled by my side,
4. My babe so beautiful! it thrills my heart
5. Of that eternal language, which thy God Utters,

The poet gives the name inmates to the people living with him. The noun inmate in the online Oxford Advanced Learner's dictionary refers to people living either in a prison or a psychiatric hospital. Thus, the poet considers himself and his family either as prisoners or as psychopaths. Moreover, the noun is postmodified by the genitive of group *of my cottage*. The genitive of group indicates that the possessive relation between the two nouns is temporary. Unlike the genitive 's which refers to permanent relation. Therefore, the poet considers this relationship as temporary and they sooner or later will be released from the cottage. From all the inmates of his cottage, the poet only mentions his cradled infant who is sleeping by him peacefully. He refers to him as *my infant* unlike the his mention of the others which lacks any possessive word. In the first mention, he uses a formal or specialized noun to refer to him. In other positions in the poem, the poet addresses the infant using the noun *babe*. This indicates that the relation between the poet and this inmate seems to begin formal and end intimate. This is evident from the adjectives *dear* and *my* which premodify the noun *babe*.

3.7.1.2. The Representation of Emotions, Feelings and Thought

The poem begins with a noun referring to a feeling or emotion of the young owl. The owlet's cry is loud. It cries loudly twice.

6. The owlet's cry
 Came loud—and hark, again! loud as before.
 During this night the poet and the owl are awake while others are sleeping.
7. The inmates of my cottage, all at rest,
 Have left me to that solitude, which suits
 Abstruser musings: save that at my side
 My cradled infant slumbers peacefully.

The poet uses the noun *solitude* premodified by the adjective *that*. The use of *that* indicates a distant referent. The noun *solitude* indicates a situation where someone is alone. However, the poet indicates that solitude is far from him. The noun *solitude* is also postmodified by a clause. The object of the clause is the noun *abstruser musings*. The poet does not feel lonely but he has unknown or hard-to-understand thoughts due to being alone.

8. Tis calm indeed! so calm, that it disturbs

And vexes meditation with its strange

And extreme silentness.

The nouns *meditation* and *silentness* collocate since meditation is done in silentness. However, the poet here cannot meditate because the silentness is strange and extreme. This leads to the conclusion that the poet cannot focus on one thought in quietness because more than one thought comes to his mind and this is evident from the plural noun *musings*.

9. Only that film, which fluttered on the grate,

Still flutters there, the sole unquiet thing.

Methinks, its motion in this hush of nature

Gives it dim sympathies with me who live,

Making it a companionable form,

Whose puny flaps and freaks the idling Spirit

The poet seems to be in need of someone or something that disturbs the quietness. He sees the motion of the fire beside him as sympathizing with him. Notwithstanding, this sympathy is dim. The adjective *dim* gives the reader a visual sense of the noun being described. Accordingly, the sympathy of the fire is unclear to the poet.

10. Whose puny flaps and freaks the idling Spirit

By its own moods interprets, every where

Echo or mirror seeking of itself,

The poet talks about the fire as if it were a human being. It has moods. So the fire sympathizes with the reader and has moods also.

11. But O! how oft,

How oft, at school, with most believing mind,

Presageful, have I gazed upon the bars,

To watch that fluttering stranger !

The poet describes his mind when he was at school as the most believing and presageful. He uses the superlative form of the adjective to describe the utmost state. He used to expect that unpleasant things would happen and his mind extremely believed in these expectations.

12. and the old church-tower,

Whose bells, the poor man's only music, rang

From morn to evening, all the hot Fair-day,

So sweetly, that they stirred and haunted me

With a wild pleasure,

What is interesting here is the nominal group within the prepositional group. The poet experiences extreme pleasure when he heard the bells of the church tower. His pleasure is described as being uncontrolled and extreme. In these lines there is a memory within a memory. The poet remembers when he was at school and at that time he remembers the ringing of the church bells which gave him pleasure.

13. it thrills my heart

With tender gladness, thus to look at thee,

And think that thou shalt learn far other lore,

And in far other scenes!

The poet describes the noun *gladness* with the adjective *tender*. In the online Oxford Advanced Learner's dictionary the adjective *tender* gives the following meanings:

1. kind, gentle and loving
2. easily hurt or damaged

thus, when the poet thinks that his infant will learn things other than those learnt by him, he experiences gentle or easily hurt gladness. Therefore, the poet experiences wild pleasures and tender gladness.

3.7.1.3.The Representation of Places

One of the pillars of a world is the place. The poem under scrutiny contains the following examples on place names:

14. The inmates of *my cottage*, all at rest,
15. Sea, hill, and wood, *This populous village!*
16. How oft, at *school*, with most believing mind, Presageful, have I gazed upon the bars, To watch that fluttering stranger !
17. With unclosed lids, already had I dreamt Of *my sweet birth-place*,
18. And think that thou shalt learn far other lore, And in *far other scenes!*
19. In *the great city*, pent 'mid *cloisters dim*,

The poet begins with naming the place he is sitting in. He likens it to an institution. This is evident from the noun *inmates*. The people living in this institution will get out and live their lives in other places.

The poet then moves to name the village where his cottage lies. The village is described as being populous. However, despite being populous, the village is quiet and the poet never mentions anyone of the village inhabitants except his cottage inmates.

The poet also names a place where he spent his youth. The place is the school. Notwithstanding, this name does not refer to the place where he studied. It rather refers to his youth where his mind was most believing. Thence, the name of the place indicates a time in the age of the poet.

The poet talks about his place of birth naming it as a birth-place. The name is modified by the adjective sweet. The adjective *sweet* in the online Cambridge dictionary gives the meaning of pleasant and attractive when used with something small. So this indicates that the birth-place of the poet is small. The birth-place may be his house or the village where he was born. The poet remembers his village and house and describes them as being small and pleasant.

The poet thinks about his infant and how he will grow up and learn things that he had not learned. His infant will learn these things in places never visited by the poet. The poet calls these places scenes. The noun scene refers to a view or picture of a place. Consequently, these places exist as images in the mind of the poet since he is raised in the great city but see no more than the cloisters which were dim. The poet names the place where he was raised in as a prison. It is dim and limited. Thus, other scenes were only in his imagination.

The following table summarizes the types of nouns and modification in the poem

Table 3. 1: Naming and describing in Frost at Midnight

Abstract nouns		24
Concrete nouns	Animate	10
	Inanimate	84
Pronouns	Animate	20
	Inanimate	9
Premodification		49
Prepositional group modification		17
Clausal modification		9

3.7.2. Representing Actions/States and Events

One of the process types is the material processes which are embodied in action verbs. In the text under analysis, this type of processes is associated mostly with inanimate participants. The following examples illustrate this observation:

1. The Frost *performs* its secret ministry,
2. The owlet's cry *Came* loud
3. that solitude, which *suits* Abstruser musings:
4. 'Tis calm indeed! so calm, that it *disturbs* And *vexes* meditation
5. the thin blue flame *Lies* on my low-burnt fire, and *quivers* not;
6. Only that film, which *fluttered* on the grate,

7. Still *flutters* there,
8. its motion in this hush of nature *Gives* it dim sympathies
9. Whose puny *flaps* and *freaks* the idling Spirit
10. And *makes* a toy of Thought.
11. So sweetly, that they *stirred* and *haunted* me
12. Save if the door half *opened*,
13. and still my heart *leaped up*
14. *Fill up* the intersperséd vacancies
15. it *thrills* my heart With tender gladness
16. Which *image* in their bulk both lakes and shores
17. the summer *clothe* the general earth
18. the redbreast *sit* and *sing*
19. while the night-thatch *Smokes* in the sun-thaw;
20. whether the eave-drops *fall*
21. Or if the secret ministry of frost *Shall hang* them *up* in silent icicles

In these examples, there are sentences which involve two participants the actor and the goal. Both the actor and the goal in most of them are inanimate. For example, the solitude suits Abstruser musings, the calmness disturbs And vexes meditation, motion gives it dim sympathies, the puny flaps and freaks the idling Spirit...etc. It is clear that no verbs of happening exist in the text. Thus, in the world of this poem nothing happens. All the verbs are done.

Processes are divided into creative and transformative. Creative processes are further divided into general and specific. Transformative processes on the other hand falls into elaborating, extending and enhancing. Elaborating processes contains fifteen subdivisions. The divisions can be stated as follows:

1. State: burn, singe, boil, fry, bake, dissolve, cool, freeze, warm, heat;
2. Make up: blow up, break, burst, chip, collapse, crack, crash, explode, shatter, tear;

3. Surface: polish, rub, dust, scratch, wipe;
4. Size: compress, decompress, enlarge, extend, expand, grow;
5. Shape: form, shape; arch, bend, coil, contort, curl, uncurl, curve, deform;
6. Age: age, ripen, mature, modernize
7. Amount: increase, reduce, strengthen, weaken
8. Colour: blacken, whiten, darken, brighten
9. Light: twinkle, glimmer, glitter, gleam, glow
10. Sound: boom, rustle, roar, thunder
11. Exterior: clothe, cover, remove, drop,
12. Interior: guy, dress, pit
13. Contact: hit, strike, knock, tap,
14. Aperture: open, close, shut
15. Operation: run, operate, work, drive, fly

Extending processes are divided into:

1. Possession: give, leave, send, lend, feed, serve, get, take
2. Accompaniment: join, meet, assemble, collect
3. Enhancing: motion: manner: spin, walk, run, jump
4. Enhancing: motion: place: come, go, approach, arrive, leave

In the text, only one verb is in the imperative mood which is the verb *hark*. This verb is mental. No material verb is found in the imperative mood. The imperative form of the verb is directed to an unknown listener. This listener is the reader because imperative verbs imply a subject which is you. The poet addresses the reader and invites him to work out the cry of the owlet and the silence of the scene.

All the verbs in the text are transformative except two verbs. The verb perform is a creative verb. It is directed to the secret ministry. The verb associated with the owlet's cry is enhancing. It is of the type motion referring to place. First the reader did not hear the owlet's cry since the verb is in the declarative mood. The poet describes the cry to the reader and shows him the description by inviting him to listen to the cry.

The poet describes his cottage inmates as being far. This interpretation can be worked out from the verb *come* and the verb *left* and the demonstrative adjective *that*. The owl's cry came to the poet and his cottage inmates are far from him because they left him. The verb *leave* is the same in type as the verb *come*. So they left him and went to a far place and did not hear the owl's cry coming.

The verb *suits* is a transitive verb. It has two arguments. In this example, the two arguments of the verb are abstract nouns. The verb is a material one of the exterior type. The exterior type implies that the arguments have shapes. This is to make the subject and the object comprehensible to the reader.

The verbs *disturbs* and *vexes* can be either action or nonaction verbs. However, in this line the verbs are nonaction because the agent is silentness. So an abstract agent carries out an abstract verb to an abstract object. The same goes with the verb of possession *give*. Its agent and goal are also abstract nouns. Therefore it also is an abstract verb. The same applies to the verb *thrill* in the following line:

22. it thrills my heart With tender gladness, thus to look at thee, And think that thou shalt learn far other lore,

However, the soothing things carry out a concrete verb which is lulling the poet to sleep. The verbs *flap* and *freak* are transitive ones. Their goal is the idling Spirit. These verbs go with concrete (whether animate or not) and animate nouns respectively. But in this example the goal is abstract. No one can see how the spirit flaps or how it is freaked. By

Using these verbs, the poet converts the abstract noun into concrete and animate. Thus, the spirit can be seen flapping and being freaked. The poet uses concrete material verbs with concrete inanimate participants. For example, he talks about his eyes saying:

23. mine eye Fixed with mock study on my swimming book:

and talking about his heart saying:

24. and still my heart leaped up,

The same is true with the clouds, the redbreast, night-thatch and eave-drops:

25. the clouds, Which image in their bulk both lakes and shores

26. the redbreast sit and sing Betwixt the tufts of snow

27. while the night-thatch Smokes in the sun-thaw;

28. whether the eave-drops fall

There are of course several concrete verbs whose agents are abstract nouns. These verbs are found in the following examples:

29. that solitude, which suits Abstruser musings: the summer clothe the general earth

30. the secret ministry of frost Shall hang them up in silent icicles

The seasons in the poem are treated as people. The summer performs an action which is done by humans. Hence, does winter which is referred to as secret ministry. It hangs up eave-drops.

Concerning verbs carried out by people in the text, they fall into two types: action and non-action verbs. When the poet refers to himself and to the reader, he only uses perception verbs as the following examples indicate:

31. and hark, again! loud as before.

32. Methinks, its motion in this hush of nature

33. have I gazed upon the bars,

34. To watch that fluttering stranger

35. already had I dreamt Of my sweet birth-place

36. So gazed I, till the soothing things, I dreamt,

37. And so I brooded all the following morn,

38. and I snatched A hasty glance,

39. Dear Babe, that sleepest cradled by my side, Whose gentle breathings, heard in this deep calm, thus to look at thee, And think that thou shalt learn far other lore, And saw nought lovely but the sky and stars

From all the verbs mentioned in the lines above, it is evident that the poet does nothing more than mental activity. When he talks about his little infant he also uses non-action verbs except the verb Wander as these lines show:

40. My cradled infant slumbers peacefully.

41. Dear Babe, that sleepest cradled by my side,

42. thou shalt learn far other lore,

43. But thou, my babe! shalt wander like a breeze

44. shalt thou see and hear The lovely shapes and sounds intelligible

Although the verbs appear in different lines and in different places in the poem, they appear to state the stages of human life. A human in his early stages of life hardly does something rather than sleeping. Then, after some time he starts learning things around him. After growing up, mostly he starts traveling and wandering and hence seeing and hearing. On that account, the poet categorizes people in the poem into different categories. Those who left him alone and nothing more is said about them; he and the reader who do no more than perception acts; and his infant who will do all types of actions.

Concerning intensive relations, only two instances are found in the text.

45. 'Tis calm indeed!

46. Therefore all seasons shall be sweet to thee,

These relations refer to the states of the poet and his infant. The first one explains the life of the poet. It is calm while the life of his infant is full of events and actions as the poet thinks.

The table below summarizes the types of processes found in the poem

Table 3. 2: Process types and frequencies in Frost at Midnight

Process	Number of occurrence
Material processes	36
Mental processes	7
Relational processes (intensive)	2
Behavioural processes	13
Verbal processes	1

3.7.3. Prioritizing

3.7.3.1. Passive

The passive voice in the text appears in adjectival function. The poet wants to emphasize the action rather than the doer. So he uses the passive construction.

47. Awed by the stern preceptor's face
48. Whose gentle breathings, heard in this deep calm,
49. whether the eave-drops fall Heard only in the trances of the blast

In these instances, the poet uses the passive construction in the adjectival function. The focus shifts from the agent who is either put in the optional by-group or ellipated altogether. In the first instance the poet refers to himself as the subject of the passive construction. The point of view changes in each sentence. In the first and second sentences the point of view is the first person narrator. Then the third sentence shifts the point of view to the third person. Here the point of view is the third person hearer/reader.

There are two lines found where passive is not adjectival. These two sentences are:

50. My play-mate when we both were clothed alike!
51. For I was reared In the great city,

These two instances of passives appear in subordinate clauses. The subjects of these two sentences are ellipated. They are unknown. The poet gives himself and his play-mate priority over the subject who did the actions to them.

3.6.3.2. Subordination

Subordination overlaps with naming and describing specifically with describing. The complement can be subordinated into the nominal group as in:

52. The man is old
53. The old man

Similar instances are found in the text when naming and describing is tackled. Other instances include subordinate clauses which are either wh- or that clauses. These instances also have been tackled in the topic of describing. So there is no need to repeat them here.

Table 3. 3: Prioritizing in Frost at Midnight

Realization of Prioritizing	Number of Occurrence
Passive	5
Subordination	9

3.8. Representing Time, Space and Society

3.8.1. Person and Social Deixis

The system of person deixis falls into three categories, first, second and third person pronouns and their possessive forms. The deictic center of the text is the pronoun *I* which refers to the poet himself and the time *now* which refers to the time of uttering the poem. The place is *here*. The time of the utterance is evident from the tense of the verbs *performs*, *flutters*, *gives* etc. The poem is narrated from the point of view of the first person. In this case the poet wants the reader to empathize with him. He wants the reader to see the events from his point of view. The most prevalent point of view in the text is the first person point of view. However, the poet shifts the point of view to more distal ones. He addresses a second person in the beginning of the poem who is the reader. This is implied in the verb *hark* which is imperative and implies a listener which is always you.

54. The owlet's cry

Came loud—and hark, again! loud as before.

This is achieved in the beginning to involve the reader in the fictional world from the very beginning. He wants him to indulge in the scene.

The other category of person deixis in the poem is the more distal referents. The most prevalent triggers are *it* and *he* and their variants. The pronoun *it* and its variants have more than one referent. The first referent is the *frost* and the second is the *film*. The deictic pronoun moves from outside the cottage into inside. In the beginning it refers to the frost which is outside and more distant. Then it refers to the film which is closer to the speaker. It focuses more when its referent gets closer and becomes his companion. The poet talks about frost briefly because it is distant from him. But he elaborates on the film because it is closer to him.

55. The Frost performs its secret ministry,

56. Only that film, which fluttered on the grate,

Still flutters there, the sole unquiet thing.

Methinks, its motion in this hush of nature

Gives it dim sympathies with me who live,

Making it a companionable form,
Whose puny flaps and freaks the idling Spirit
By its own moods interprets, every where
Echo or mirror seeking of itself,
And makes a toy of Thought.

The poet then talks about himself when he was a child. He uses the pronoun *I* and its possessive correspondents. In this case, the poet draws the reader to remember his childhood with him. The poet remembers his family members and hoped to see them. However, when he mentions his play-mate, he uses the inclusive pronoun *we*. This indicates that his play-mate has intimacy to the poet more than the other persons he hoped to see.

57. How oft, at school, with most believing mind,
Presageful, have I gazed upon the bars,
To watch that fluttering stranger ! and as oft
With unclosed lids, already had I dreamt
Of my sweet birth-place, and the old church-tower,
Whose bells, the poor man's only music, rang
From morn to evening, all the hot Fair-day,
So sweetly, that they stirred and haunted me
With a wild pleasure, falling on mine ear
Most like articulate sounds of things to come!
So gazed I, till the soothing things, I dreamt,
Lulled me to sleep, and sleep prolonged my dreams!
And so I brooded all the following morn,
Awed by the stern preceptor's face, mine eye
Fixed with mock study on my swimming book:
Save if the door half opened, and I snatched

A hasty glance, and still my heart leaped up,
For still I hoped to see the stranger's face,
Townsmen, or aunt, or sister more beloved,
My play-mate when we both were clothed alike!

The use of second person pronoun moves to refer to the poet's infant. His infant is dearer to him than his other family members. This can be inferred from the elaboration on his infant. He addresses him as a listener. The point of view changes from first person to second person point of view.

58. it thrills my heart

With tender gladness, thus to look at thee,
And think that thou shalt learn far other lore,
And in far other scenes! For I was reared
In the great city, pent 'mid cloisters dim,
And saw nought lovely but the sky and stars.
But thou, my babe! shalt wander like a breeze
By lakes and sandy shores, beneath the crags
Of ancient mountain, and beneath the clouds,
Which image in their bulk both lakes and shores
And mountain crags: so shalt thou see and hear
The lovely shapes and sounds intelligible
Of that eternal language, which thy God
Utters, who from eternity doth teach
Himself in all, and all things in himself.
Great universal Teacher! he shall mould
Thy spirit, and by giving make it ask.
Therefore all seasons shall be sweet to thee,

As for social deixis, the poet uses two social deictic expressions to address his infant. He uses the words *dear* and *babe*. In his first speaking to his infant he uses the address form *dear* to indicate his infant's closeness as indicated in the following examples:

59. Dear Babe, that sleepest cradled by my side,

He later uses more intimate words indicating closer relationships between them. He uses the possessive pronoun *my* to indicate this closeness. The possessive word does not connote possession. Instead its function is to indicate kinship relationship as shown by these examples:

60. My babe so beautiful! it thrills my heart

61. But thou, my babe! shalt wander like a breeze

This closeness to his infant can be contrasted with his relationship to the rest of his family. He calls them *inmates* which implies no kinship relationship. He mentions them once in the poem while his infant is spoken to and addressed by sweetest words as the examples show:

62. The inmates of my cottage, all at rest,

Have left me to that solitude, which suits

Abstruser musings

3.8.2. Spatial Deixis

Spatial deixis refers to the distance of the objects from the deictic center. This distance or proximity in the poem under analysis is twofold: physical and psychological. As far as physical distance or proximity is concerned the poet uses referring expressions mostly referring to objects proximal to him. In some places the poet uses the possessive adjective to indicate proximity of the object to him for example:

63. save that *at my side*

My cradled infant slumbers peacefully.

64. Dear Babe, that sleepest cradled *by my side*,

65. the thin blue flame

Lies on *my low-burnt fire*

66. With a wild pleasure, falling *on mine ear*

67. mine *eye*

Fixed with mock study *on my swimming book*:

All these examples indicate that the object referred to is close to the speaker. His infant sleeps beside him and he uses the prepositional group *at my side* and *by my side* to indicate his closeness. The flame is also close to him since he incorporates the possessive adjectives in the prepositional group also. The group *my low-burnt fire* does not indicate possessive relation. Instead it indicates closeness relationship between him and the fire. Unlike the last example where the possessive adjective *my* in *my swimming book* indicates possession.

In other places of the poem, the poet uses spatial deictic expressions referring to abstract places for example:

68. The inmates of my cottage, all at rest,

Have left me to that solitude,

69. Methinks, its motion in this hush of nature

Gives it dim sympathies with me who live,

70. So gazed I, till the soothing things, I dreamt,

Lulled me to sleep,

71. Dear Babe, that sleepest cradled by my side,

Whose gentle breathings, heard in this deep calm,

72. whether the eave-drops fall

Heard only in the trances of the blast,

Some of these places are far and others are close. For example, his family members are in a place far from him. They are at rest and he is not. He is in *that solitude* which his family left him to. The word *that* implies that they left him in a far place and they went to rest. He is now left to this hush of nature. This is also an abstract place. This place is far from his family. It lies in that solitude where he is in. He and his infant are in this deep calm where his cottage inmates are not. This indicates an emotional link which is strong with his infant and weak with his family.

Other examples indicate places where the poet moves towards. For example, the soothing things lulled him to sleep. He moved to this place by the soothing things.

Spatial deictic expressions are used also to indicate time for example:

73. How oft, *at school*, with most believing mind,

Presageful, have I gazed *upon the bars*,

The deictic expression *at school* does not refer to the place where he was. It refers to the time when he was at school. He remembers the events at that time. So instead of specifying his age or specifying the time by using time reference words, the poet uses spatial deictic expressions.

3.8.3. Temporal Deixis

The temporal deictic center of the poem is present tense. The poet narrates the poem in the present tense and this tense is combined with first person point of view. The poet composes an imaginary communicative context in which he and the reader are involved. By doing this, he makes it possible for the reader to read it at all times as if the events are happening now and sees the poem through the eyes of the poet. The poem begins with a verb in the present simple tense as the following lines indicates:

74. The Frost *performs* its secret ministry,

75. My cradled infant *slumbers* peacefully.

76. 'Tis calm indeed! so calm, that it *disturbs*

And *vexes* meditation with its strange

And extreme silentness.

77. the thin blue flame

Lies on my low-burnt fire, and *quivers* not;

78. Methinks, its motion in this hush of nature

Gives it dim *sympathies* with me who *live*,

These examples are narrated in a way that makes the reader imagine himself sitting with the poet. The reader can imagine himself sitting in the cottage with the poet

and feel the frost performing its secret ministry and hearing the cry of the owlet. He can also feel how calm it is and how the fire lies on the low-burnt fire.

The poet uses a style as if the reader is sitting with him. He makes the reader use all his senses to identify with the poem this is evident from the verb *hark* which is in imperative form in the following line:

79. The owlet's cry

Came loud—and hark, again! loud as before.

The poet urges the reader to hear what he is saying rather than reading. So the reader can hear the cry of the owlet and the speech of the poet.

The first stanza of the poem is narrated in the present tense. All the verbs are in present simple tense. Only the verb *came* is in the past tense since the poet makes a comparison between the owlet's cry which came before and now.

The second stanza begins with present tense also. After that it turns to past tense because the poet narrates events that are now distant to him. He begins the stanza with the following line:

80. How oft, at school, with most believing mind,

Presageful, have I gazed upon the bars,

The poet now takes the reader to the time when he was a school boy. He travels through time with the reader putting him in that age. After putting him in that time, he starts narrating events that are distant to this time as indicated by the following lines:

81. With unclosed lids, already had I dreamt

Of my sweet birth-place, and the old church-tower,

82. Whose bells, the poor man's only music, rang

From morn to evening,

83. they stirred and haunted me

With a wild pleasure

The first stanza is narrated in present tense and it contains only one verb in the past tense. The second stanza is the opposite. It is narrated in past tense and contains only one verb in the present tense.

In the third stanza the poet draws the reader to the proximal time. This stanza is narrated in present tense. But the poet also remembers remote time and mixes tenses. The verbs of the superordinate clauses are in present while the verbs of the subordinate clauses are in future and past.

The poet follows a fictional pattern where the poem begins with the poet being lonely and the poem goes towards a happy ending. It begins sadly and ends happily as if the poet poses past problems and present solutions because the ending corresponds to now. The second stanza includes triggers that create an alternative modal world. Among these triggers is the verb *think* which expresses a hypothetical world accompanied by the modal verb *shalt* and *shall*. What follows is the hypothetical world where the beloved son of the poet lives happily since he lives a life different from his father's:

84. it thrills my heart

With tender gladness, thus to look at thee,
And think that thou shalt learn far other lore,
And in far other scenes!

85. But thou, my babe! shalt wander like a breeze

By lakes and sandy shores, beneath the crags
Of ancient mountain,

86. so shalt thou see and hear

The lovely shapes and sounds intelligible
Of that eternal language, which thy God
Utters,

87. Therefore all seasons shall be sweet to thee,

The reader of this poem and other poems knows that it is written a long time ago. He may know that it belongs to a different era. But the poet uses time references that make the poem relevant to the reader. This is the power of the literary work. Unlike

other texts such as news which can only be relevant when it is new. If the reader reads news which was published two weeks ago, he can see it of no relevance.

The poet makes no reference to a specific addressee in the poem. Thus, the lack of one of the elements of a dialogue and the use of proximal deictic expressions lead the reader to the conclusion that the poet talks to himself. In such case the reader does not listen to the speaker, but rather he experiences the events about which the speaker talks in the fictional world.

The poet in some parts of the poem addresses his infant. However, his infant is sleeping and does not listen to what he says. Therefore, only the reader is involved in the discourse.

The table below represents the types of deixis and their occurrences in the poem:

Table 3. 4: Deixis in Frost at Midnight

Person deixis	First person	7
	Second person	5
	Third person	6
Spatial deixis	Proximal	7
	Distal	2
	Abstract places	8
	Concrete places	7
Temporal deixis	Proximal	35
	Distal	24

For the sake of checking the applicability of the model to the poetry of Coleridge, a pilot study was conducted analyzing a poem entitled "Frost at Midnight".

The first sub-question: What kinds of nouns and adjectives does the poet use and what are the frequencies of these nouns and adjectives? To answer this question, the second objective was to be followed which is to analyze naming and describing in the text. First the structure of the nominal groups in the text was identified to analyze the names and their modification in the text.

First of all, the types of nouns were identified. The abstract nouns that are found in the text were 24 nouns and the total concrete nouns were 94. Animate concrete nouns were only 10 nouns while the inanimate were 84. Pronouns on the other hand were 29 pronouns. The animate ones were 20 while the inanimate were 9 only.

Concerning the description of these nouns, there are three types of modification in the structure of the nominal group. The first is the premodification which precedes the head noun. The poem contains 49 nominal premodification and 26 postmodification. Among these 26 postmodifications, 17 are prepositional group modification and 9 clausal.

The findings that can be drawn from these numbers are that the fictional world of the poem consists mostly of non-human beings and that the descriptions attached to these nouns are permanent attributes. The nominal premodification indicates that the attribute attached to the noun is permanent and postmodification is temporary. The number of premodifying elements exceeds the number of postmodifying ones nearly by half. In accordance the fictional world can be said to consist of mostly non-human beings with permanent characteristics. Non-human nouns include names of places, names of times, and names of things and concepts.

As stated above, most of the nouns in the poem are inanimate. This entails that these inanimate nouns perform the verbs associated with them. Concerning material processes, they are mostly performed by inanimate participants. The poem shows that 21 material verbs out of 36 are done by inanimate participants.

There are 36 material processes in the poem, 7 mental processes, 2 relational processes, 13 behavioural processes, and 1 verbal process. The high frequency of material and behavioural processes indicates that the fictional world of the poem is materialistic one rather than being spiritual. There are no verbs of happening in the poem. This entails that in this world nothing happens. All is done.

As far as prioritizing is concerned, the poet uses two constructions only: passive and subordination. As for passive voice, he uses 5 passive constructions. Subordination on the other hand is used 9 times in the poem. Two of the passive constructions emphasize the poet himself. He starts with himself. In the third instance he uses the inclusive pronoun we in which he includes himself also. In the other two he prioritizes the breathings of his infant and the water drops.

Time, space and society in the poem is represented through the use of person, social, spatial and temporal deixis. First person deictic expressions are mentioned 7 times, second person is mentioned 5 times while third person is mentioned 6 times. The highest frequency is for the first person deixis. This implies that the poet focuses on himself in the poem rather than others. Second person includes the listener and the poet's infant. The third person deictic expressions include animate and inanimate entities in the poem. While the first person only includes the speaker himself who is a human being. Therefore, he focuses on himself.

Spatial deixis includes proximal places to the deictic center and distal from him. The proximal places got the highest frequency which comprised 7 occurrences while the distal ones comprised only 2. The poet mentioned abstract places 8 times while concrete places are mentioned only 7 times. This is to indicate that the fictional world of the poem is limited to places around the deictic center and the places are abstract in rather than concrete.

Proximal temporal deixis occurred 35 times in the poem while distal ones occurred 24 times. This means that the world of the poem is revolves around time close to the deictic center. This makes this fictional world readable at all times as if things are going on at the moment the poem is being read.

3.9. Summary of the Chapter

This chapter begins with definition of qualitative research. It states the sampling, data collection and data analysis methods. After stating these methodological issues a pilot study is carried out and its findings are given in the end of the chapter. Finally, a summary of the chapter is given.

4. CHAPTER FOUR: FINDINGS AND DISCUSSION

4.1. Introduction

This chapter represents the data analysis and main findings of the current study. It begins with tackling naming and describing in "The Rime of the Ancient Mariner" then in "Kubla Khan". The third section deals with presenting processes, events and states in "The Rime of the Ancient Mariner" and in "Kubla Khan". The fourth section investigates prioritizing in "The Rime of the Ancient Mariner" and in "Kubla Khan". The fifth section presents time, space and society in both poems.

4.2. Findings of Research Objective 1:

Research Objective 1: To investigate the choice of nouns and their modifications as well as nominalization in the poetry of Coleridge.

4.2.1. Naming and describing in "The Rime of the Ancient Mariner"

4.2.1.1. Social Categories and Relations

Social categories refer to the semantic field of human beings as being man, woman or child. In the world created by Coleridge in the poem these categories will be represented one by one. Thus, the semantic field of human beings and the relationship between them will be tackled. The meanings of nouns and adjectives will be taken from the Oxford Learner's Dictionaries online and dictionary.com.

First of all the Mariner is described explicitly as ancient rather than being old. However, other descriptions state that he is old as will be seen. The narrator uses the adjective *ancient* except in one place in which he gives descriptions of old man:

1. It is an ancient Mariner,
2. The Mariner hath his will.
3. And thus spake on that ancient man,
4. The bright-eyed Mariner.

except in

5. The Mariner, whose eye is bright,

Whose beard with age is hoar,

Is gone

The adjective *ancient* refers to something which belongs to a historical period which goes back to thousands of years or something very old and exists for a very long time. This implies that the Mariner's age stopped at the point where he killed the Albatross. Because he was old when he sailed and killed the Albatross. And, as the adjective *ancient* implies, the story happened a very long time before the poem is narrated. Therefore, his age stopped at that time.

The descriptions in the examples above are stated by the narrator. The characters in the poem also describe him as ancient but they give him other descriptions such as a bird as the guest says:

6. 'Hold off! unhand me, grey-beard loon!'

This noun *loon* refers to a bird which eats fish and whose noise is like a laugh. This bird's face, beak head are black. This implies that the Mariner's face is black and his beard is grey. The Mariner also uses a noun indicating part of human to refer to himself as in:

7. O Wedding-Guest! this soul hath been

Alone on a wide wide sea:

The Mariner separated his soul from his body as if he is telling the guest that he is dead.

The other character in the poem is the listener to the Mariner. The listener is the one of three men who attended a wedding feast. The other two are no more present in the narrative. He is a blood relative of the bridegroom as he says:

8. The Bridegroom's doors are opened wide,

And I am next of kin;

The guests are met, the feast is set:

So the Mariner should have stopped another one because this guest has the duty of attending his relative's marriage ceremony. The doors are opened and he must be with those who welcome people as he is a close relative of the bridegroom. But, the choice

fell on him and he had no choice but to listen. The Mariner deliberately chose the blood relative of the bridegroom as he says:

9. That moment that his face I see,

I know the man that must hear me:

The listener is named *wedding-guest* by the narrator and the Mariner. The only naming attached to him is the *wedding-guest*:

10. The Wedding-Guest stood still,

11. The Wedding-Guest sat on a stone:

12. The Wedding-Guest here beat his breast,

13. The Wedding-Guest he beat his breast,

14. Fear not, fear not, thou Wedding-Guest!

15. O Wedding-Guest! this soul hath been

Alone on a wide wide sea:

16. and now the Wedding-Guest

Turned from the bridegroom's door.

17. A sadder and a wiser man,

He rose the morrow morn.

The wedding-guest listened to the Mariner like a three-years-old child but learned a lesson which made him a wiser man. The tale of the Mariner is a lesson to teach not just to be narrated as the Mariner says:

18. I know the man that must hear me:

To him my tale I teach.

It is worth mentioning that this man is considered a guest while he is a close relative to the groom where he should meet guests. Thus, there appears to be a contradiction concerning the state of this man.

People in the poem sometimes referred to using only adjectives. In this grammatical structure an adjective functions as a head of nominal group. In this case it refers to established groups of people as the example indicates:

19. Ah! well a-day! what evil looks

Had I from *old and young*!

20. And the dead were at my feet.

In part V, the poet refers to people by their bodies. He depicts them as lifeless as the following nominal groups show:

21. The dead men gave a groan.

22. The body of my brother's son

Stood by me, knee to knee:

The body and I pulled at one rope,

But he said nought to me.

These people seem to be corpses only but in a later place the ancient Mariner says that the souls came back to the bodies as shown below:

23. 'Twas not those souls that fled in pain,

Which to their corses came again,

But a troop of spirits blest:

Accordingly, he was not talking about bodies only but to human beings whose souls fled and came back again to their bodies.

There are religious figures in the poem. One of the figures is the hermit:

24. It is the Hermit good!

25. This Hermit good lives in that wood

Which slopes down to the sea.

26. 'Strange, by my faith!' the Hermit said—

27. The holy Hermit raised his eyes,

28. 'O shrieve me, shrieve me, holy man!'

The hermit is described as good and holy man. In the first description the adjective *good* is postposed. It came after the head noun. In this case the adjective yields the meaning of temporary attribute. Unlike the adjective *holy* which occurs before the

noun. It indicates a permanent attribute. Thus the hermit is holy but sometimes he is good. It indicates that even holy men are not all times good. They are not angels.

Concerning women in the poem, one woman is represented as a red rose while the other is represented as life:

29. The bride hath paced into the hall,

Red as a rose is she;

30. The Night-mare LIFE-IN-DEATH was she,

Who thicks man's blood with cold.

He describes the woman as abnormal life. A life which is not similar to people's lives. It is lived in death. In consequence, it will not be a comfortable life to live in death as the life of the Mariner.

The Mariner is named as devil by the Pilot's boy:

31. 'Ha! ha!' quoth he, 'full plain I see,

The Devil knows how to row.'

The devil in this line is capitalized. The speaker refers to the mariner because of his look. The pilot in another line describes his look as:

32. 'Dear Lord! it hath a fiendish look—

(The Pilot made reply)

Therefore, the Pilot's boy makes a similar statement when he describes the Mariner as devil.

4.2.1.2. Body Parts

The first part of the body mentioned in the poem is the beard. It is the Mariner's beard only that is mentioned as if no one else in the world of the poem has a beard. It is mentioned three times:

33. 'By thy long grey beard and glittering eye,

34. 'Hold off! unhand me, grey-beard loon!'

35. The Mariner, whose eye is bright,

Whose beard with age is hoar,

The eyes of the Mariner are also grey like his beard as in the following examples:

36. 'By thy long grey beard and glittering eye,
37. He holds him with his glittering eye—
38. The bright-eyed Mariner.
39. The bright-eyed Mariner.
40. I fear thee and thy glittering eye,
41. For the sky and the sea, and the sea and the sky
 Lay dead like a load on my weary eye,
42. His great bright eye most silently
 Up to the Moon is cast—
43. I could not draw my eyes from theirs,
 Nor turn them up to pray.
44. I turned my eyes upon the deck—
 Oh, Christ! what saw I there!
45. I looked upon the rotting sea,
 And drew my eyes away;

The eyes of the Mariner are mentioned outside the story he narrates. The Mariner describes his eyes only once as he says:

46. For the sky and the sea, and the sea and the sky
 Lay dead like a load on my weary eye,

Most examples on the eyes of the Mariner are in singular form. As a consequence, he has a great eye which glitters and is bright. When talking about looking, the poet uses plural form *eyes* otherwise the eye is singular as in:

47. There passed a weary time. Each throat
 Was parched, and glazed each eye.
 A weary time! a weary time!

How glazed each weary eye,
48. But oh! more horrible than that
Is the curse in a dead man's eye!
49. They groaned, they stirred, they all uprose,
Nor spake, nor moved their eyes;
50. All fixed on me their stony eyes,
That in the Moon did glitter.
51. The holy Hermit raised his eyes,
And prayed where he did sit.

52. Laughed loud and long, and all the while
His eyes went to and fro.

The noun *eye* is also used to indicate each one of the crew as in:

53. A weary time! a weary time!
How glazed each weary eye,

It is also used as a tool as in:

54. Each turned his face with a ghastly pang,
And cursed me with his eye.

The *eye* is used as tool for cursing the Mariner.

Part of the *eye* is also mentioned to refer to the *eye* as in:

55. I closed my lids, and kept them close,

The hyponym *lids* refer to the *eyes*. So closing lids and closing eyes give the same meaning. However, the poet here wanted to focus on what happened to each part of his eyes as he says:

56. I closed my lids, and kept them close,
And the balls like pulses beat;

He wanted to focus on the balls of his eyes so he talked about each part of his eyes separately.

The heart is used six times in the poem to refer to feelings:

57. Alas! (thought I, and my heart beat loud)

58. This heart within me burns.

59. Fear at my heart, as at a cup,

60. My heart as dry as dust.

61. A spring of love gushed from my heart,

62. Like music on my heart.

The first and second examples refer to feeling of sorrow and sadness as it is clear from the context of the word. The third works as a container of fear while in the fourth example the heart works as a barrier that forbids the Mariner from praying for regret. Then, the heart in the final two examples works as a source of love and joy. Therefore, all the feelings are carried by the heart except hatred.

As for the face, the noun is used to make simile:

63. And straight the Sun was flecked with bars,

(Heaven's Mother send us grace!)

As if through a dungeon-grate he peered

With broad and burning face.

The noun face in this stanza makes simile between the sun and a face of a prisoner. The face of the prisoner is broad and burning just like the sun.

It is also used to indicate the activity of looking as in:

64. Each turned his face with a ghastly pang,

And cursed me with his eye.

The verb turn refers to the faces looked at the Mariner and cursed him. So the noun face indicates carries the meaning of looking in this line.

The noun face also indicates the whole man not only part of him:

65. That moment that his face I see,

I know the man that must hear me:

To him my tale I teach.

In this line the noun *face* refers to the whole person. It means that the Mariner once he sees someone, he recognizes that this is the one who should listen to his story. Thus, the part of the body indicates a person.

The noun *mouth* and its part *lips* yield distinct meanings and uses. The lips are used in the world of the poem to indicate thirst and drought as well as life while mouth is used to refer its use for speaking:

66. Sweet sounds rose slowly through their mouths,

67. With throats unslaked, with black lips baked,

68. With throats unslaked, with black lips baked,

69. I moved my lips—the Pilot shrieked

70. My lips were wet, my throat was cold,

The Mariner in the fourth line wants to state that he is alive so he used the expression *moved my lips*.

Lips are also used when describing a person as in:

71. Her lips were red, her looks were free,

The Mariner describes the woman who is life-in-death. Her lips are mentioned not to indicate anything more than a physical description of her. This physical description is close to the colour of blood. The description tells that she is blood-thirsty.

The other part of the mouth is the noun *tongue*. It indicates people as the following extract shows:

72. O happy living things! no tongue

Their beauty might declare:

The noun *tongue* in this line means *person*. This meaning is evident from the context. The meaning of the word tongue here means *person* or the number *one* which refers to a person. It is modified by the negative determiner *no* to indicate that no one

could declare that these creatures are beautiful. To declare something means to announce it. So the verb shows that no one can announce that they are beautiful. The noun may refer to the people in the ship because they cannot speak since they are like ones who had been choked with soot. Some critics like Morton, T. (2010) argue that this line gives two contradictory meanings. The first one is that the creatures are beautiful. The other is the creatures are ugly. The second meaning can be shown by reordering the line as in:

73. No tongue might declare their beauty.

Now, the line means that no one can say that they are beautiful. However, even if the line may yield these two different interpretations, the interpretation that they are beautiful is stronger because of the presence of the possessive adjective *their*. It implies that these creatures have beauty but no one can declare it. This meaning becomes evident if a complement is added to the sentence such as:

74. No tongue might declare their beauty because they are ugly.

The word *their* is possessive. Therefore, it yields the meaning that they have beauty.

The third part of the mouth used in the poem is the noun *throat*. The noun *throat* in the text refers to the whole mouth:

75. There passed a weary time. Each throat

Was parched, and glazed each eye.

76. With throats unslaked, with black lips baked,

77. My lips were wet, my throat was cold,

The verbs associated with the noun *throat* gives this noun the meaning of the mouth. In the first example, the verb *parch* which means *dry* and the noun *throat* both give the meaning that the people are thirsty. So does the second example in which the noun *throats* and the adjective *unslaked* are combined. The adjective *unslaked* came in a postpositive position indicating that the thirst is temporary. This is evident from the third instance where his lips become wet and his throat becomes cold due to the rain. Thus, the poet uses the noun *throat* instead of mouth because the mouth has more than one function. The poet uses each part of the mouth at a time. First he uses lips when he describes the appearance of people. Then he uses the noun tongue in a context where the

ability of speech is meant since one of the functions of the tongue is speaking. Finally, he uses throat where thirst is meant. The poet wants to be as accurate as he can. Therefore, he uses the parts of the mouth distinctly.

Another part of the face to be found in the poem is the noun *cheek*. It indicates the whole face. So instead of using the noun *face* its part *cheek* is used:

78. It raised my hair, it fanned my cheek

Thus it is unreasonable that air only fans cheeks without fanning other parts of the face. Thus, the word *cheek* indicates the whole face.

People in the poem are categorized by their physical structure. They are categorized according to bodies and corpses:

79. The souls did from their bodies fly,—

80. This body dropt not down.

81. Sure I had drunken in my dreams,

And still my body drank.

82. The body of my brother's son

83. The body and I pulled at one rope,

84. And from their bodies passed.

85. My body lay afloat;

The distinction between body and corpse is that the body belongs to a living human while corpse to a dead one. However, the poet sometimes uses the noun *body* for *corpse* but not vice versa as in:

86. The body of my brother's son

87. The body and I pulled at one rope,

His brother's son is dead just like other members of the crew. But the poet uses the noun *corse* (*corpse*) to indicate a non-moving body as in:

88. Which to their corses came again,

89. Each corse lay flat, lifeless and flat,

90. A man all light, a seraph-man,

On every corse there stood.

The Mariner uses the word body for the moving human even if he is dead.

The noun *knee* is found in the poem metaphorically:

91. The body of my brother's son

Stood by me, knee to knee:

The noun *knee* in this line means closeness. The expression knee to knee means very close to me. Even if he is very close to the Mariner, he did not speak a word with him. This kinship term *my brother's son* may be chosen to add a sad tone to the story. It may also indicate the intimate relationship between the Mariner and his nephew.

The place where burden lies is indicated by using a part of the body. This part of the body is the neck:

92. Instead of the cross, the Albatross

About my neck was hung.

93. And from my neck so free

The Albatross fell off, and sank

So the albatross here refers to the burden that falls on the Mariner. The portrayal of this situation as such gives the reader a vision to the difficulty which the Mariner is in. Then, when the Mariner prayed, the burden fell off him. The noun neck is used to make the concept imaginable to the reader.

The naming of the head and hand in the poem are straightforward. Therefore, they needn't be concerned about here. Thus the use of the noun head and hand is evident throughout the poem as can be seen in these lines:

94. The bride hath paced into the hall,

Red as a rose is she;

Nodding their heads before her goes

The merry minstrelsy.

95. And forward bends his head,

96. Nor dim nor red, like God's own head,

The glorious Sun uprist:

97. It flung the blood into my head,

98. And turns no more his head;

99. My head was turned perforce away

Concerning the noun hand, there is a point which is worth mentioning here. The narrator and wedding-guest describe the hand of the Mariner as skinny:

100. He holds him with his skinny hand,

101. I fear thy skinny hand!

102. And thy skinny hand, so brown.'—

The adjective skinny means very thin. This indicates that he is old and weak. Yet he is able to hold the wedding-guest. However, his eyes are stronger than his hand. The guest could drop the Mariner's hand but he could not help listening when the Mariner held him with his eye:

103. He holds him with his glittering eye—

The Wedding-Guest stood still,

And listens like a three years' child:

4.2.1.3. Weather

The weather in the fictional world of this poem is fluctuating. The reader experiences strong weather shifts from extremely cold to extremely hot weather. The story begins in a normal weather:

104. The Sun came up upon the left,

Out of the sea came he!

And he shone bright, and on the right

Went down into the sea.

The weather in this example is represented by the sun rising. It seems a normal clear day because he describes it as bright. Then a sudden shift happens:

105. And now the STORM-BLAST came, and he

Was tyrannous and strong:

He struck with his o'ertaking wings,

And chased us south along.

The storm was very strong as its description indicates. It blasts and it is tyrannous and strong. The mariner chooses the noun blast to make the image of the strength of the wind clear. One meaning of blast is the powerful movement of air due to an explosion. This movement may move a human being or heavy objects. This noun therefore portrays the miserable situation where the mariners were in. The weather that follows this storm is better:

106. And now there came both mist and snow,

And it grew wondrous cold:

And ice, mast-high, came floating by,

As green as emerald.

After a great storm it became misty and snowy and the cold is beautiful and impressive. This is evident from the adjective wondrous. The weather is wintery as the poet uses ice which is as high as the mast of the ship. The environment is now full of icebergs:

107. And through the drifts the snowy clifts

Did send a dismal sheen:

Nor shapes of men nor beasts we ken—

The ice was all between.

108. The ice was here, the ice was there,

The ice was all around:

The noun ice in this context refers to all types of sea ice whether they are icebergs or other formations.

Another shift happens in part two. After the ice and wind the sun rises again:

109. The Sun now rose upon the right:

Out of the sea came he,

Still hid in mist, and on the left

Went down into the sea.

The sun is seen as a human being especially a male one. It is clear from the pronoun he that refers to it. The weather now is nice due to good wind and glorious sun:

110. And the good south wind still blew behind,

111. Nor dim nor red, like God's own head,

The glorious Sun uprist:

The sun at this place in the poem becomes glorious in his description. This is a hint that the Mariner considered the bird evil because he denied the sun from rising.

A gradual shift now happens in the weather. The breeze got weaker and the sails stopped moving. The atmosphere is described as hot and reddish-brown and the sun is bloody. The colour red indicates heat unlike blue which indicates cold. Hence, the sun is being described as bloody as well as the sky. This is to indicate extreme heat not a normal heat. The cluster of the three adjectives hot, copper and bloody in addition to the time noon gives a feeling of too hot atmosphere:

112. All in a hot and copper sky,

The bloody Sun, at noon,

Right up above the mast did stand,

No bigger than the Moon.

4.2.1.4. Animals and Birds

Every world has to contain humans as well as animals. These animals may be fictional such as the winged ox or may exist in real life such as pets or wild animals. In the world of this poem there is no existence of fictional animals. All of them are found in the real life. To begin with birds, the albatross is one of these animals. The albatross is a bird that lives in the Pacific and Southern Oceans. For this reason the poet chose the albatross in this situation. The ship was sailing in the Pacific Ocean so the albatross is chosen. The other reason is that it represents burden. In Thesaurus dictionary it carries the following synonyms:

1. Millstone

2. Disgrace
3. Load
4. Misery
5. Woe

Hence, the choice of this bird is not arbitrary at all. It is suitable for the geography of the poem as well as its narrative. Therefore, the bird carries two meanings in the poem. The first meaning is the bird itself:

113. At length did cross an Albatross,

Thorough the fog it came;

114. The Albatross did follow,

And every day, for food or play,

Came to the mariner's hollo!

In these lines the bird denotes literally the animal. However, in other places it carries the meaning of burden as in:

115. Instead of the cross, the Albatross

About my neck was hung.

116. The self-same moment I could pray;

And from my neck so free

The Albatross fell off, and sank

Like lead into the sea.

The reference of the albatross in these two examples is to burden that is around his neck. He is the cause of the woe to himself and his fellow mariners so the burden was hung about his neck. Then when he could pray the burden set free from his neck. Thus, the albatross in this case does not refer to the bird.

The other bird which is used metaphorically in the poem is the loon:

117. 'Hold off! unhand me, grey-beard loon!'

The guest in this line calls the Mariner a loon in reference to his look and behavior. The whole head of the loon including his head is black. This is a hint that the Mariner's face is black.

Regarding the behavior, the word loon in the Oxford Learner's Dictionary is an offensive word. Its meaning refers to a person who has strange ideas and behavior. Therefore, the name of the animal is used for a person.

The poem also talks about sea creatures in two ways. The first he calls them things:

118. Yea, slimy things did crawl with legs

Upon the slimy sea.

The noun *thing* is offensive when used with animate beings. In addition to using this noun, the poet describes it as slimy to add a more offensive tone to these creatures. In these lines the Mariner has an ideology which is non-religious. Therefore, he does not appreciate creatures. When he is punished he changes his ideology and calls these beings by their names:

119. Beyond the shadow of the ship,

I watched the water-snakes:

4.2.1.5. Colour Terms

The world of the poem includes reference to several colours. The first colour to be noted is the colour black. The colour is used literally and non-literally. The literal use of the colour is represented in reference to the skin of the snakes:

120. Within the shadow of the ship

I watched their rich attire:

Blue, glossy green, and velvet black,

They coiled and swam; and every track

Was a flash of golden fire.

One of the colours of the sea-snakes' attire is black. It refers to the black stripes that are on the skin of the sea-snakes. The other use of the black colour is with lips of the crew:

121. With throats unslaked, with black lips baked,

We could nor laugh nor wail;

The adjective black in this line refers to another colour. It refers to brown colour. Their skins have become brown because they spent long time in the bright sun. The Mariner uses the colour black to add a tone of sadness and pessimism to the situation.

The third instance where the colour black is used is with cloud:

122. And the rain poured down from one black cloud;

123. The thick black cloud was cleft, and still

The black cloud in these two lines refers to a cloud whose original colour is not black. It became black because of the night. Originally, a black cloud refers to a cloud which is full of rain. Therefore, the word black in this case does not carry a negative connotation. It has a positive meaning.

The other colour is red. It has variants in the poem as in:

124. Full many shapes, that shadows were,

In crimson colours came.

125. A little distance from the prow

Those crimson shadows were:

126. All in a hot and *copper* sky,

The bloody Sun, at noon,

127. The charmèd water burnt alway

A still and awful red.

The crimson colour is used with a straightforward meaning. It does not carry a meaning other than its literal meaning. The adjective copper in this line does not indicate the metal itself. It indicates the colour of copper which is soft red-brown. The poet uses the metal name as an adjective to indicate the colour. This adjective refers to the time which is noon where the sky is clear and the sunlight and the heat is at their peak. The sun is described as bloody. As a swear word, the mariner is damning the sun because it

is stuck above them. After being glorious, the sun now has become bloody. The adjective changes according to the attitude of the mariner.

The colour red does not carry only ugly connotation in the world of the poem. It also refers to beauty:

128. The bride hath paced into the hall,

Red as a rose is she;

The adjective red here means that the bride is beautiful as a rose. It is well-known that the uniform of the bride is white. The mixture of the colour white with the red gives a very beautiful look. Thus, the poet gives a description of the bride as beautiful as a rose.

4.2.1.6. Sounds

The representation of sounds is one of the prevalent themes in the poem. Sounds are categorized according to different situations and factors as will be seen. The noun sound carries different connotations in different lines as follows:

129. And soon I heard a roaring wind:

It did not come anear;

But with its sound it shook the sails,

That were so thin and sere.

The name sound here refers to the roaring sound and to the effect of the wind. The sound of the wind shook the sails meaning that the sound of the wind is very strong.

Another connotation is conveyed by the noun sound. In addition to the roaring sound it yields the meaning of a continuous sound:

130. The boat came closer to the ship,

But I nor spake nor stirred;

The boat came close beneath the ship,

And straight a sound was heard.

Under the water it rumbled on,

The noun sound in this line refers to the rumbling on which is a continuous sound. This sound came from the ocean and the sky at once as shown in the line above:

131. Stunned by that loud and dreadful sound,

Which sky and ocean smote,

The third meaning that the noun sound gives is echo as in:

132. Upon the whirl, where sank the ship,

The boat spun round and round;

And all was still, save that the hill

Was telling of the sound.

It is clear in these lines that the noun sound reflects the meaning of the echo of the whirl and the sinking of the ship rather than the original sound.

Dead men emitted sounds from their mouths which the Mariner describes as sweet:

133. For when it dawned—they dropped their arms,

And clustered round the mast;

Sweet sounds rose slowly through their mouths,

And from their bodies passed.

134. Around, around, flew each sweet sound,

Then darted to the Sun;

Slowly the sounds came back again,

Now mixed, now one by one.

The mariner names the moaning of the dead men as sweet sounds. The mariner mentions the sounds individually and collectively. This means that not only moaning is emitted from their mouths but also other sounds. This is evident from the nominal group *each sound*. It means that there are more than one sound.

The sound blast is another naming strategy in the poem. Because the noun carries several meanings, the mariner modifies the word in his first mention to specify its reference. Its specific reference is to storm:

135. And now the STORM-BLAST came, and he

Was tyrannous and strong:

136. The ship drove fast, loud roared the blast,

And southward aye we fled.

The other meaning the noun blast gives in the poem is movement:

137. Still as a slave before his lord,

The ocean hath no blast;

In this context the noun blast refers to the movement of the ocean rather than to sound. The ocean is still but the ship moves fast.

The singing of the sky-lark and the birds are referred to as jargoning. The noun jargon means a language or dialect used by a particular group of people that others do not understand. The noun refers to the sounds emitted by the birds in these lines. Of course the speaker names these sounds a jargon because he does not understand them:

138. Sometimes a-dropping from the sky

I heard the sky-lark sing;

Sometimes all little birds that are,

How they seemed to fill the sea and air

With their sweet jargoning!

The speaker does not understand what they say but he describes it as sweet. Clearly the adjective sweet does not refer to the content of the jargon but to the sounds themselves.

The noun *noise* appears in two places. The first place is in the middle of ice. The second is in the plight.

139. The ice was here, the ice was there,

The ice was all around:

It cracked and growled, and roared and howled,

Like noises in a swound!

The noun *noise* in the both places carries a contradictory meaning. The meaning of noise is unpleasant or annoying sound. But in these two examples the noise is pleasant. The Mariner compares the noises he mentions in this line to noises in ecstasy. The second noun also shows contradiction:

140. It ceased; yet still the sails made on

A pleasant noise till noon,

A noise like of a hidden brook

In the leafy month of June,

However, the noise here is described as pleasant. This is a contradiction between the adjective and the noun it modifies. The noise in this line is like the sound of a river hidden in a wood. The sound of the water is pleasant. The reason for making such comparison is that the noise comes from the sails. Even if it is a noise it is pleasant because it refers to the movement of the ship. The mariner and his colleagues suffered in their staying still in the middle of the ocean. Therefore, the movement of the ship makes them happy even if they are annoyed by noise. Therefore, the Mariner calls this noise sweet.

The movement of a boat is expressed through the name of a sound:

141. But soon I heard the dash of oars,

I heard the Pilot's cheer;

My head was turned perforce away

And I saw a boat appear.

The dash of oars is the quick movement of paddles while rowing. The crew of a boat row and the sound of paddle movement is heard by the Mariner. Thus, what attracts the attention of the Mariner is the sound first then he saw the boat. Therefore, he expresses the sailing of the boat by the sound of the tools that move it.

4.2.1.7. Water

Water is the core element of every being. Accordingly, it must be central element in every world. In the world of the poem under analysis, water is prevalent since the

story takes place in the sea. The noun *water* itself appears ten times in the poem giving different connotations:

142. About, about, in reel and rout

The death-fires danced at night;

The water, like a witch's oils,

Burnt green, and blue and white.

The noun *water* in this line refers to the sea. In another line, the noun *water* gives the meaning of waterfall as in the following lines:

143. The thick black cloud was cleft, and still

The Moon was at its side:

Like waters shot from some high crag,

The lightning fell with never a jag,

A river steep and wide.

The noun *sea* is used by the Mariner to indicate horizon:

144. The Sun came up upon the left,

Out of the sea came he!

And he shone bright, and on the right

Went down into the sea.

Of course the sun did not shine from the sea and did not set into it. But the Mariner wants to tell his listener that the sea was all around and there was nothing other than it.

Another meaning of the noun *sea* in the poem is the environment as in:

145. Down dropt the breeze, the sails dropt down,

'Twas sad as sad could be;

And we did speak only to break

The silence of the sea!

It is clear that the sea becomes silent because the atmosphere is silent. Due to the stop of breeze the sea has become silent. Therefore, all the environment surrounding them is silent. There is no sound of air coming, nor the sound of the ship moving in the water. The Mariner named this environment as *sea* since it was the only thing surrounding them.

The lack of water is another naming technique used in the poem. The Mariner uses the word drought not only to indicate lack of rain, but also to name thirst they experienced:

146. And every tongue, through utter drought,

Was withered at the root;

147. Through utter drought all dumb we stood!

I bit my arm, I sucked the blood,

The noun drought in these two lines refers to thirst. The original meaning of drought is lack of rain. In addition to this meaning, the word gives the meaning of thirst because all the sources of water are absent including rain. So they have become thirsty and their tongues withered.

The Mariner uses two nouns of a same concept. He uses tide and wave. But, their use is not interchangeable. He is very accurate in naming things:

148. See! see! (I cried) she tacks no more!

Hither to work us weal;

Without a breeze, without a tide,

She steadies with upright keel!

149. The western wave was all a-flame.

The day was well nigh done!

Almost upon the western wave

Rested the broad bright Sun;

When that strange shape drove suddenly

Betwixt us and the Sun.

150. 'But why drives on that ship so fast,

Without or wave or wind?'

The accuracy of naming lies in the context he uses. He uses the negative groups *without a breeze, without a tide* to add the accuracy. It is well-known that the breeze causes waves and the sun or the moon cause tide. Accordingly, he wants to indicate that the breeze is absent and the sun is unusual. Tide is the result of gravity of the sun or moon combined with the rotation of the earth. The Mariner through this word indicates that the whole universe stood still. Neither the sun functions well, nor the earth does so.

4.2.1.8. Human Values and Emotions

In a world where there are human beings, there are emotions and feelings. What distinguish human beings from other beings are the values and emotions. The world of this poem is full of emotions. To begin with, the first feeling is wonder or surprise:

151. With throats unslaked, with black lips baked,

Agape they heard me call:

The mariners are being described as agape. The meaning of this adjective is someone whose mouth is wide open. Hence, their mouths are wide open because they are shocked or surprised.

The second feeling is the feeling of *pain* which appears in the following example:

152. One after one, by the star-dogged Moon,

Too quick for groan or sigh,

Each turned his face with a ghastly pang,

And cursed me with his eye.

The nominal group *a ghastly pang* refers to a physical or emotional pain. This pain is the death pain. In this line it is both emotional and physical. They suffered the thirst and they suffered the sin the Mariner had committed. This feeling is a sudden one it refers to their death which happened suddenly.

The feeling of love is also found in the middle of the miserable situation:

153. O happy living things! no tongue

Their beauty might declare:

A spring of love gushed from my heart,

The noun *spring* refers to water coming out of a hole from the earth. In this line the noun *spring* is modified by the prepositional group *of love* to specify what comes out of the hole. Thus, this spring of love leads to spring of life as if the poet wants to say that love and life are the same. Water is a central element in life. The poet wants to add love to water in the world of his poem. Therefore, love and water come from the same source which is a spring.

The adjective *crazy* describes an emotional state that the Pilot's boy experiences:

154. I took the oars: the Pilot's boy,

Who now doth crazy go,

Laughed loud and long, and all the while

The adjective *crazy* does not mean stupid in this example. It gives the meaning that he behaves like a one who lost his mind due to a shock. This shock is because of the fiendish look of the ancient Mariner.

4.2.1.9. Naming Places

The world whether fictional or real is itself a place. This big place contains at least one place inside. The world of this poem contains many places. Some of these places are named and others mentioned as adverbials of place. To begin with, the first place which is worth mentioning is the *sky* in:

155. When looking westward, I beheld

A something in the sky.

The something in the sky is not really in the sky. It is in the sea because later it appears to be a ship coming. So there is no ship moving in the sky at that time. Even if it is a supernatural ship, it moved on the sea. The choice of the name *sky* is to indicate that the sea and the sky are united and the mariner could not distinguish between them. For that reason, he thought that the thing is in the sky rather than on the water. The following line proves this meaning:

156. For the sky and the sea, and the sea and the sky

Lay dead like a load on my weary eye,

He mentions the sky and the sea repeating them with a reversed order to indicate that they are indistinguishable to him and both of them constitute a load on his eye. He could not distinguish between them because the sky is reflected in the sea so they have become one.

The sky is also given another name as in:

157. I looked to heaven, and tried to pray;

But or ever a prayer had gusht,

The Mariner of course cannot look to heaven because no one can see it. But the meaning of the line is "he paid attention to the sky" since the verb *look to* is different from *look at*. *Look to* means pay attention. So the Mariner paid attention to the sky but he could not pray. Heaven in other places in the poem means literally place which is reward for the righteous:

158. To Mary Queen the praise be given!

She sent the gentle sleep from Heaven,

That slid into my soul.

Countree is another place in the world of the poem. It appears three times with two different meanings:

159. The light-house top I see?

Is this the hill? is this the kirk?

Is this mine own countree?

In this line the noun countree refers to the land where the mariner was born or lived. In another place the noun countree gives another meaning:

160. He loves to talk with marineres

That come from a far countree.

This line refers to unspecified country. The hermit loves to talk to mariners who come from the sea. This is the meaning of the noun countree in this line. What assures this meaning is that the hermit lives in the wood by the sea. This is the land of the mariner

also. Accordingly, they both come from the same land. But the hermit loves to talk to mariners who come from far places even if they are not foreigners.

4.2.1.10. Religious Concepts

The poem is full of religious concepts and behavior but most of them are used straightforwardly. They do not give implicit meanings. However, the noun *curse* in the poem gives two different meanings according to the contexts in which it occurs:

161. An orphan's curse would drag to hell

A spirit from on high;

The orphan's curse in this line refers to prayers to God. The Mariner's statement means that if someone oppresses an orphan and that orphan prays to God that person would be dragged to hell even if he is a person from heaven. The other meaning it gives is in the following line from the same stanza:

162. But oh! more horrible than that

Is the curse in a dead man's eye!

Seven days, seven nights, I saw that curse,

And yet I could not die.

The Mariner says that the curse in the dead men's eyes is more horrible than the curse of the orphan. In this line the curse does not mean prayers. It means the magical power that causes harm or evil.

4.2.1.11. Naming Time

Time just like space can be represented through nouns as well as adverbs and adverbials. In this subsection, the naming technique of time is represented. In the section talking about circumstances it will be tackled through the use of adverbs and adverbials. In the beginning, the nominal group *seven days* in the following line has a religious meaning:

163. Stunned by that loud and dreadful sound,

Which sky and ocean smote,

Like one that hath been seven days drowned

My body lay afloat;

He compares his body to that body which has been drowned for seven days. The nominal group seven days does not refer to exactly seven days as a number. He wants to emphasize that his body resembles that which has been drown for a long time. The religious reference of seven days as came in the online dictionary Lexico is a period of a week which is related to punishment. Thus, he wants to emphasize the long time punishment. The same meaning is found in the following line:

164. Seven days, seven nights, I saw that curse,

And yet I could not die.

The punishment that the mariner experienced lasted for exactly seven days because he emphasizes the number and the time. The repetition of number seven and the time *days* and *nights* gives the meaning of exact time. He means seven days literally unlike the preceding example where he wanted to exaggerate the time of the punishment.

4.2.1.12. Representing Everyday Objects

Objects are one of the core elements of every world. They are all around. Some of them are beneficial to the beings in that world. Others are components of the environment. The first object that appears to have an implicit meaning in the world of the poem is the noun *wings*:

165. And now the STORM-BLAST came, and he

Was tyrannous and strong:

He struck with his o'ertaking wings,

And chased us south along.

The wings in this context does not refer to real wings. It refers to the spread of the storm everywhere.

Naming different objects as shapes is another technique used by the Mariner to make his listener eager. The first shape appears in the following line:

166. At first it seemed a little speck,

And then it seemed a mist;

It moved and moved, and took at last

A certain shape, I wist.

The mariner says that it is a certain shape. So he knows what it is but he does not declare it clearly to make his listener eager to know what it is. The certain shape as he says later is a ship:

167. I bit my arm, I sucked the blood,

And cried, A sail! a sail!

Hence, the ship is named as shape. But this certain shape which is the ship is strange as he describes it:

168. When that strange shape drove suddenly

Betwixt us and the Sun.

The other noun which is *shapes* has a different reference:

169. And the bay was white with silent light,

Till rising from the same,

Full many shapes, that shadows were,

In crimson colours came.

The full many shapes then appear to be seraph-men. Thus, the poet uses a technique for categorizing things using one noun and then distinguish them.

The Mariner calls the killing of the bird *a hellish thing*:

170. And I had done a hellish thing,

And it would work 'em woe:

The Mariner at the time of the incident did not know it is a hellish thing because he did it without feeling the guilt. After being punished, he had known that it is a hellish thing. Hunting birds is not usually a bad deed. But in this case, it is hellish because he killed the bird without any clear reason.

Names of things sometime also used to refer to humans as in:

171. Four times fifty living men,

(And I heard nor sigh nor groan)

With heavy thump, a lifeless lump,

They dropped down one by one.

The lump is a piece of something hard and usually without a shape. The Mariner compares his fellow mariners to pieces of things to show that they are dead. But in the beginning of the stanza he says that they are living. But at the end of the stanza he says that they dropped dead. So they have become like things rather than being humans.

Things are also used to refer to beings rather than inanimate objects as in:

172. And a thousand thousand slimy things

Lived on; and so did I.

In this line the mariner uses the noun things for two reasons. The first reason is that he does not want to say their names because he does not know them. The second one is that he disgusts them so he does not mention their names.

Lead is used in relation to the albatross and the sea water.

173. The self-same moment I could pray;

And from my neck so free

The Albatross fell off, and sank

Like lead into the sea.

The verb used with the albatross is *fell off*. Falling off means decreasing in size or declining in quantity. The falling of the albatross in this line refers to the falling of its parts one by one. When lead falls off into water, it falls as drops which in turn become solid in the water. That is why the parts or members of the albatross fell off one by one inside the sea. Thus, the albatross in this line indicates that the burden did not fall off at once. Lead falling off in water, according to Wikipedia.org, is a process called Molybdomancy. It is pouring molten lead into cold water as a form of divination. The resulting shapes are linked to certain meanings. It is an ancient tradition.

After counting the number of words in each poem by using an online word counter, the percentages will be presented in the following tables and figures out of the total number of words in each poem. "The Rime of the Ancient Mariner" consists of

3821 words and "Kubla Khan" is composed of 349 words. Therefore, any percentage presented in the tables and figures is counted out of these two numbers.

The following tables represent the frequency of occurrences of naming and describing in the poem:

Table 4. 1: The frequency of animate nouns in Rime of the Ancient Mariner

Animate Nouns				
Unmodified noun	Premodified by determiners only	Premodified by adjectival group	Postmodified by clause	Postmodified by a prepositional group
all	The guests	an ancient Mariner	him who died on cross	one of three
all	The Wedding-Guest	a three years' child	the manWho shot him with his bow	next of kin
old	The Mariner	that ancient man	one, that on a lonesome road Doth walk in fear and dread,	
Young	The Wedding-Guest	The bright-eyed Mariner	A man all light	
all	The Wedding-Guest	The merry minstrelsy	the Hermit good	
One	The bride	that ancient man	the Hermit good	
one	his foe	ancient Mariner	Mariners	
One	that Woman	that woman's mate	That come from a far countree.	
all	a saint	ancient Mariner	the Pilot's boy,	
Mary Queen	The helmsman	The many men	Who now doth crazy go	
Total	Total	Total	Total	Total
26	27	26	15	2
Percentage	Percentage	Percentage	Percentage	Percentage
0.68	0.70	0.68	0.39	0.05

Total nouns	Total percentage
96	2.51

Table 4. 2: The frequency of inanimate nouns in "The Rime of the Ancient Mariner"

Inanimate Concrete Nouns				
Unmodified noun	Premodified by determiners only	Premodified by adjectival group	Postmodified by clause	Postmodified by a prepositional group
Yell	the feast	thy long grey beard	fog-smoke white	Nor shapes of men
Blow	a ship	glittering eye	the bird That made the breeze to blow	The silence of the sea
mist	a stone	The Bridegroom's doors	the bird to slay,	the land of mist and snow
Snow	The ship	the merry din	That made the breeze to blow	the whizz of my cross-bow
Ice	the harbour	his skinny hand	the bird	a flash of golden fire
Emerald	the kirk	grey-beard loon	That brought the fog and mist	A spring of love
noises	the hill	his glittering eye	such birds to slay,	The body of my brother's son
food	his hand	the lighthouse top	That bring the fog and mist	a troop of spirits
Play	The Sun	the loud bassoon	the first that ever burst	a-dropping from the sky
Mist	the sea	his o'ertaking wings	Into that silent sea.	the leafy month of June,
Total	Total	Total	Total	Total
85	264	149	33	22
Percentage	Percentage	Percentage	Percentage	Percentage
2.22	6.90	3.89	0.86	0.57
Total nouns		Total percentage		
553		14.47		

Table 4. 3: The frequency of abstract nouns and descriptions in "The Rime of the Ancient Mariner"

Abstract Nouns				
Unmodified noun	Premodified by determiners only	Premodified by adjectival group	Postmodified by clause	Postmodified by a prepositional group
Woe	a DEATH	God's own head	vespers nine	The silence of the sea
Day	The souls	Nine fathom	the fiends, that plague thee thus	A spring of love
Day	a load	a weary time	the Spirit that plagued us so	a troop of spirits
day	A spirit	A weary time	the gentle sleep from Heaven, That slid into my soul	the curse, with which they died
Day	the curse	a weary time	those souls Which to their corses came again	dream of joy
Rout	the praise	The Night-mare LIFE-IN-DEATH		
dreams	a dream	a ghastly pang		
joy	The spirit	every soul		
Weal	The spirit	My soul		
DEATH	The pang	An orphan's curse		
Total	Total	Total	Total	Total
25	11	26	6	5
Percentage	Percentage	Percentage	Percentage	Percentage
0.65	0.29	0.68	0.16	0.13
Total nouns		Total percentage		
73		1.91		

4.2.2. Naming and Describing in Kubla Khna

4.2.2.1. Social Categories and Relations

"Kubla Khan" is different from "The Rime of the Ancient Mariner" in that it contains proper nouns. These proper nouns were found in the real world but the poet makes them fictional. So the fictional world of this poem contains elements that used to be on real world. The central character in the poem is "Kubla Khan":

174. In Xanadu did "Kubla Khan"

A stately pleasure-dome decree:

"Kubla Khan" is the character around whom the poem revolves. Kubla is different from the Mariner in that he is a real character so he is not described. The poet leaves his descriptions to be taken from another source of information rather than describing him in the poem. The Mariner on the other hand is described in the poem because it is a fictional character.

Just as the Mariner, "Kubla Khan" hears voices of his ancestors. The Mariner hears two voices in the sky and Kubla hears voices of ancestors.

175. And 'mid this tumult Kubla heard from far

Ancestral voices prophesying war!

However, the voices Kubla hears are prophesying war but the voices the Mariner hears came to his salvation. The Mariner was amid plight and heard two voices that came to save him while Kubla was amid heaven and heard voices came for destruction. The poet presents life of humans as if they are contradictory. When in peace, they call for war and destruction. When they fall in a plight they call for salvation. The poet depicts the human psychology as such.

As for female characters in the poem, two characters are represented:

176. woman wailing for her demon-lover!

177. A damsel with a dulcimer

In a vision once I saw:

178. It was an Abyssinian maid

The poet in this poem does not describe his characters. He just gives hints to who they are and leaves the description to the imagination of his reader. Female characters in "The Rime of the Ancient Mariner" are given descriptions whether briefly or in

details. The bride is described as a rose and life-in-death is given a detailed description. The two female characters in this poem are somehow similar. The woman wailing for her demon lover equals to life-in-death in the Ancient Mariner. This woman's lover is demon and the mate of life-in-death is death. This woman is represented as a spirit which haunts a place beneath a waning moon. That woman is also the same. She wins his spirit and haunts him.

Concerning the damsel, she equals to the bride-maids in the Ancient Mariner. The damsel in this poem is only referred to as Abyssinian. As it is known that Abyssinia is in Africa, therefore the damsel is of dark skin. He does not describe her physical appearance but he describes her singing and playing her dulcimer as charming.

The final character in the poem is someone who the poem does not identify clearly. But this character carries some of the attributes of the Mariner:

179. His flashing eyes, his floating hair!

Weave a circle round him thrice,

His eyes are flashing just as the Mariner who has glittering eyes. In addition this character has long hair which weaves three circles around him. The Mariner has a long beard. Both of these characters have attributes which are novel to normal humans. The Mariner has power to control whomever he wants to listen to him. This unknown character has the power to frighten people.

4.2.2.2. Weather

Unlike the world of the Ancient Mariner, the weather in this world is very fine. The world in the story of the Ancient Mariner combines extreme cold and hot weathers. In this poem the weather is spring. The poet represents summer and winter in the Ancient Mariner and spring in this poem:

180. And there were gardens bright with sinuous rills,

Where blossomed many an incense-bearing tree;

181. And here were forests ancient as the hills,

Enfolding sunny spots of greenery.

182. It was a miracle of rare device,

A sunny pleasure-dome with caves of ice!

As it is clear from these extracts, the weather is winter. The image is full of greenery and sun unlike the world of the Ancient Mariner which is full of drought and burning sun. "Kubla Khan" wants to live winter and spring at the same time when he decreed to build his dome in sun near caves of ice. Weather conditions in this poem are peaceful unlike those in the world of the Ancient Mariner which are hostile. They attacked the Mariner but here Kubla lives peacefully. Accordingly, some seasons are depicted as enemies while others are shown as friends.

In "The Rime of the Ancient Mariner", the moon was mentioned more than the sun. The reason for this is that the Mariner longs for night because the sun was very hot. In "Kubla Khan" the moon is mentioned only once as a simile. He makes comparison between two places where the place he is comparing with is under a waning moon. The reason is that because the sunny weather is fine in this poem so he does not want the night to come.

4.2.2.3. Animals and Birds

It is a paradox to find animals and birds in difficult weather conditions and not to find them in fine weather. In the world of the Ancient Mariner, birds and sea-creatures were found and had significant roles. They change the direction of the story. The bird that appears through bad weather causes woe to the characters in the poem. The sea-creatures save the Mariner from his woe. However, in this poem the absence of birds and animals is clear although it is spring, the season of animals. The paradox is clear.

4.2.2.4. Water

The water in this poem is different from that in the Mariner's world. This water is fresh unlike that which surrounds the Mariner which is undrinkable. The world of the Ancient Mariner is full of water. Nevertheless, it is unwanted. The water in this poem is different:

183. Where Alph, the sacred river, ran

Down to a sunless sea.

184. And there were gardens bright with sinuous rills,

185. But oh! that deep Romantic chasm which slanted

186. A mighty fountain momentarily was forced:

187. It flung up momentarily the sacred river.

188. And sank in tumult to a lifeless ocean;

189. Floated midway on the waves;

190. A sunny pleasure-dome with caves of ice!

The image of water in this poem is very beautiful. First of all the water mentioned here is pure and drinkable. Secondly, water in this poem adds to the view. Hence, in the first example, the dome is to be built by a sacred river. Even the sea mentioned in this poem is beautiful unlike that of the ancient mariner. This sea is cold and strange in that it lacks sunlight. Zigzag small rivers make the gardens bright. Rills are described as sinuous. This description achieves the highest area coverage. Thus nearly half of the gardens are water. The image of pure water is pervasive in the poem. In the Ancient Mariner water is also pervasive but it is not pure. It is described as slimy, burning and charmed. This image makes water undesirable. But in this poem all the adjectives describing water are positive except the ocean which is lifeless. Both oceans in these two poems are described negatively. The sunless ocean is the lifeless ocean. It is lifeless because it is sunless. Since it lacks sunlight, creatures do not live in it.

Even ice in this poem is different from the ice in the Ancient Mariner. The ice in this poem constitutes caves. Caves of ice are a beautiful view. The ice in the Atlantic Ocean where the Mariner sailed was everywhere. It constituted icebergs and cliffs. It is a dangerous lifeless image. But in this poem the ice is mixed with greenery and pure water which makes a charming image.

The following tables represent the frequency of occurrences of naming and describing in "Kubla Khan":

Table 4. 4: The frequency of animate nouns and their descriptions in "Kubla Khan"

Animate Nouns				
Unmodified noun	Premodified by determiners only	Premodified by adjectival group	Postmodified by clause	Postmodified by a prepositional group

"Kubla Khan"		an Abyssinian maid	woman wailing for her demon-lover	A damsel with a dulcimer
Man			all who heard	
Man				
Kubla				
Total	Total	Total	Total	Total
4	0	1	2	1
Percentage				
1.15	0.00	0.29	0.57	0.29
Total number of animate nouns			Percentage	
8			2.29	

Table 4. 5: The frequency of inanimate nouns and their descriptions in "Kubla Khan"

Inanimate Concrete Nouns				
Unmodified noun	Premodified by determiners only	Premodified by adjectival group	Postmodified by clause	Postmodified by a prepositional group
Xanadu	the hills	A stately pleasure-dome	caverns measureless to man	sunny spots of greenery
Alph	this chasm	the sacred river	gardens bright with sinuous rills	
walls and towers	this earth	a sunless sea	forests ancient as the hills	
sinuous rills	this tumult	many an incense-bearing tree	that deep Romantic chasm which slanted Down the green hill athwart a cedarn cover	The shadow of the dome of pleasure
wood and dale	the dome	the green hill	the caverns measureless to man	the dome of pleasure

tumult	the waves	a cedarn cover	music loud and long	a miracle of rare device
War	the fountain	A savage place		A sunny pleasure-dome with caves of ice
Pleasure	the caves	a waning moon		caves of ice
Ice	a dulcimer	ceaseless turmoil		those caves of ice
Mount Abora	her dulcimer	fast thick pants		the milk of Paradise
Total	Total	Total	Total	Total
15	14	25	7	8
Percentage				
4.30	4.01	7.16	2.01	2.29
Total number of Inanimate Concrete Nouns			Percentage	
69			19.77	

Table 4. 6: The frequency of abstract nouns and their descriptions in "Kubla Khan"

Abstract Nouns				
Unmodified noun	Premodified by determiners only	Premodified by adjectival group	Postmodified by clause	Postmodified by a prepositional group
Paradise	five miles	such a deep delight		
	her demon-lover			
	Five miles			
	a miracle			
	a vision			
Total	Total	Total	Total	Total
1	5	1	0	0
Percentage				
0.29	1.43	0.29	0.00	0.00

Total number of Abstract Nouns	Percentage
7	2.01

The following figure shows the percentage differences in naming and describing between the two poems:

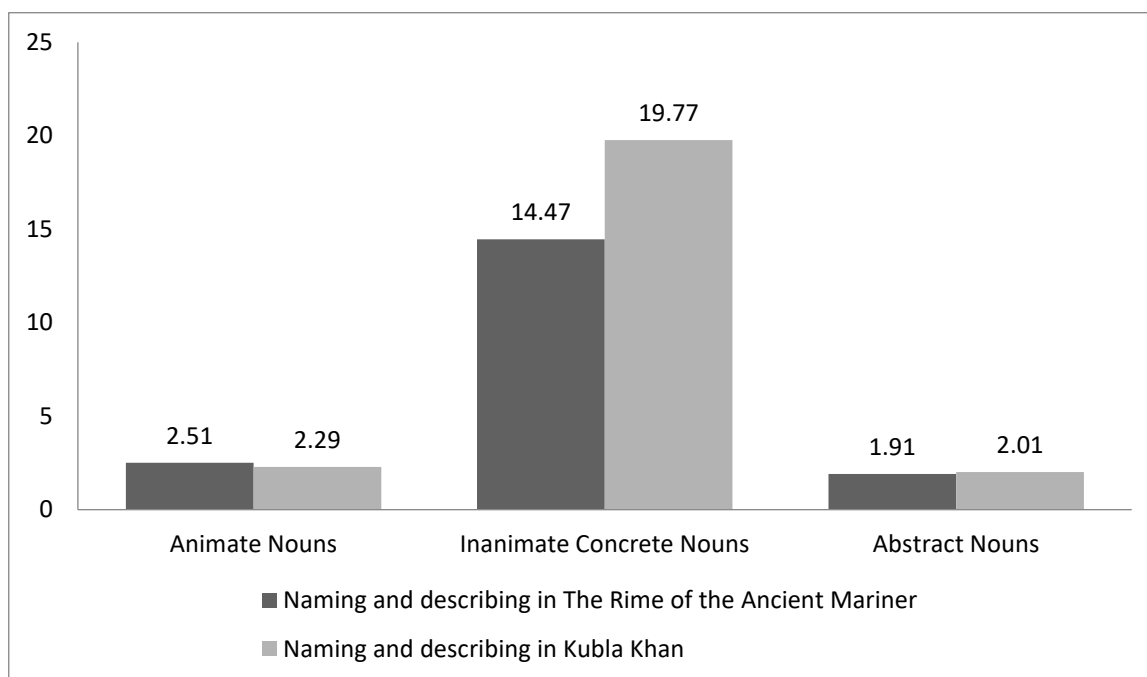


Figure 4. 1: The percentage differences in naming and describing between the two poems

4.3. Findings of Research Objective 2:

Research Objective 2: To investigate the types of processes and transitivity choices in his poetry as well as their frequency.

4.3.1. Representing Actions/Events/States in "The Rime of the Ancient Mariner"

Naming and describing is a tool related to the participants in the world of the poem. These participants do things, things happen to them or they experience certain states. The first group of verbs to be investigated in this section is the material verbs. Material verbs as stated earlier are verbs of doing or happening. Therefore, this section will tackle what the participants in the world of the poem have done or what has been done to them. Simpson (1993) invites the reader to ask himself a question which is considered a priority in transitivity analysis: who/what does what to whom/what?

4.3.1.1. Material Processes

At first, material processes are divided into several types mentioned in chapter two. The first one is the creative material processes. The single creative process found in the poem is the verb *make* as the following examples show:

191. For all averred, I had killed the bird

That made the breeze to blow.

Ah wretch! said they, the bird to slay,

That made the breeze to blow!

192. It ceased; yet still the sails made on

A pleasant noise till noon,

193. But soon there breathed a wind on me,

Nor sound nor motion made:

194. Where are those lights so many and fair,

That signal made but now?'

All of the creative processes are not done by humans. The first example shows that the bird makes the breeze blow. The second creation is done by the sails. They created a pleasant noise. The making of the pleasant noise by the sails refers to their movement. However, there was no air but the sails moved. In the third example, the wind blew but it created neither sound nor motion. The fourth example refers to the seraph-men. The seraph-man is an angel of higher rank. He calls them men but they are not. They are angels. Thus, the creative process *made* refers to the signals created by them.

The creative process *make* appears only in past simple. The verb is used in simple present form three times in the poem but it does not carry a creative meaning as in:

195. And now it is an angel's song,

That makes the heavens be mute.

196. What makes that ship drive on so fast?

What is the ocean doing?'

197. He singeth loud his godly hymns

That he makes in the wood.

It is noteworthy that all the participants created by creative processes are non-tangible objects. They are all temporary participants. The breeze, noise, sounds, motion and signals do not last long. They are created for a while and they disappear.

The rest of the material processes are transformative. The transformative processes make modifications to the affected participant. The outcome of the transformative processes is elaboration, extension or enhancement.

The poem seems as if it is a dream which the guest sees. The verbs in the poem assure this claim. First of all, he is stopped by the Mariner:

198. And he stoppeth one of three.

The verb *stop* is a transformative verb. Just like a person who wants to sleep, the wedding-guest is stopped on his way to the marriage feast. As the context indicates, the place where the guest is stopped is near the hall because he hears the bassoon and the noises of people. This situation is similar to someone who is about to sleep. This usually occurs at or near the end of the day. For this reason, the guest is in a place that is similar to the end of the day. After stopping him, the Mariner acts like sleep. When sleep comes, it is difficult to avoid. The mariner also could not be avoided:

199. He holds him with his glittering eye—

The Wedding-Guest stood still,

And listens like a three years' child:

The Mariner hath his will.

The verb *stood* in the second line is of the motion type. He is just like a sleeping person. The mariner represents sleep in the fourth line. The verb *hath* is a possessive process which is transitive. The will of the guest becomes in the possession of the Mariner just as the will of the sleeper becomes in the possession of sleep. Sitting on a stone and the inability of choosing but hearing is the start of the dream:

200. The Wedding-Guest sat on a stone:

He cannot choose but hear;

The mariner has full control over his actions in many instances. His actions are fully intentional. The following examples show how the speaker is in control over his actions:

201. And he stoppeth one of three.
202. He holds him with his skinny hand
203. He holds him with his glittering eye—
204. I shot the ALBATROSS
205. And I had done a hellish thing
206. For all averred , I had killed the bird
207. Ah! well a-day! what evil looks
Had I from old and young!
208. I bit my arm, I sucked the blood
209. I closed my lids, and kept them close
210. The self-same moment I could pray
211. And when I awoke, it rained
212. Sure I had drunken in my dreams
213. I moved, and could not feel my limbs
214. The body and I pulled at one rope
215. I woke, and we were sailing on
216. I could not draw my eyes from theirs
217. And I with sobs did pray
218. I turned my eyes upon the deck
219. I took the oars
220. I stood on the firm land
221. I pass, like night, from land to land
222. I have strange power of speech

The albatross perched for vespers nine and the Mariner shot it:

223. I shot the ALBATROSS.

The clause is a transitive one. The actor is the Mariner as he states it clearly. The Mariner chose the verb shot over the verb kill for the sake of mitigation. He did not mention killing at first as if he wanted to say that he had not aimed at killing the bird. Even later he does not want to admit killing the bird as he says:

224. For all averred, I had killed the bird

The Mariner says that his fellow colleagues state that I had killed the bird. He does not want to admit killing it. He admits shooting and shooting does not necessarily entail killing. Accordingly, he holds responsibility for shooting not killing the bird. As a result he wants to get rid of his deed. This is evident in the following example:

225. Ah wretch! said they, the bird to slay,

Again he wants to include them in the sin. By using the verbs kill and slay he depicts them as bloody people and by using the verb shot he adopts a counter ideology. Even after killing the albatross he uses the verb do as in the following example:

226. And I had done a hellish thing,

Never did he use a verb which gives a direct meaning of killing. He uses general words in his sake for concealment of his sin. Doing hellish things is a very general term under which many sins can be incorporated.

After committing his deed, the Mariner uses a process of possession:

227. Ah! well a-day! what evil looks

Had I from old and young!

After doing a hellish thing and causing harm to his fellow mariners, he is complaining from their looks. He describes them as evil. The adjective evil means *having a harmful effect*. Thus, the Mariner tries to shift the attention from his evil deed to their evil looks by accusing them harm.

All the clauses above are in active voice. The Mariner also holds responsible for some actions in the passive voice as in the following examples:

228. Quoth he, 'The man hath penance done,

229. My head was turned perforce away

The first example is a quotation by a character in the poem. The clause is in the passive but the *by* group is omitted. It means that someone made him do his penance. In this structure the Mariner again wants to appear as obliged to do penance as if he is not responsible for the woe he caused to the ship.

In the second example, the passive is used to show the lack of control over his head. He heard the pilots cheer and his head was turned. This is to show that as a result of joy, he lost control over his body. When he was in the middle of the plight he had full control over his body. But when it is over he lost control over it.

The story begins with the intransitive verb *clear*:

230. 'The ship was cheered, the harbour cleared,

The clearing of the harbour is an action done by an actor. But in this case it is neither active nor passive. It is called middle by Simpson (1993). There are numerous examples in the poem on this type of clauses as will be seen later.

The sun is an actor of the verb of coming. The verb *come* is of the motion: place type. The verb *come* occurs nineteen times in the poem. All of the occurrences have non-human actor except for one which is a general statement. The first occurrence is with the sun as actor:

231. The Sun came up upon the left,

The verb here is a phrasal one. It is combined with the word *up*. With plants it refers to growing up and with the sun it refers to rising. The following examples show the verb *come* and its actors:

232. And now the STORM-BLAST came, and he

233. And now there came both mist and snow,

234. And ice, mast-high, came floating by,

235. At length did cross an Albatross,

Thorough the fog it came;

236. And every day, for food or play,

Came to the mariner's hollo!

237. The Sun now rose upon the right:

Out of the sea came he,

238. Nor any day for food or play

Came to the mariner's hollo!

239. The naked hulk alongside came,

240. A wicked whisper came, and made

My heart as dry as dust.

241. 'Twas not those souls that fled in pain,

Which to their corpses came again,

242. Slowly the sounds came back again,

243. Full many shapes, that shadows were,

In crimson colours came.

244. The boat came closer to the ship,

245. The boat came close beneath the ship,

246. At one stride comes the dark;

247. And soon I heard a roaring wind:

It did not come anear;

248. He loves to talk with marineres

That come from a far countree.

As it is clear from the examples, the actors of the verb come are weather conditions, sounds, a bird, a ship, souls, angels, and a boat. The only example where the verb has a human actor is the final one. The poet talks in general about the mariners that come from afar not about a specific mariner. Hence, the Mariner sees himself in a specific point and things are coming to him even if he is moving.

The same pattern goes with the verb went as the following examples show:

249. And he shone bright, and on the right

Went down into the sea.

250. The moving Moon went up the sky,
251. Slowly and smoothly went the ship,
252. The ship went down like lead.
253. His eyes went to and fro.
254. He went like one that hath been stunned,

Also, the participants of the verb *went* are non-humans except the guest who left the situation stunned. The verb *go* also has non-human participants:

255. Nodding their heads before her goes
256. Softly she was going up,
257. The spirit slid: and it was he
 That made the ship to go.
258. Then like a pawing horse let go,
259. If he may know which way to go;
260. For slow and slow that ship will go,

The verb *go* works as a linking verb in the following line:

261. I took the oars: the Pilot's boy,
 Who now doth crazy go,

The meaning of the verb *go* is not leaving or moving away. It means that he has become crazy. So it is just like the verb *get* in *he got crazy*.

The verb *beat* is used as an action verb as well as an event process in the poem. As an action process it is of the type contact. The wedding-guest is the actor:

262. The Wedding-Guest here beat his breast,

The wedding-guest twice beats his breast to express anger or upset. He is angry because he could not attend the wedding. In consequence, he beats his breast whenever he hears the music but he is not able to attend. The other beating is done by body parts:

263. Alas! (thought I, and my heart beat loud)
264. I closed my lids, and kept them close,

And the balls like pulses beat;

The first example refers to the state of fear. The Mariner is afraid of the ship because it has a frightening shape. In addition it carries death on it. As a consequence, his heart started beating. The second example refers to the burden on him. This burden made his heart dry and the balls of his eyes beat. The roles are reversed as if the Mariner wanted to say that his heart stopped beating because it died as a result of the sin. The beating verb in these two lines refers to event rather than an action because its participants are not humans.

The storm-blast is seen as an enemy by the Mariner as he says:

265. He struck with his o'ertaking wings,

And chased us south along.

The storm-blast struck and chased them during their journey. The storm was stronger than them. The verb implicitly indicates that the storm has enmity to the mariners. In a later line he says:

266. As who pursued with yell and blow

Still treads the shadow of his foe,

He explicitly says that the storm is their enemy. But, he does not hold responsibility for this enmity. He states that the blast considers them enemies. The blast pursued them as if he wants to avenge. Hence, this enemy struck, chased and pursued. One of the meanings of the verb chase is to force someone to run away. This meaning applies to the blast as if it were forcing the ship to run away because it trespassed on the property of the blast. This verb contrasts in meaning with the verb pursue in the second example. The first verb is following someone to make them run away while the second is following someone to catch them.

After pursuing the ship, the blast works as a cause for the ship to drive. The verb *drive* appear in the following examples:

267. The ship drove fast, loud roared the blast,

268. When that strange shape drove suddenly

269. What makes that ship drive on so fast?

270. 'But why drives on that ship so fast,

In the case of the verb *drive* in these lines there are two participants. One is the actor the other is the goal. But one of the actors functions as a key actor in the clause without which the action would not exist. This participant is of course the ship. The ship is labeled medium because it is the medium which brings the material process into existence. However, there is another participant that works as an external agent in these clauses. This agent is equivalent to the actor in a regular active clause. This agent in these lines is the wind in the first example and a supernatural power in the rest. In clauses where the agent is explicit or implicit one can ask the question *who by*. However, in the case of medium clauses like the ones above, it is impossible to ask such question. The function of such construction is to shift the attention away from the actor responsible for driving to the victim in the first example. In the rest, the attention is shifted to the act itself rather than to the goal. In other words, the attention is shifted to the act of driving when the driver is unknown. Verbs used with ships and boats are in the middle construction.

The Mariner in the following example explicitly states that they are victims:

271. And southward aye we fled.

He uses the middle clause *the ship drove* to conceal the identity of the doer of the action but in the example above he states the identity of the actor explicitly as *we*. He and his colleagues hold responsible for the act of fleeing. However, it can be concluded that the same actor who is responsible for the driving of the ship is also responsible for their fleeing. Without the actor who was pursuing them (the wind), they would not be able to flee. In this respect, the Mariner wanted to justify his later sin of shooting the albatross and appear as a victim who wanted to save himself and his colleagues from the wind brought up by the bird.

The albatross came as a passer-by as the following extract shows:

272. At length did cross an Albatross,

The type of the process in this clause is motion: place. The verb *cross* means to pass from side to side. This guest stayed with them for several days and had good hospitality. Finally, the Mariner killed his guest. The killing of the guest is the cause of the plight. When the bird was their guest, a good south wind sprung up. Therefore, it is

not responsible for the breeze. It is responsible for the good south wind. For when it was killed the air stopped altogether after a while.

The storm blast chased them in the Pacific Ocean and after tumultuous situation there they entered one of the seas in the Pacific Ocean.

273. We were the first that ever burst

Into that silent sea.

This sea is silent. The Mariner says that they burst into that sea. The phrasal verb *burst into* means to move or go somewhere suddenly and with great force.

The verb drop is used differently in the poem:

274. Down dropt the breeze, the sails dropt down,

In the first clause it is used as an intransitive verb while in the second it is used as a middle verb. The verb means stop moving but the structure is different. The actor of the two clauses is the breeze. The second clause is the result of the first. The breeze is responsible for moving the sails and when it stopped the sails also stopped. This construction in this context gives a metaphorical meaning in which the Mariner means that when breeze stopped it caused the life to stop. The verbs following this are all verbs of motion which refer to stopping:

275. The bloody Sun, at noon,

Right up above the mast did stand,

276. We stuck, nor breath nor motion;

The verb *shrink* is chosen on a purpose. The construction in which it is used is also middle construction. It is neither active nor passive. This construction is prevalent in the poem so indicating that the Mariner usually makes the identity of the actor implicit partly or wholly. The reader has to work out the meaning. The verb appears in the following extract:

277. Water, water, every where,

And all the boards did shrink;

The water of the sea is responsible for the shrinking of the boards. However, this gives an implicit description of the water. The verb *shrink* means that the thing shrunk

got smaller because of hot water. Accordingly, this leads to the conclusion that the water is not only salty but also hot. The Mariner states this in the same stanza saying:

278. Water, water, every where,
And all the boards did shrink;
Water, water, every where,
Nor any drop to drink.

He only mentions the noun water only but he does not describe it. The description can be worked out from the verbs around the noun. The first water implies *hot water* while the second implies *salty water*.

Even if he would not admit that what he committed is a crime by using mitigating verbs, the Mariner is presented as guilty as he states:

279. Instead of the cross, the Albatross
About my neck was hung.

He states that the albatross was hung around his neck. He uses the passive construction. Coleridge states in the note that his fellow mariners hung it on his neck. The Mariner wanted to hide the identity of the actor by using this construction. He shows that at first he took control of actions but his actions were wrong and hence he lost control for his mates. It seems that he does not want to represent himself as lacking control over things, so he does not want to mention them as responsible for hanging the albatross around his neck. In addition, he does not want to show repentance therefore he does not hold responsibility of hanging the albatross around his neck.

The boat on which life-in-death was is used in the active voice rather than in the middle construction:

280. It moved and moved, and took at last
A certain shape, I wist.
281. And still it neared and neared:
As if it dodged a water-sprite,
It plunged and tacked and veered.

282. See! see! (I cried) she tacks no more!

283. She steadies with upright keel!

In these examples, the Mariner talks about the ship regardless of its pilot. Just as saying sentences like:

284. A car is coming

285. A bus is moving

Thus, the mariner focuses on the ship rather than ignoring its pilot. Just in one example, he uses the middle construction with it:

286. When that strange shape drove suddenly

In this example the Mariner uses middle construction since the ship became near and he may see the people on board. At first, he could barely realize what this shape was, but when he could figure out he used the middle construction. In this construction, he implicitly mentions the pilot.

The patterns mentioned earlier are prevalent in the poem. The wedding-guest now wakes up from his dream:

287. A sadder and a wiser man,

He rose the morrow morn.

The story of the Mariner is not just a story to be told as a penance. However, it is a lesson as the Mariner says:

288. To him my tale I teach.

The verb *teach* implies that there is a student and a teacher. If the teaching is informal there is a teacher and learner. Normally, when someone wants to learn something he looks for somebody to teach him. But in the case of this story, the Mariner looks for his learner. He wanders the earth and chooses his students. The student may not be willing to learn from him as in the case of the wedding-guest. But he forces him. This is part of the humility that resulted from his sin.

4.3.1.2. Mental Processes

Relative to material processes, mental processes are very few. They are limited to hearing, seeing, fearing, loving, knowing, thinking and dreaming. The classification of these verbs is as follows:

1. Perceptive: hearing, seeing
2. Cognitive: thinking, knowing, dreaming
3. Emotive: fearing, loving

Concerning hearing appears in the following extracts:

289. May'st hear the merry din.'

290. He cannot choose but hear;

291. For he heard the loud bassoon.

292. (And I heard nor sigh nor groan)

293. I heard and in my soul discerned

294. I heard them coming fast:

295. I saw a third—I heard his voice:

296. And straight a sound was heard.

297. I know the man that must hear me:

The verb *hear* gives different meanings in these extracts. In the first example, the verb *may'st hear* means *you may hear*. The guest wants to draw the attention of the Mariner to listen to the merry din. In this case, the verb turns to be a behavioural one rather than being mental. The same goes with the second example. The wedding guest is forced to listen. The verb in the example therefore means *listen*. The verb *listen* is not a mental one it is a behavioural one. The verb in the other clauses is a mental process referring to the ability to hear without intention. The verbs above are sensed by the narrator which is the Mariner and the wedding guest only. This shows that the Mariner was conscious of what was happening around him for he could hear the goings-on. The final two examples are noteworthy the first of which is in passive construction. In this line the Mariner does not state the sensor explicitly. By doing this he wants to indicate more than one person heard the sound. Therefore, he did not count the persons available at the situation. He used the passive construction for the sake of economy. In the final

example the verb *hear* is not mental. It is behavioural. It carries two meanings. The first one is *listen* and the second is *learn*. Both of these meanings can be incorporated by the verb *hear* in this line because listening leads to learning. As the Mariner states that he teaches his tale to the listener he chooses. Thus, the verb is not mental it is behavioural.

There are five instances of verb *know* in the poem. They do not carry significant meanings except in this line:

298. That moment that his face I see,

I know the man that must hear me:

The paragroup of this extract is *I know him when I see his face*. The verb in this line means recognize. This implies that the Mariner has someone in mind previously and he wonders the earth looking for him to teach his story. Thus, the Mariner wonders the everyday looking for his new student to teach the lesson learned from his sin.

The verb *see* also occurred in relation to the Mariner. Most of the occurrences are with the mariner as experiencer. The Mariner talks about the curse in the eyes of his fellow mariner:

299. Seven days, seven nights, I saw that curse,

The Mariner chose the verb *saw* over another verb because seeing is involuntary. It is different from looking which is voluntary. Seeing the curse is part of the penance that he has to do. So he lived seven days and nights seeing the curse without willing to.

The verb *love* does not have the Mariner as an experiencer. All of its occurrences appear as other characters in the world experience them:

300. He loved the bird that loved the man

Who shot him with his bow.'

301. He loves to talk with mariners

302. For the dear God who loveth us,

He made and loveth all.

The bird, the spirit the Hermit, and God experience love in the world of the poem. The Mariner experiences love but he uses a nominal construction with a material verb rather than mental one:

303. A spring of love gushed from my heart,

The verb *gush* is a material one. It refers to coming by large amounts. The mariner uses this construction to indicate that love was confined inside him and in a moment it gushed out. This is different from the verb *love* in the previous examples in which love flows continuously.

The other mental verbs do not carry other implications so they needn't be mentioned here.

4.3.1.3. Relational Processes

Relational processes fall into characterizing and identifying. The process is realized by the verb *be*. This type of clauses is concerned with our experience of both material and mental world by being rather than doing or sensing. The first group to consider is the attributive group:

304. It is an ancient Mariner,

305. Red as a rose is she;

306. And now the STORM-BLAST came, and he

Was tyrannous and strong;

307. As if it had been a Christian soul,

The meaning of these examples corresponds to describing in the first section. Generally, the first part the descriptions are confined to people and people-like entities in the world of the poem as if the poet wants to introduce people only in this part. After introducing people, actions and events are introduced

308. 'Twas right, said they, such birds to slay,

309. 'Twas sad as sad could be;

310. The very deep did rot: O Christ!

That ever this should be!

311. And every tongue, through utter drought,

Was withered at the root;

312. There passed a weary time. Each throat

Was parched, and glazed each eye.

313. We had been choked with soot.

314. Her lips were red, her looks were free,

Her locks were yellow as gold:

Her skin was as white as leprosy,

315. And thou art long, and lank, and brown,

As is the ribbed sea-sand.

316. But oh! more horrible than that

Is the curse in a dead man's eye!

317. They coiled and swam; and every track

Was a flash of golden fire.

In this part of the poem, the poet mostly describes events and actions. For example in the first extract above the mariners describe his deed as right. In the second example, they are being described as the first people that sailed into that sea. The third extract describes the situation they are in. Thus, this part represents the description of the happenings in the story. The same applies to the following examples:

318. Oh sleep! it is a gentle thing,

319. My lips were wet, my throat was cold,

My garments all were dank;

320. I was so light—almost

321. I thought that I had died in sleep,

And was a blessed ghost.

322. But with its sound it shook the sails,

That were so thin and sere.

323. And now 'twas like all instruments,

324. The other was a softer voice,

The Mariner describes the situation in which he is in. as it is clear from the adjectives he uses, they are all positive descriptions. This indicates that the situation in these lines got better. The following lines also describe situation:

325. 'Twas night, calm night, the moon was high;

326. The harbour-bay was clear as glass,

327. And the bay was white with silent light,

328. Full many shapes, that shadows were,

In crimson colours came.

329. It was a heavenly sight!

330. Dear Lord in Heaven! it was a joy

The descriptions in these lines are related to the scene. He is describing the view and weather. The image which is represented in these lines is dark. These dark descriptions pave the way for the better coming situation. In the following lines one of the relational clauses is very significant in the poem:

331. 'Why, this is strange, I trow!

332. How thin they are and sere!

333. When the ivy-tod is heavy with snow,

334. I am a-feared!'—'Push on, push on!'

335. 'Tis sweeter far to me,

336. The Mariner, whose eye is bright,

Whose beard with age is hoar,

Is gone:

337. And is of sense forlorn:

The significant line in these extracts is the penultimate one. His eye is bright and his beard is hoar with age means that he arrived at his last days. Therefore, the poet completes what he described by the relational construction *is gone*. This construction may give the meaning that the Mariner is dead and this is the last time the mariner tells his story. Or the mariner may be already dead and this is his ghost that passes like night

from land to land and tell his tale. The latter conclusion is closer to the fact because there is no indication in the poem that anybody rather than the guest saw the Mariner. He stopped one of three but the poem did not tell about the rest two. Furthermore, the woman LIFE-IN-DEATH won him. The name of the woman suggests that he is dead but he lives in death and this is a characteristic of a ghost.

Identifying one element in terms of another is the function of identifying relational clauses. The identifying clauses in the text are few relative to the attributive ones:

338. And I am next of kin;

339. We were the first that ever burst

Into that silent sea.

340. Are those her sails that glance in the Sun,

Are those her ribs through which the Sun

Did peer, as through a grate?

And is that Woman all her crew?

Is that a DEATH? and are there two?

Is DEATH that woman's mate?

341. The Night-mare LIFE-IN-DEATH was she,

342. And now it is an angel's song,

343. The spirit slid: and it was he

That made the ship to go.

344. 'Is it he?' quoth one, 'Is this the man?

By him who died on cross,

345. Oh! dream of joy! is this indeed

The light-house top I see?

Is this the hill? is this the kirk?

Is this mine own countree?

346. It is the Hermit good!

347. It is the moss that wholly hides

348. What manner of man art thou?

As it is clear from the examples above, the identifying clauses identify people, objects, and places. In the first example, the speaker is the wedding-guest. He is identifying himself as a close kin of the bridegroom. He wanted the Mariner to leave him because he has the duty to attend the wedding.

The second extract is said by the Mariner. He asks about a ship and its crew. The Mariner is not asking to inquire, he is asking because he is astonished. The ship was not a normal one. Therefore, the Mariner is asking about the shapes of its parts and the members of its crew with astonishment. Of course he knows that it is a ship since he cried:

349. And cried, A sail! a sail!

but the questions he ask express the strange shape and crew of the ship. He could identify death as a person on the ship which came to him. Therefore, he is afraid and astonished when he started asking these questions.

The same questions are asked when he arrived to his country. He saw landmarks and started asking with astonishment. He does not believe his arrival to his country and that the plight ends. Thus, he asks the same type of questions when he sees the ship of death.

As for the possessive relational clauses, only two extracts are found in the text:

350. The Mariner hath his will.

351. I have strange power of speech;

352. Ah! well a-day! what evil looks

Had I from old and young!

353. He hath a cushion plump:

Both of these lines refer to powers possessed by the Mariner. The first one appears in the beginning of the poem while the second appears when the story ends. The first example shows that the Mariner got the will of the guest and it became under his

control. The second is also related to the first. His strange power of speech makes his hearer out of will. Therefore, the poet shows the Mariner as a full controller of his hearer. The final example shows that the looks of his fellow mariners control him. He loses control in this situation. He got these looks as a result of his control in the first. This shows that as a result of full control, he is controlled now.

The relational circumstantial clauses appear only in the sea:

354. The ice was all between.

355. The ice was here, the ice was there,

The ice was all around:

356. The Moon was at its edge.

357. The thick black cloud was cleft, and still

The Moon was at its side:

358. Its path was not upon the sea,

In ripple or in shade.

It is noticeable that in these clauses the circumstances are of place only. No mention for circumstances of time at all. This hints that place matters to him rather than time.

4.3.1.4. Verbal Processes

Comparative to relational clauses, verbal clauses show higher number of frequency in the world of the Ancient Mariner. Verbal processes in the text include *quoth* which means saying. It is used with the pronouns I, he and she. The first one who *quoth* is the Mariner. He starts immediately narrating his story without any introductions. He stops one of three men and starts telling him the story. The poet uses the verb *quoth* in the meaning of quote since he uses single quotation marks when he uses this verbal process. It is evident from these examples:

359. 'There was a ship,' quoth he.

360. 'The game is done! I've won! I've won!'

Quoth she, and whistles thrice.

361. 'Is it he?' quoth one, 'Is this the man?

362. Quoth he, 'The man hath penance done,

And penance more will do.'

363. 'Ha! ha!' quoth he, 'full plain I see,

364. 'Say quick,' quoth he, 'I bid thee say—

What manner of man art thou?'

In the first line the poet quotes the Mariner's speech and says that he quoth. The rest verbal processes of quothing are said by the Mariner himself. The verb quoth appears with characters who are spiritual and supernatural only. The second example above is said by LIFE-IN-DEATH. It is sent from God so her speech must be said as it is. The same goes with the speech of the voices and the Hermit. They are holy characters therefore their speech is also holy and has to be quoted as it is without change. Most of the verbs associated with the Mariner are speaking verbs:

365. And thus spake on that ancient man,

366. And thus spake on that ancient man,

367. And we did speak only to break

368. We could not speak, no more than if

We had been choked with soot.

369. See! see! (I cried) she tacks no more!

370. And I blessed them unaware:

371. And I blessed them unaware.

372. Farewell, farewell! but this I tell

The speaking verb gives different meanings in these lines. In the first two lines the mariner is the only speaker. He narrates his story to a listener. So he is the one who has the power in the speech roles. In the third example, he and his fellow mariners had a chat just to make noises and break silence. Thus, his power is equal to others. In the third example, the verb speak refers to the ability to say something. They are not able to say anything. Also, in this line he is equal to his shipmates in power. Then, he gains

power over them when he could cry in the following line. In the next lines he had been more powerful when he could bless the sea creatures. He could pray to God. In the final line the Mariner gives the guest some advice. The Mariner appears to have the power in the speech roles since he speaks and no one speaks to him. The verb *tell* is used in the passive:

373. And till my ghastly tale is told,

This heart within me burns.

This verb does not specify who tells the tale. His heart burns until his tale is told by anyone not specifically by the Mariner.

The mariners on the ship spoke to assure the deed of the Mariner.

374. For all averred, I had killed the bird

375. Ah wretch! said they, the bird to slay,

376. Then all averred, I had killed the bird

377. 'Twas right, said they, such birds to slay,

It is noticeable that the verb *speak* is used with the Mariner while the verb *say* is used with his fellows. The verb *say* in these lines are close in meaning to the verb *repeat*. So they averred the killing of the bird and repeated their saying. The rest of the verbal processes do not imply a meaning relevant to the construction of the fictional world. Their meanings are literal in the text.

4.3.1.5. Behavioural Processes

Behavioural processes are another type which is found in the poem. The significant verbal process in the poem is the verb *yell*:

378. As who pursued with yell and blow

The storm-blast is represented as a man who pursues people who entered his land. He chases them and yells trying to catch them but they fled.

Behavioural processes on the other hand refer to mental verbs that are reflected physically such as laughing, crying, smiling etc. The first group of these verbs is the looking verbs. The Mariner experiences all types of looking behaviours. He looks, watches, and views. In the first example his look has the power of capturing the man

who should listen to him. His look is powerful in that he looked at the albatross with a strange look and shot it. His fellow mariners asked him with astonishment:

379. Why look'st thou so?'

His look was an introduction to his bad deed therefore it seems as contributing to their plight. This look made his eye glitter all the time and gave it the power to hold the men to whom he teaches his tale.

Looks are also used as a means for cursing as in the example:

380. Each turned his face with a ghastly pang,

And cursed me with his eye.

Because the crew could not speak, they used their looks to curse the Mariner. As he cursed the albatross with his look and his bow, he is cursed with the same look. He preferred to die rather than seeing this curse but he could not:

381. Seven days, seven nights, I saw that curse,

And yet I could not die.

The verb of looking also used with the meaning anticipate or expect:

382. I looked to heaven, and tried to pray;

In this line the verb look to means expect or pay attention. He anticipated forgiveness from God but it was not the time to receive it.

The Mariner watched the sea creatures:

383. I watched the water-snakes:

384. I watched their rich attire:

This watch was the salvation for him. After watching these snakes he blessed them so he could pray at that moment. Watching is different from looking. Watching is looking attentively. Thus his paying attention to the sea snakes and blessing them unaware was his salvation. Therefore, his eyes were the cause of his plight and they were his salvation at the same time. Other behavioural processes do not contribute to a meaning other than its literal one.

4.3.1.6. Existential Processes

As for existential processes, the Mariner begins his story with an existential clause:

385. 'There was a ship,' quoth he.

The Mariner declares the existence of a ship on which he will talk. The ship is involved in the goings-on of the story. However, the Mariner just declared the existence of the ship without declaring the existence of other elements. The crew is talked about without giving any information about them in the beginning. Later on we know that they were two hundred and among them is his nephew. He introduces the crew by the pronoun we:

386. Merrily did we drop

Below the kirk, below the hill,

Below the lighthouse top.

The word we does not indicate any meaning without a reference. Thus, it does not give a meaning other than the Mariner and at least one person with him.

The following table shows the frequency of occurrence of processes in the poem:

Table 4. 7: The frequency of process types in "The Rime of the Ancient Mariner"

Process types					
Material processes	Mental processes	Relational processes	Behavioural processes	Verbal processes	Existential processes
stoppeth	hear	Is	quoth	spake	was
stopp'st	heard	am	listens	averred	
opened	Hear	is	spake	said	
Met	Hear	grew	Was	averred	
Set	Ken	was	roared	said	
holds	beheld	was	growled	speak	
Hold off	Wist	was	roared	assurèd	
unhand	Wist	was	howled	speak	
dropt	heard	had been	hailed	Quoth	
holds	heard	Twàs	look'st	declare	
total	Total	total	total	total	total
328	43	87	78	31	1
Percentage	Percentage	Percentage	Percentage	Percentage	Percentage

8.58	1.13	2.28	2.04	0.81	0.03
Total processes			Total percentage		
568			14.87		

4.3.2. Representing Actions/Events/States in "Kubla Khan"

Because the poem contains only three instances of humans, so material processes performed by them are few. The first material verb is performed by "Kubla Khan" is decree:

387. In Xanadu did "Kubla Khan"

A stately pleasure-dome decree:

The second verb performed by humans is the verb to girdle:

388. So twice five miles of fertile ground

With walls and towers were girdled round;

The verb here is in passive voice. The doer of the action is not specified but it is known from the context. Kubla ordered to build the dome and the people whom he ordered girdled the ten miles of fertile ground.

Two women mentioned in the poem. One of them is like a devil. She haunts a place in the poem and wails for her demon lover. The other plays the dulcimer and sings:

389. A savage place! as holy and enchanted

As e'er beneath a waning moon was haunted

By woman wailing for her demon-lover!

390. A damsel with a dulcimer

In a vision once I saw:

It was an Abyssinian maid

And on her dulcimer she played,

Singing of Mount Abora.

These are two opposite images of women. Both of these women perform two types of processes: material process and behavioural process. These two women represent two concepts: the concept of death and the concept of life. These two women

are similar to the women in the Ancient Mariner. The bride signals life and life-in-death signals death.

All the material verbs in the poem carry positive connotations. They carry meanings of life, movement, renewal. They are different from the verbs that appear in "The Rime of the Ancient Mariner" where most of them refer to idleness. The following extracts show this claim:

391. Where Alph, the sacred river, ran
392. Where blossomed many an incense-bearing tree;
393. But oh! that deep Romantic chasm which slanted
394. As if this earth in fast thick pants were breathing,
395. A mighty fountain momentarily was forced:
396. Huge fragments vaulted like rebounding hail,
397. It flung up momentarily the sacred river.
398. Through wood and dale the sacred river ran,
399. Then reached the caverns measureless to man,
400. And sank in tumult to a lifeless ocean;
401. Floated midway on the waves;
402. Could I revive within me
403. To such a deep delight 'twould win me,
404. I would build that dome in air,
405. Weave a circle round him thrice,
406. For he on honey-dew hath fed,
407. And drunk the milk of Paradise.

The sacred river moves and reaches to a destination, trees blossom, a chasm slants, earth breathes, a fountain is forced, etc. The images in this poem are completely the opposite of those in the Ancient Mariner.

It can be noted that the river running representing the circle of life. The processes used signify beginning and end. So in example 28 the sacred river flings up. In 29 it runs and in 30 it reaches and sinks in a lifeless ocean. It is just like the circle of life. Life starts and continues until reaching certain destination and it sinks in a lifeless place.

4.3.2.1. Mental and Behavioural Processes

As said before, people are very few in this poem unlike "The Rime of the Ancient Mariner". This entails that mental processes are very few too. They are limited to hearing, seeing and remembering.

408. And 'mid this tumult Kubla heard from far

Ancestral voices prophesying war!

409. Where was heard the mingled measure

410. A damsel with a dulcimer

In a vision once I saw:

411. Could I revive within me

Her symphony and song,

The hearing experienced by Kubla may not give a literal meaning. The sounds may come from his inside. Sometimes humans hear voices inside them urging them to do something. Accordingly, Kubla might have heard the voices of his ancestors coming from inside him urging him to wage wars. This is the paradox of man. Amid all this beauty he thinks about waging wars.

Concerning behavioural processes, the two women in the poem experience them. The first woman wails for her demon lover and the second damsel sings of mount Abora:

412. As e'er beneath a waning moon was haunted

By woman wailing for her demon-lover!

413. And on her dulcimer she played,

Singing of Mount Abora.

Both of these women long for something. The first one represents a spirit of a woman while the second represents a normal woman. The spirit longs for devil thing

while the normal one longs for something beautiful. Mount Abora is fictional and never described in the poem. The conclusion that it is beautiful can be elucidated from the singing of the damsel. Because her song was beautiful so the thing she longs for must be beautiful.

4.3.2.2. Relational Processes

Unlike the Ancient Mariner, this poem contains only two instances of relational verbs. One of them is attributive and the other is identifying:

414. It was a miracle of rare device,

415. It was an Abyssinian maid

The word miracle in this line encompasses diversity of descriptions. The poem is a description of a place. The land on which the dome to be built is described using many descriptions. It is fertile, sunny, contains a river, contains gardens, etc. After presenting such a vivid image which is diverse with descriptions, the poet summarizes all these descriptions by using the word *miracle*. This word is presented nearly at the end of the description to indicate that all descriptions are not sufficient. This is similar to the line in the Ancient Mariner:

416. O happy living things! no tongue

Their beauty might declare:

The beauty of the creatures cannot be described by anyone. In comparison, no tongue might declare the beauty of this place. Hence, the poet in his worlds describes entities but at the end of the description he indicates that his description is not complete. In the Ancient Mariner he describes the sea creatures and then says no tongue their beauty might declare. The same is done with the place of Kubla.

The second example concerns the damsel. Instead of describing her appearance to the reader, the poet identifies her. Within the identification there are descriptions. Thus, the poet leaves the description open to the reader to imagine her appearance and voice. The poet uses the technique of embedding descriptions within nouns.

The table below represents the processes types and their frequency in "Kubla Khan":

Table 4. 8: The frequency of process types in "Kubla Khan"

Process types

Material processes	Mental processes	Relational processes	Behavioural processes	Verbal processes	Existential processes
Ran	heard	were	were breathing	decree	
were girdled	was heard	were	Cry		
blossomed	Saw	was			
Slanted	revive	was			
was haunted	heard				
was forced	see				
vaulted					
flung up					
Ran					
reached					
Total	Total	Total	total	total	total
19	6	4	2	1	0
Percentage					
5.44	1.72	1.15	0.57	0.29	0.00
Total number of process types			Percentage		
32			9.17		

The figure below crystalizes the percentage differences in process types between the two poems:

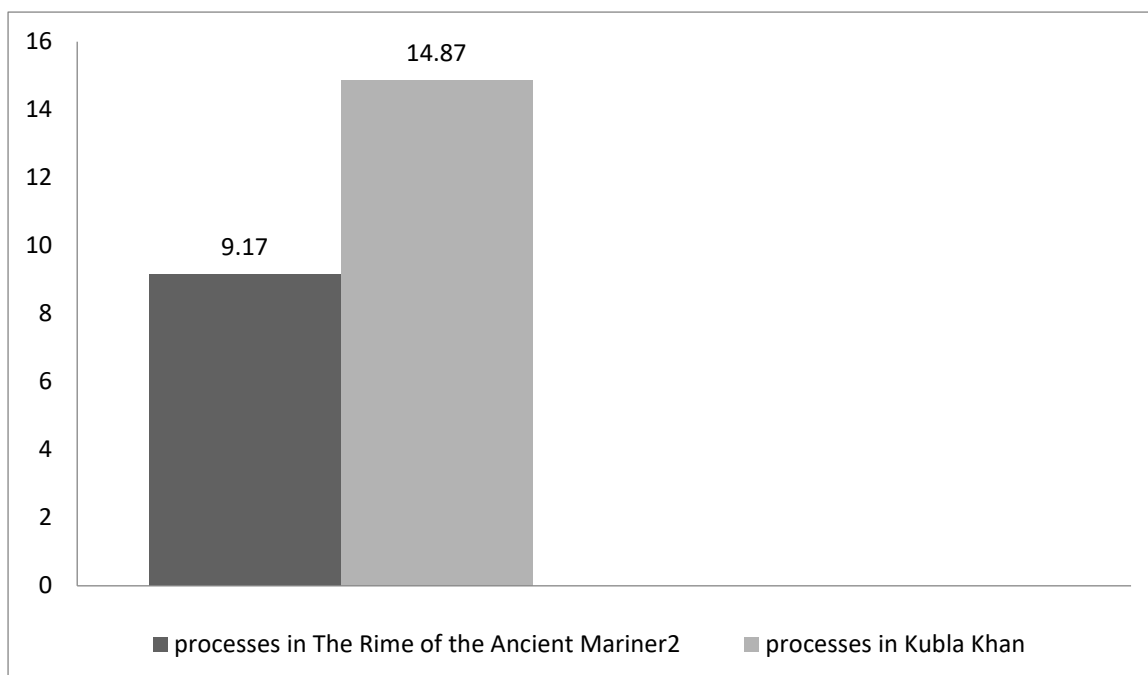


Figure 4. 2: The percentage differences in process types between the two poems

4.4. Findings of Research Objective 3:

Research Objective 3: To explore the elements which are given priority in his fictional world and their frequency.

4.4.1. Prioritizing in "The Rime of the Ancient Mariner"

Prioritizing is the third tool that is used in this study to explore the fictional world of the poem. It is realized by three ways: exploiting the information structure of the clause, transformational choices, and subordination. By the first way it is meant that the information structure of the clause is reversed. In other words the elements of the clause switch places in the clause. The actor may move to final position and the goal to initial position. Or the adverbial may shift to initial position. Many examples on shifting actor and goal are found in the text or the actor and the process. As said before, the ancient Mariner prefers to be in control of the event rather than being controlled. As a result the fictional world of the poem represents the actor in the final position which gives it the meaning of newness.

417. And thus spake on that ancient man,

418. And thus spake on that ancient man,

419. Alas! (thought I, and my heart beat loud)

420. Nor rot nor reek did they:

421. Slowly and smoothly went the ship,

It is evident in the first example the Mariner is focused on rather than his speaking. This choice is because the mariner took control over the guest. The same is evident when the Mariner speaks about weather conditions and elements as in:

422. Out of the sea came he!

423. And now there came both mist and snow,

424. Whiles all the night, through fog-smoke white,

Glimmered the white Moon-shine.'

425. Out of the sea came he,

426. Down dropt the breeze, the sails dropt down,

427. Almost upon the western wave

Rested the broad bright Sun;

428. At one stride comes the dark;

429. Till clomb above the eastern bar

The hornèd Moon, with one bright star

The speaker wants to focus on the elements and weather conditions that happened rather than their happenings. Consequently he puts the elements at final position. This is a way of describing what was there rather than describing what happened. When the hearer/reader goes through the lines he is reading, his focus will be on the final element in the clause. Hence rather than focusing on the coming of the sun, the image of a sunny day comes into his mind and sticks there. The same is true with the moon-shine. In example (15) the breeze drops down but the narrator wants to mitigate the situation by putting the breeze at the final position and make the hearer feel that it is still there. Thus, the image of these conditions sticks in the mind of the hearer/reader.

Because the albatross is an important element in the tale, the narrator puts it in a place in the clause to say that there is an albatross regardless of what he did:

430. At length did cross an Albatross,

Another example where the actor is prioritized is with the spectre-bark:

431. Off shot the spectre-bark.

In this line the Mariner wanted to focus on the chance of their salvation. But when it left it left a sorrow in their souls. Hence, it is mentioned in this place to remind them of the lost chance.

In the examples mentioned above, the priority is given to the verb because it is fronted but the focus is on the actor. The narrator wants the actor to stick in mind and at the same time wants to tell that what this actor had done or what happened to it/him is also important. However, this important event or action is represented as given not new. It is represented as known to the reader but the actor is placed in a place to make it new.

The other elements that are given priority in the world of the poem are the process:

432. Nor shapes of men nor beasts we ken—

433. O happy living things! no tongue

 Their beauty might declare:

434. No voice did they impart—

435. 'Ha! ha!' quoth he, 'full plain I see,

436. That moment that his face I see,

 To him my tale I teach.

437. Farewell, farewell! but this I tell

 To thee, thou Wedding-Guest!

In these examples the verb is in final position. The focus is on it. The goal which is the object in traditional grammar is placed in initial position. The Mariner describes the scene by saying that they saw neither shapes of men nor beasts.

In example (17), the verbiage which is *their beauty* is put in a given position. This is to attach the beauty attribute to the happy living things. He wanted to assure that they are beautiful so he made it given and not new. When the reader/hearer encounters the clause, he knows that there are living things that are beautiful and he waits to hear what happened to them. And their beauty is the important part to talk about.

The same applies to other examples. For example in the extract (20) the Mariner states that what is important is the face of the man to whom his tale will teach. He gives the priority to his face.

The other type of fronting is with relational processes. The identification or description is fronted and the pronoun identified or described is placed in final position:

438. Red as a rose is she;

439. The Night-mare LIFE-IN-DEATH was she,

440. But oh! more horrible than that

Is the curse in a dead man's eye!

This construction is associated with the two women in the poem: the bride and life-in-death. The first is described while the second is identified. The bride is identified in a line prior to this without saying anything about her. Thus in this line he describes it. Life-in-death on the other hand is described in another place and is identified in this poem. The curse is placed in the place of new information as an indication of the worst dead ever. It is worse than an orphan's curse.

Concerning prioritizing using subordination, many instances are found in the text. However, not all of them carry the meaning of prioritizing. This structure may be used for nothing more than the sake for economy in speech or writing. But there are instances in which they carry certain meaning. The first example encountered in the text is:

441. With sloping masts and dipping prow,

As who pursued with yell and blow

These lines talk about the ship when the storm-blast came. The second line puts the ship in the subordinate clause following *who*. The storm-blast is stronger than them therefore the ship is put in a subordinate place to indicate weakness in front of the actor of the superordinate clause. The same meaning can be deduced from these excerpts:

442. For all averred, I had killed the bird

That made the breeze to blow.

Ah wretch! said they, the bird to slay,

That made the breeze to blow!

443. Then all averred, I had killed the bird

That brought the fog and mist.

'Twas right, said they, such birds to slay,

That bring the fog and mist.

The processes that are used in the main clauses are verbalization processes. In both examples the subordinate clauses have the Mariner as actor combined with the material clauses of killing and slaying. Example (1) has three levels. The highest level have the crew as subject combined with the verbalization processes *averred*. The second level has the Mariner as subject combined with the material verb to kill. And the third has the albatross as a subject combined with the creational material verb to make. Example (2) has three subordinate clauses and the killing is in the third level. The first level is the main clause where the verb *say* appears, the second is the subordinate clause *it was right* and the third is the clause *such birds to slay* and the fourth is *that bring the fog and mist*. The top level has the crew as the subject also. In the first example, they did not declare whether it was right or wrong to kill the bird. In the second they supported the deed. The verb associated with the bird in example (1) is the creational verb to make while in the second example it is the verb to bring. Making the breeze to blow was fine for the crew so they did not support the killing, while the fog and mist put them in difficult situation so they supported the killing. However, the bird in this example does not refer to the albatross; it refers to all birds that bring the fog and mist. The clause *'Twas right* is put in the beginning to indicate importance and priority followed by the verb of saying and then verb of killing in an attempt from the Mariner to distance himself from this deed as if he is claiming that they are claiming I had killed the bird.

The two voices in the sky were also talking about the killing of the albatross as illustrated in these lines:

444. 'Is it he?' quoth one, 'Is this the man?

By him who died on cross,

With his cruel bow he laid full low

The harmless Albatross.

It is notable that this speaker is different from those mentioned in examples (1) and (2). He uses euphemistic language. Instead of using the verb kill he uses the verb dead to distance the responsibility from the Mariner. In addition he puts the verb in the subordinate clause not in the main one. He continues talking about the bird and his killer and this time he uses three levels of subordination:

445. He loved the bird that loved the man

Who shot him with his bow.'

Here the first voice from the sky talks about the spirit that lives nine fathom deep under the ship. He is the subject of the main clause, the albatross is the subject of the first subordinate clause and the mariner is put at the lowest level that is in the second subordination. He uses the same verb that is used by the mariner which is to shoot. This voice's attitude is with the mariner as it is clear from this evidence.

The Mariner does not want to take on the responsibility explicitly the death of his crew as he says:

446. The pang, the curse, with which they died,

Had never passed away:

The curse is in the main clause and the death of his crew is in the subordinate. He states that their death is due to a curse rather than accusing himself of causing this massacre. He implicitly hints that he is the responsible for this. He puts the cause of their death in the subordinate clause hinting that it is not the main reason.

Another example which is worth mentioning concerns the description of the woman:

447. The Night-mare LIFE-IN-DEATH was she,

Who thicks man's blood with cold.

This overlaps with naming and describing but here prioritizing is concerned rather than the description is. The relational clause is the superordinate while the material is the subordinate. This subordinate clause is not a restrictive one. It means that it does not specify the referent. It adds more information about it. Her name suggests that she does not kill but she leaves the one like the dead. He explains in this clause how she is life-in-death. She thicks man's blood with cold which leads to heart attack which is a serious emergency.

The table below represents the types and occurrences of prioritizing in the poem:

Table 4. 9: The frequency of prioritizing in "The Rime of the Ancient Mariner"

Prioritizing			
Prioritizing the actor	Prioritizing the goal	Prioritizing Identification/ description	Prioritizing by subordination
And thus spake on that ancient man	Nor shapes of men nor beasts we ken	Red as a rose is she	With sloping masts and dipping prow, As who pursued with yell and blow
And thus spake on that ancient man	O happy living things! no tongue Their beauty might declare	The Night-mare LIFE-IN-DEATH was she	For all averred, I had killed the bird That made the breeze to blow
Alas! (thought I, and my heart beat loud)	No voice did they impart	But oh! more horrible than that Is the curse in a dead man's eye	Ah wretch! said they, the bird to slay, That made the breeze to blow
Nor rot nor reek did they	'Ha! ha!' quoth he, 'full plain I see		Then all averred, I had killed the bird That brought the fog and mist
Slowly and smoothly went the ship	That moment that his face I see To him my tale I teach		'Twas right, said they, such birds to slay, That bring the fog and mist.
Out of the sea came he	Farewell, farewell! but this I tell To thee, thou Wedding-Guest		'Is it he?' quoth one, 'Is this the man? By him who died on cross
And now there came both mist and snow			With his cruel bow he laid full low The harmless Albatross
Whiles all the night, through fog-smoke white,			He loved the bird that loved the man

Glimmered the white Moon-shine			Who shot him with his bow.
Out of the sea came he			The pang, the curse, with which they died, Had never passed away
Down dropt the breeze, the sails dropt down			The Night-mare LIFE-IN-DEATH was she, Who thicks man's blood with cold
Almost upon the western wave Rested the broad bright Sun			
At one stride comes the dark			
Till clomb above the eastern bar The hornèd Moon, with one bright star			
At length did cross an Albatross			
Off shot the spectre-bark			
Total	Total	Total	Total
15	6	3	10
Percentage	Percentage	Percentage	Percentage
0.39	0.16	0.08	0.26
Total		Percentage	
34		0.89	

4.4.2. Prioritizing in "Kubla Khan"

The poet in this poem uses patterns of prioritizing other than those used in the Ancient Mariner. In this poem, the poet puts the verb at the focal point:

448. In Xanadu did "Kubla Khan"

A stately pleasure-dome decree:

449. So twice five miles of fertile ground

With walls and towers were girdled round;

450. And there were gardens bright with sinuous rills,

Where blossomed many an incense-bearing tree;

451. A savage place! as holy and enchanted

As e'er beneath a waning moon was haunted

452. A mighty fountain momentarily was forced:

453. And on her dulcimer she played,

The poet puts the verb in final position where it becomes the focus of the clause. He either uses passive voice to achieve this purpose or he shifts the order of the elements. The poet puts place names in the clause initial position because it is given information. It is given in that the main topic of the poem is about a place. But the new information is the verbs. Therefore he puts them in final position. In example (48) the focus is on the decree of Kubla rather than what he decreed. The object which is *a stately pleasure-dome* is put before the verb. This is to make the reader eager to know what happens to the pleasure-dome. The same structure is followed in (49) and (51). The structure of the clauses is passive and the adverbial comes before the verb. Therefore, the verb is put to focus and the places are given information.

The table below shows the types of prioritizing and their frequency in "Kubla Khan":

Table 4. 10: The types of prioritizing and their frequency in "Kubla Khan"

Prioritizing				
Prioritizing the actor	Prioritizing the goal	Prioritizing Identification/ description	Prioritizing by subordination	Prioritizing the verb
Where blossomed many an incense-bearing tree				In Xanadu did "Kubla Khan"

				A stately pleasure- dome decree:
It flung up momently the sacred river.				So twice five miles of fertile ground With walls and towers were girdled round;
Where was heard the mingled measure				And there were gardens bright with sinuous rills, Where blossomed many an incense- bearing tree;
				A savage place! as holy and enchanted As e'er beneath a waning moon was haunted
				mighty fountain momently was forced:
				And on her dulcimer she played
Total	Total	Total	Total	
3	0	0	0	6
Percentage				
0.86	0.00	0.00	0.00	1.72
Total number of prioritized elements			Percentage	
9			2.58	

The figure below crystalizes the percentage differences in prioritizing between the two poems:

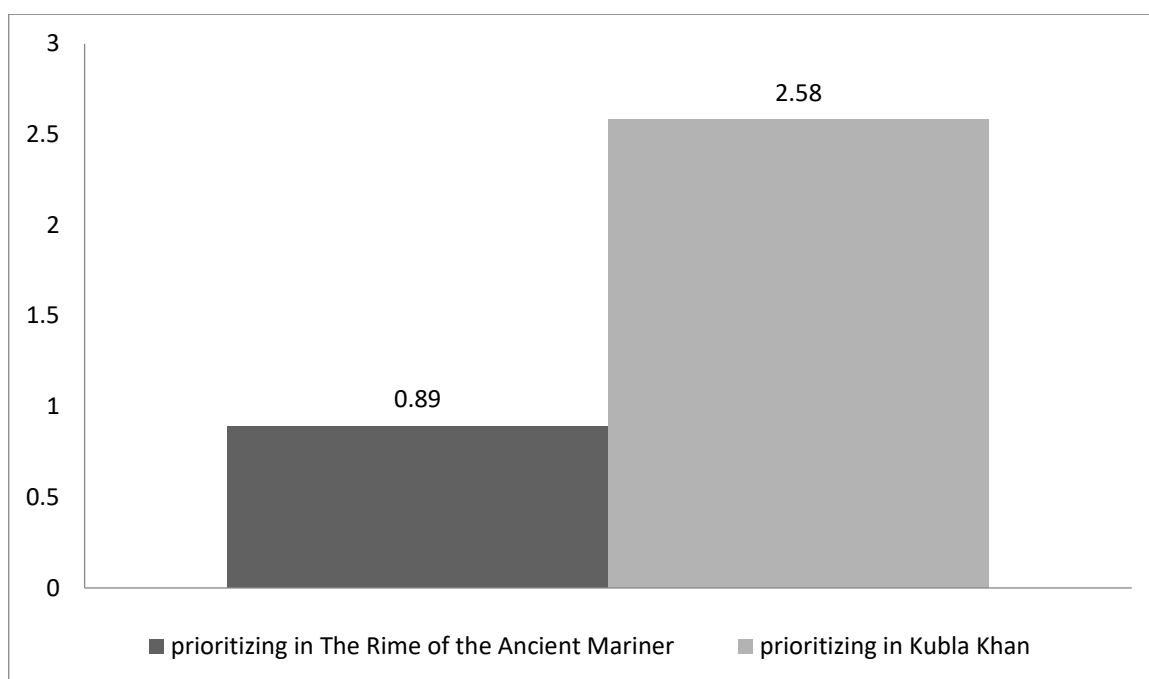


Figure 4. 3: Percentage differences in prioritizing between the two poems

4.5. Findings of Research Objective 4:

Research Objective 4: To explore the deictic expression and how they are used in representing time, space and people and their frequency.

4.5.1. Representing Time, Space and Society in "The Rime of the Ancient Mariner"

Representing time, space and society is the final textual-conceptual tool used in the study. It is realized through the concept of deixis. The effect of deixis according to Jeffries (2010) is to focus on a specific time, place and social circumstance. Two important concepts in discussing deixis are to be mentioned although they are mentioned earlier. The first is the deictic center and the second is the deictic projection. The deictic center is the speaker and the circumstances surrounding him like time and space. The deictic expressions used to express deictic center are I for the speaker here for space and now for time. Deictic projection on the other hand is to put oneself in the place of the hearer and start talking from that perspective.

4.5.1.1. Person Deixis

The first deictic concept to consider in the poem is the person deixis. The poem begins from the point of view of a narrator who is not involved in the event. This narrator

is an observer rather than a character found in the world of the poem. He begins talking about the Mariner from the very beginning without any introductions:

454. And he stoppeth one of three.

The events are now seen from the point of view of this narrator who is the poet himself. There is no explicit hearer except the poet himself. Deictic shift occurs diversely in the poem. However, in the beginning the first person deictic expression will be tackled. The first person singular I is the most occurring pronoun in the text. Nevertheless, its referent shifts from person to person in the poem as will be seen. The first use of the pronoun was by the guest when he introduces himself to the Mariner:

455. And I am next of kin;

But in other places the poem is also seen from the point of view of this character:

456. 'I fear thee, ancient Mariner!

457. I fear thee and thy glittering eye,

458. 'I fear thee, ancient Mariner!'

The wedding-guest says no more than these words during the course of the poem. The poet shifts the deictic center from the speaker to the hearer in order to break the monotony of the narration. He wants the reader to shift attention from being in the place of the Mariner into being in the place of the guest. He wants him to reconsider the events and actions from a different angle. The pronoun in the poem mostly refers to the Mariner as he is the deictic center:

459. I shot the ALBATROSS.

460. And I had done a hellish thing,

461. For all averred, I had killed the bird

462. Then all averred, I had killed the bird

463. Had I from old and young!

464. When looking westward, I beheld

465. A certain shape, I wist.

466. I bit my arm, I sucked the blood,

467. See! see! (I cried) she tacks no more!
468. (And I heard nor sigh nor groan)
469. I looked upon the rotting sea,
470. I looked upon the rotting deck,
471. I looked to heaven, and tried to pray;
472. I closed my lids, and kept them close,
473. Seven days, seven nights, I saw that curse,
474. And yet I could not die.
475. I watched the water-snakes:
476. I watched their rich attire:
477. And I blessed them unaware:
478. The self-same moment I could pray;
479. I dreamt that they were filled with dew;
480. And when I awoke, it rained.
481. Sure I had drunken in my dreams,
482. I moved, and could not feel my limbs:
483. I was so light—almost
484. I thought that I had died in sleep,
485. And soon I heard a roaring wind:
486. The body and I pulled at one rope,
487. 'I fear thee, ancient Mariner!'
488. I heard the sky-lark sing;
489. And I fell down in a swoond.
490. How long in that same fit I lay,
491. I have not to declare;
492. I heard and in my soul discerned

493. I woke, and we were sailing on
494. I could not draw my eyes from theirs,
495. I viewed the ocean green,
496. The light-house top I see?
497. And I with sobs did pray—
498. I turned my eyes upon the deck—
499. Oh, Christ! what saw I there!
500. But soon I heard the dash of oars,
501. I heard the Pilot's cheer;
502. And I saw a boat appear.
503. I heard them coming fast:
504. I saw a third—I heard his voice:
505. The skiff-boat neared: I heard them talk,
506. I never saw aught like to them,
507. But I nor spake nor stirred;
508. But swift as dreams, myself I found
509. I moved my lips—the Pilot shrieked
510. I took the oars: the Pilot's boy,
511. I stood on the firm land!
512. I pass, like night, from land to land;
513. I have strange power of speech;
514. That moment that his face I see,
515. I know the man that must hear me:
516. To him my tale I teach.
517. Farewell, farewell! but this I tell

The pronoun I also refers to minor characters in the poem such as the hermit, the pilot, and the pilot's boy:

518. 'Why, this is strange, I trow!

519. I am a-feared'—'Push on, push on!'

520. 'Ha! ha!' quoth he, 'full plain I see,

521. 'Say quick,' quoth he, 'I bid thee say—

Since the poet's aim is to teach a lesson to the reader, he makes him empathize with the main character whose lesson is taught. It is the best way to make the reader live the happenings rather than being a mere listener.

The inclusive pronoun we is a hint to the hearer that the punishment goes to all those around the bad doer. Only five instances in the poem do not talk about punishment. They represent an introduction into the situation and the goings-on:

522. Merrily did we drop

523. And southward aye we fled.

524. Nor shapes of men nor beasts we ken—

525. We hailed it in God's name.

526. We were the first that ever burst

527. And we did speak only to break

528. We stuck, nor breath nor motion;

529. We could not speak, no more than if

530. We had been choked with soot.

531. We could nor laugh nor wail;

532. Through utter drought all dumb we stood!

533. We listened and looked sideways up!

534. We were a ghastly crew.

535. Till noon we quietly sailed on,

536. Or we shall be belated:

537. I woke, and we were sailing on

538. We drifted o'er the harbour-bar,

These examples can be read specifically and generally. The specific reading refers to the Mariner and his crew, while the general one refers to all those who commit bad deeds.

The second person pronoun also makes a difference in the poem. When used by the guest, it refers to the Mariner and when used by the Mariner, it refers to the guest. It shifts its reference according to the character using it:

539. Now wherefore stopp'st thou me?

540. Why look'st thou so?'—With my cross-bow

541. And thou art long, and lank, and brown,

542. Fear not, fear not, thou Wedding-Guest!

543. Be calm, thou Wedding-Guest!

544. What manner of man art thou?'

545. To thee, thou Wedding-Guest!

546. 'God save thee, ancient Mariner!

547. From the fiends, that plague thee thus!—

548. 'I fear thee, ancient Mariner!

549. I fear thee and thy glittering eye,

550. 'I fear thee, ancient Mariner!'

551. 'Say quick,' quoth he, 'I bid thee say—

552. To thee, thou Wedding-Guest!

The pronouns thee and thou are used which mean you. In (539), (540), (541), (542), (543), (544), (545), (546), (547), (548) the pronoun thou refers to the Mariner. It is viewed from different angles. It is viewed from the perspective of the guest, the mariners, and the hermit.

The pronoun *he* refers has different references in the poem. The deictic expression shifts its referent according to the point of view. For example the narrator refers to the Mariner and the wedding-guest:

553. And he stoppeth one of three.

554. Eftsoons his hand dropt he.

The first example refers to the Mariner and the second one refers to the wedding-guest. When the deictic center shifts, the reference of *you* also shifts:

555. And he shone bright, and on the right

The Mariner is the speaker in this line. The referent of the pronoun *he* refers to the sun. It is worth mentioning that the Mariner uses the pronoun *he* to refer to the sun and the pronoun *she* to refer to the moon:

556. The moving Moon went up the sky,

And no where did abide:

Softly she was going up,

The deictic expression *he* changes the meaning according to the place they are in:

557. Nine fathom deep he had followed us

This pronoun refers to the spirit that loved the bird. It lives nine fathom deep under the ship. Other referents of the pronoun are the storm-blast, the Mariner's nephew, the hermit, and a general reference respectively:

558. He struck with his o'ertaking wings,

559. But he said nought to me.

560. He singeth loud his godly hymns

561. He prayeth well, who loveth well

She refers to different objects and characters in the poem:

562. Red as a rose is she;

563. See! see! (I cried) she tacks no more!

564. The Night-mare LIFE-IN-DEATH was she,

565. Softly she was going up,

566. She sent the gentle sleep from Heaven,

In the first example, the pronoun refers to the bride. This description is given to her by the poet. the second example refers to the ship that came to the Mariner. The third example refers to the woman on the ship which the Mariner describes. The fourth example refers to the moon while the fifth example refers to Mary Queen.

Finally, *it* is also widespread in the poem. It refers to different objects and phenomena. However, the most noteworthy use of the pronoun is with the Mariner and the ship:

567. At first it seemed a little speck,

568. 'Dear Lord! it hath a fiendish look—

The Mariner uses the pronoun *she* for his ship while he uses the pronoun *it* for the ship on which life-in-death was. This is to indicate his love to his ship. In the second line the pronoun *it* refers to the Mariner. It is said by the Pilot when they save the Mariner. Although he is a human but the Pilot does not consider him as such. Because in another line he names him devil.

4.5.1.2. Spatial Deixis

Spatial deixis is another dimension through which the world is constructed. It is realized through the deictic expressions *here*, *there*, demonstratives and circumstances. To begin with, the deictic expressions *here* and *there* and demonstratives will be considered first. The first deictic expression which appears in the poem is the word *here*:

569. The Wedding-Guest *here* beat his breast,

It does not refer to physical place. It refers to an abstract place in the narration. The poet starts talking and when he arrives at a certain point he mentions this line. It does not carry the meaning of proximity or distance. What carries this meaning is the following line:

570. And thus spake on that ancient man,

The word *that* is a demonstrative referring to an object distant from the deictic center. The deictic center is the poet narrating the story at a certain time after its

happening. This word indicates that the time of the happening is far from the speaking time. When the deictic center shifts to the Mariner, the word takes a new reference:

571. And now there came both mist and snow,

It refers to the sea where they were sailing. The Mariner is speaking to a person on land. This is evident also from this line:

572. Into that silent sea.

Generally speaking, in terms of the binary expression here and there and demonstratives, the poet and the Mariner view the events from a distant place as the following examples indicate:

573. Are those her sails that glance in the Sun,

574. And there the dead men lay.

575. Seven days, seven nights, I saw that curse,

576. To have seen those dead men rise.

577. How long in that same fit I lay,

578. This Hermit good lives in that wood

579. That agony returns:

580. That moment that his face I see,

Even the main story which is the stopping of the wedding-guest takes place in an area of some distance from the wedding:

581. What loud uproar bursts from that door!

582. The wedding-guests are there:

Thus both narrators refer to the places where the tale took place as remote.

Deixis realized through circumstances will be tackled in combination with verbs such as come and go. Verbs are also a means of realizing deixis of place and time. Therefore, they will be analyzed with circumstances since the latter modify the former.

The tale takes place when the ship moves. This part is seen from onboard the ship. The Mariner describes the scene:

583. 'The ship was cheered, the harbour cleared,

Merrily did we drop
Below the kirk, below the hill,
Below the lighthouse top.

The verb drop means to move gently and below means in a place under something. So they are moving by the land gently. The Mariner describes the weather conditions as transgressors:

584. The Sun came up upon the left,
Out of the sea came he!
And he shone bright, and on the right
Went down into the sea.

The sun comes to them and moves away from them as if it is someone who is harassing them. The Mariner talks about other conditions in the same way as he talks about the sun:

585. And now the STORM-BLAST came, and he
586. And now there came both mist and snow,

The verb to come is used with these elements to indicate that they moved towards them. They were on their way when these conditions came to them. This is a hint that the Mariner is not guilty and they were who started assaulting. The albatross is also one of the elements that came to them. As the poem describes it, the albatross is the one who sent these weather conditions and finally he comes:

587. At length did cross an Albatross,
Thorough the fog it came;

When the ship burst into the sea, the sun came up and went down. However, when the Mariner killed the albatross, the situation changes. The sun stands as a beginning of punishment:

588. The bloody Sun, at noon,
Right up above the mast did stand,

It stood near them right up above the mast. The mast is the pole which holds the sail of the ship. Of course the sun did not come that near but the Mariner exaggerates to indicate the extreme heat.

As the Mariner implies, the sun is involved in their plight from the beginning. However, he depicts the moon differently:

589. The moving Moon went up the sky,

And no where did abide:

Softly she was going up,

And a star or two beside—

The moon is moving away rather than coming towards them. Elements involved in their plight are depicted as coming to them. In addition, all the elements that are depicted as harassing them are male even if they are female originally like the sun. This is the reason why the Mariner chooses to use *he* for sun and *she* for moon. The moon is not among the elements that are involved in their plight; therefore, the Mariner represents it as distant. Unlike the sun that rested upon the mast, the moon nowhere did abide. It just went up the sky and left the scene. It was not involved in any of the problems that happened. But the moon is shown as a savior rather than just an element going up the sky. The beams of the moon mocked the hot ocean:

590. Her beams bemocked the sultry main,

Like April hoar-frost spread;

The moon alleviates the heat of the ocean except the huge shadow of the ship which is not involved in this blessing:

591. But where the ship's huge shadow lay,

The charmed water burnt alway

A still and awful red.

However, the moon is the reason for their salvation because beyond and within the shadow of the ship which the moon causes he watches sea-creatures and blesses them where their salvation begins:

592. Beyond the shadow of the ship,

I watched the water-snakes:

593. Within the shadow of the ship

I watched their rich attire:

594. A spring of love gushed from my heart,

And I blessed them unaware:

595. The self-same moment I could pray;

And from my neck so free

The Albatross fell off, and sank

Like lead into the sea.

After this situation, the elements that came to the ship previously could no longer come:

596. And soon I heard a roaring wind:

It did not come anear;

But with its sound it shook the sails,

597. The loud wind never reached the ship,

Yet now the ship moved on!

4.5.1.3. Temporal Deixis

The final type of deixis in the poem is the temporal deixis. This type refers to the time relative to the deictic center. As seen before, there are two main deictic centers: the poet and the Mariner. The temporal deictic center is the present time. However, the poem is narrated wholly in the past except for few lines. The poet begins from the deictic center which is present time:

598. It is an ancient Mariner,

And he stoppeth one of three.

599. The Bridegroom's doors are opened wide,

And I am next of kin;

The guests are met, the feast is set:

May'st hear the merry din.'

This indicates that the story of the Mariner is narrated as if it is happening now. It can be read as if the poet is narrating it at the time of reading. The beginning of the story is narrated in the present tense until the Mariner starts his tale. He begins it with the distal deictic expression *was*:

600. 'There was a ship,' quoth he.

All the events now are seen through the eyes of the mariner whose temporal deictic center is the time of narration. However, he does not state when exactly his story took place. But as mentioned in the naming and describing section, his attribute is ancient so it must have occurred a long time before he narrates it.

The Mariner wants to take his listener to exactly the time of the story when he tells him:

601. And now the STORM-BLAST came, and he

Was tyrannous and strong:

He uses the proximal deictic expression *now* with a verb with past tense. This is grammatically incompatible. But the adverb does not refer to the time of speaking. It refers to the time when they sailed. The Mariner wants to make the story more vivid and take control of his listener so he takes him to that time. He uses the technique of time travelling. He shifts the tenses of the narration as if the hearer is with him:

602. He struck with his o'ertaking wings,

And chased us south along.

603. With sloping masts and dipping prow,

As who pursued with yell and blow

Still treads the shadow of his foe,

And forward bends his head,

The ship drove fast, loud roared the blast,

And southward aye we fled.

The mix between tenses is clear. The hearer or reader is now seeing the events through the eyes of the Mariner just as he is with him. After taking the hearer/reader to the ship with him, the Mariner starts talking in past tense. However, the Mariner uses the word *now* with past tense verb fourteen times in the poem as a controlling technique:

604. Now wherefore stopp'st thou me?

605. And now the STORM-BLAST came, and he

606. And now there came both mist and snow,

607. The Sun now rose upon the right:

608. Yet now the ship moved on!

609. Now mixed, now one by one.

610. And now 'twas like all instruments,

611. Now like a lonely flute;

612. And now it is an angel's song,

613. And now this spell was snapt: once more

614. Who now doth crazy go,

615. Is gone: and now the Wedding-Guest

The tables below show the frequencies of types of deixis in the poem:

Table 4. 11: Frequency of person deixis in "The Rime of the Ancient Mariner"

Person Deixis													
Subjective							Objective						
I	We	Thou	They	He	She	It	Me	Us	Thee	Them	Him	Her	It
77	17	7	27	41	14	45	24	0	7	7	8	2	0
Percentage													
2.02	0.44	0.18	0.71	1.07	0.37	1.18	0.63	0.00	0.18	0.18	0.21	0.05	0.00
Total number of person deictic expressions							Percentage						
276							7.22						

Table 4. 12: Frequency of pure spatial deictic expressions in "The Rime of the Ancient Mariner"

Pure Spatial Deictic expressions					
Proximal			Distal		
Here	This	These	There	That	Those
2	16	0	10	54	7

Percentage					
0.05	0.42	0.00	0.26	1.41	0.18
Total			Total		
18			71		
Percentage			Percentage		
0.47			1.86		
Total number of pure spatial deictic expressions			Percentage		
89			2.33		

Table 4. 13: Frequency of Verbal realization of Spatial Deixis in "The Rime of the Ancient Mariner"

Verbal realization of Spatial Deixis	
Proximal	Distal
The Sun came up upon the left	Went down into the sea.
Out of the sea came he	That made the ship to go.
And now the STORM-BLAST came, and he	If he may know which way to go
And now there came both mist and snow	For slow and slow that ship will go
And ice, mast-high, came floating by,	Went down into the sea
And now there came both mist and snow,	The moving Moon went up the sky
And ice, mast-high, came floating by,	Slowly and smoothly went the ship
Thorough the fog it came	The ship went down like lead.
Came to the mariner's hollo	He went like one that hath been stunned
Out of the sea came he	Softly she was going up
Came to the mariner's hollo	
The naked hulk alongside came	
A wicked whisper came, and made	
Which to their corpses came again	
Slowly the sounds came back again	
In crimson colours came	
The boat came closer to the ship	
The boat came close beneath the ship	
It did not come anear	

That come from a far countree.	
The bloody Sun, at noon, Right up above the mast did stand	
Total	Total
15	10
Percentage	Percentage
0.39	0.26
Total number of Verbal realization of Spatial Deixis	Percentage
25	0.65

Table 4. 14: Frequency of pure Temporal deictic expressions in "The Rime of the Ancient Mariner"

Pure Temporal Deictic Expressions	
Proximal (now)	Distal (then)
15	1
Percentage	Percentage
0.39	0.03
Total number of Pure Temporal Deictic Expressions	Percentage
16	0.42

Table 4. 15: Frequency of Verb tenses realizing temporal deixis Temporal deictic expressions in "The Rime of the Ancient Mariner"

Verb tenses realizing temporal deixis											
Material processes		Mental processes		Relational processes		Behavioural processes		Verbal processes		Existential processes	
Present	Past	Present	Past	Present	Past	Present	Past	Present	Past	Present	Past
102	226	19	24	38	49	42	36	14	17	0	1
Percentage											
2.67	5.91	0.50	0.63	0.99	1.28	1.10	0.94	0.37	0.44	0.00	0.03
Total verb tenses											
Present						Past					

215	353
Percentage	Percentage
5.63	9.24
Total number of Verb tenses realizing temporal deixis	Percentage
568	14.87

4.5.2. Representing Time, Space and Society in "Kubla Khan"

4.5.2.1. Person Deixis

It is evident that the poem is narrated by the poet himself unlike the Ancient Mariner which is narrated by two narrators. For this reason, the poem narrated from the point of view of one person and few personal deictic expressions appear in it. It is not until the final part that personal deictic expressions emerge. They are used when the poet starts talking about himself:

616. A damsel with a dulcimer

In a vision once I saw:

617. Could I revive within me

Her symphony and song,

618. That with music loud and long,

I would build that dome in air,

In the final line the poet compares himself to "Kubla Khan". He states that the musing and song of the Abyssinian damsel gives him power like that of Kubla which makes him build the dome in the sky.

The second and final personal deictic expression is the pronoun *she*:

619. It was an Abyssinian maid

And on her dulcimer she played,

The pronoun refers to the unreal Abyssinian maid which he saw in a vision. These lines are hypothetical. They start with seeing the Abyssinian maid and hearing her music and song. She was seen in a vision. So what follows is also unreal. The poet puts

a hypothetical condition that if he remembers the sounds, he would build the dome. Thus, the referent of the pronoun is a hypothetical entity.

4.5.2.2. Spatial Deixis

The story of this poem takes place in Xanadu. So the deictic center is Xanadu. The place contains the river Alph and forestst:

620. Where Alph, the sacred river, ran

And here were forests ancient as the hills,

The deep Romantic chasm is far from this place:

621. But oh! that deep Romantic chasm which slanted

Down the green hill athwart a cedarn cover!

The poet mentions this chasm which is far from the place where the dome is to be built to take the reader there. After taking the reader to this place which is scary just like a haunted place, he starts describing it:

622. And from this chasm, with ceaseless turmoil seething,

As if this earth in fast thick pants were breathing,

A mighty fountain momentarily was forced:

The deictic center moves from the ten miles around the dome to the chasm. The deictic center now is the chasm. The description is seen from there. This place refers to the start of the sacred river. The poet describes its start through its end. The deictic center shifts to the end of the river:

623. And sank in tumult to a lifeless ocean;

Now the reader is at the end of the river and the proximal place is the lifeless ocean. The reader travels with Kubla because he is now standing at this place as shown below:

624. And 'mid this tumult Kubla heard from far

Ancestral voices prophesying war!

Kubla is standing at this place and he hears from far a voice. This deictic expression is metaphorical. The place is not physical. It is inside him because the voice

is ancestral. This adjective means that the voice belongs to a dead human so it cannot be coming from a physical place.

The whole place now is distal from the poet and the reader. This distance is also literal because it was in a dream. The poet wants to remember the music and song to build the dome. The dome is preceded by the distal deictic expression *that*.

625. I would build that dome in air,

The poet and the reader are now out of that beautiful place. The poet takes the reader through a trip in a beautiful place and takes him out of it. He starts with the name of the place taking the reader through the forests and suddenly takes the reader out of there.

4.5.2.2. Temporal Deixis

The temporal deictic center of the poem is the time of "Kubla Khan". It refers to distant past and the events are seen from that point of view. The whole poem is narrated using past tense. However, there are few deictic expressions that do not carry reference by themselves unless attached to a context. Their meanings cannot be concluded without knowing the time surrounding them. These expressions appear in the following extracts:

626. A mighty fountain momentarily was forced:

627. And mid these dancing rocks at once and ever

It flung up momentarily the sacred river.

628. A damsel with a dulcimer

In a vision once I saw:

The expressions *momently* and *once* in these lines refer to different times. In (64) the time of the expression *momently* refers to the time of turmoil seething. It means at the moment of turmoil seething. The same word in (65) means that the river flung up for a moment. Its flinging was rapid. This occurred at the same time the turmoil seething happened. The fountain and the river came at the same time. This indicates that the place was full of water just like the place where the Mariner went. The difference between the two waters is that one is undesirable while the other is a source of pleasure. The fountain and the river fall in the same scene because flowing water gives great pleasure to the viewer.

The following table presents the types of deictic expressions and their frequency in "Kubla Khan":

Table 4. 16: frequency of person deictic expressions in "Kubla Khan"

Person Deixis													
Subjective							Objective						
I	We	Thou	They	He	She	It	Me	Us	Thee	Them	Him	Her	It
3	0	0	0	1	1	3	2	0	0	1	1	3	0
Percentage													
0.86	0.00	0.00	0.00	0.29	0.29	0.86	0.57	0.00	0.00	0.29	0.29	0.86	0.00
Total number of person deictic expression							Percentage						
15							4.30						

Table 4. 17: frequency of Pure Spatial Deictic expressions in "Kubla Khan"

Pure Spatial Deictic expressions					
Proximal			Distal		
Here	This	These	There	That	Those
1	3	1	2	4	1
Total			Total		
5			7		
Percentage					
1.43			2.01		
Total number of Pure Spatial Deictic expressions			Percentage		
12			3.44		

Table 4. 18: Frequencies of Pure temporal Deictic expressions in "Kubla Khan"

Pure Temporal Deictic Expressions	
Proximal (now)	Distal (then)
0	0
Percentage	
0	0

Table 4. 19: Frequency of Verb tenses realizing temporal deixis in "Kubla Khan"

Verb tenses realizing temporal deixis											
Material processes		Mental processes		Relational processes		Behavioural processes		Verbal processes		Existential processes	
Present	Past	Present	Past	Present	Past	Present	Past	Present	Past	Present	Past
4	15	2	4	0	4	1	1	1	0	0	0
Percentage											
1.15	4.30	0.57	1.15	0.00	1.15	0.29	0.29	0.29	0.00	0.00	0.00
Total verb tenses											
Present						Past					
8						24					
Total number of Verb tenses realizing temporal deixis						Percentage					
32						9.17					

The following figure illustrates the percentage differences in representing time space and society between the two poems:

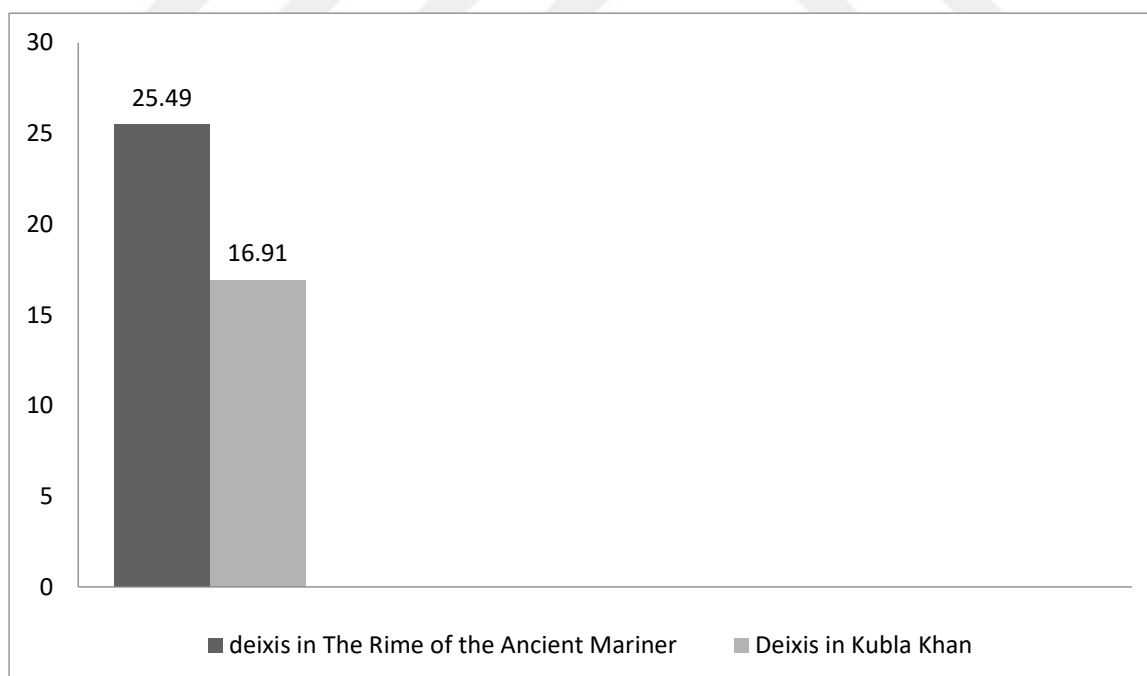


Figure 4. 4: The percentage differences in representing time space and society between the two poems

The figure below summarizes the whole differences between the two pomes:

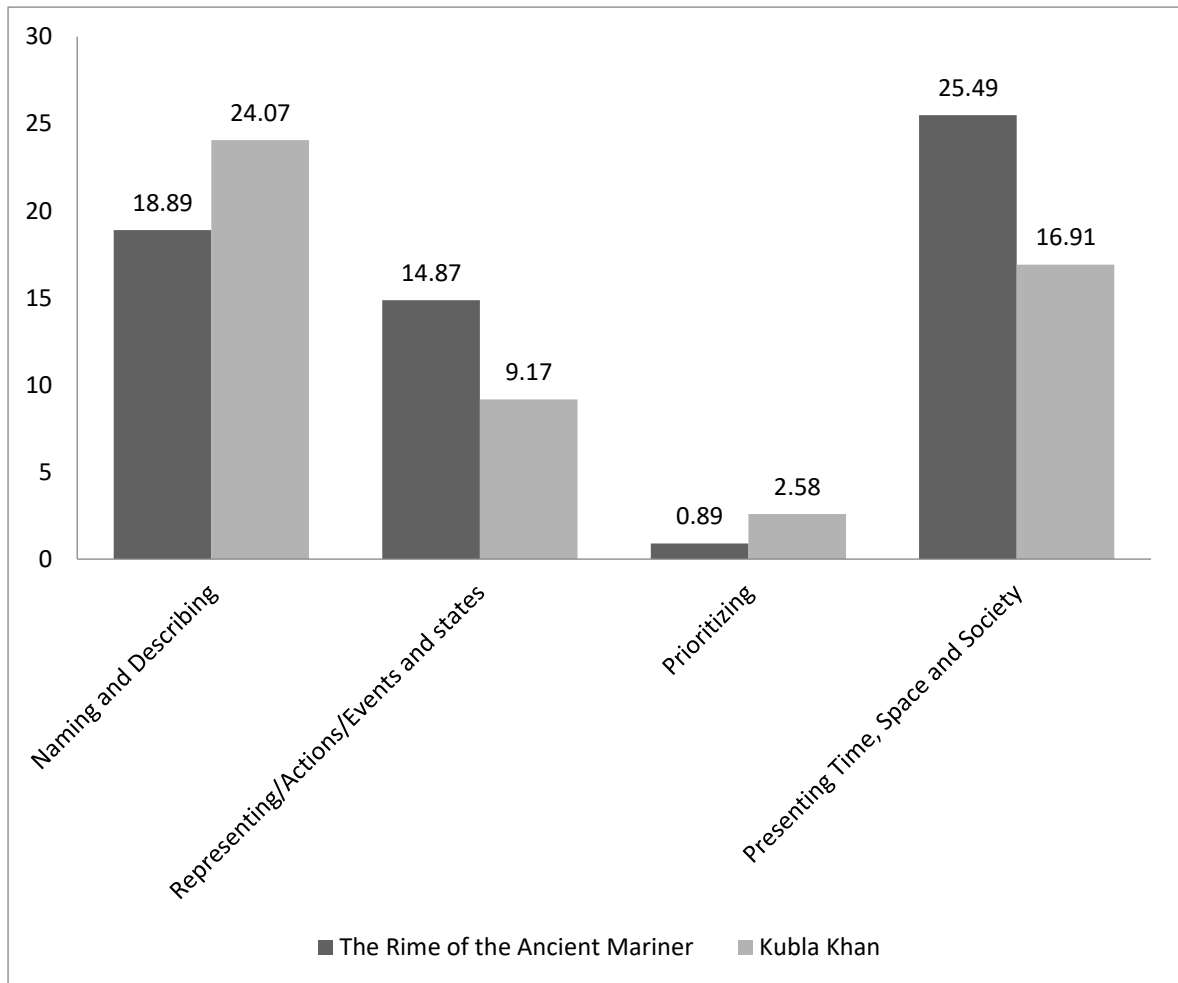


Figure 4. 5: Differences between "The Rime of the Ancient Mariner" and "Kubla Khan"

4.6. Language Evaluation

This subsection tackles the evaluation of the language of Coleridge. It tries to give an answer to research question 2: How does Coleridge elaborate language to express the social concepts under scrutiny? The following research objective is set to answer the question:

Research objective 5: To evaluate the language Coleridge uses in his poetry.

What is noted most in the language of the poet is the accuracy. The poet is very accurate in dealing with words and grammatical constructions. He uses nouns, adjectives, and verbs very accurately. For example, he uses nouns that are compatible with the environment. Accordingly, the use of the Albatross is not arbitrary. It is a bird that is found in the place where the story took place. Also, the Hermit is holy but not

always good because he is human and can commit sins. This is evident from the place of the adjectives good and holy. The adjective good is put after the noun indicating temporariness and holy is put before the noun to indicate permanence.

Besides being accurate, the language of the poems has inconsistencies to add fictional tone. This is clear from the beginning of "The Rime of the Ancient Mariner". The poet describes the Mariner as ancient. This is a description that is not suitable for a living human being. However, this description is used to add gothic and fictional tone. Another example is the milk of paradise in "Kubla Khan". This naming strategy is used to increase the fictionality of the characters and the poem in general. No one has seen or drunk the milk of paradise except in fiction.

The language of the poems is devoid of ambiguity. Grammatically, his language is not ambiguous. The constructions he uses are clear and not confusing.

The poet is also expert in playing with words. He uses one word with more than one meaning. Thus, the word sea for example, has more than one meaning in "The Rime of the Ancient Mariner". The word loon is another example on the plying on words. The loon is a bird whose name is given to the mariner. He is given this name as a means of linguistic economy. Rather than giving him many descriptions, the mariner has taken the attributes of a loon by naming him as such.

The poet exploits certain grammatical structures to express certain meanings. Therefore, he uses the same word differently to express a different meaning. For example, he uses words in singular form to express a meaning and in plural to express another meaning.

The poet is also expert in making similarities. For example, the verb listen becomes more vivid when the poet says that the guest listens like a three-year old child. A three year old child listens attentively to a story. Therefore, the language of the poet is vivid in making such similarities.

The poet is successful in putting his descriptions in the right place. For example, he doesn't describe things whose descriptions can be taken from other places such as Kubla and the Abyssinian maid. He describes those elements that are unique to his world.

The language of the poet can also make the reader identify with the texts. The poet is able to take the reader into the atmosphere just like the Mariner did with the wedding-guest. The poet uses deictic expressions professionally. This use can take the reader into the details of the story.

4.7. Summary of the Chapter

This chapter presents data analysis. It began with naming and describing in the first poem and then the second poem. The third section is concerned with presenting action, states, and events. The fourth and fifth sections present prioritizing and representing time, space and society in the two poems respectively.



5. CHAPTER FIVE: DISCUSSION, CONCLUSIONS AND RECOMMENDATIONS

5.1. Introduction

This chapter represents a general review of the study. Moreover, it presents discussion of the findings with regard to previous studies. The chapter also shows the contribution of this study to existing literature as well as its implications for researching and teaching. It further highlights the limitations of this study and gives suggestions and recommendations for further studies.

5.2. Review of the Main Findings

As stated before, the current study is qualitative one. It can be concluded from the qualitative analysis that the textual-conceptual functions are applied to the poems to elicit certain meanings. Certain names are used to refer to concepts associated with them such as the noun heart which is used to refer to emotions. These names are given different descriptions which encompass certain meanings. In addition the following is a review of the main findings:

1. Some adjectives are not compatible with the nouns they modify such as ancient and mariner. He is ancient meaning that he is very old. However, he has power over a young man.
2. Characters are given names of animals rather than being described.
3. The implicit descriptions of the animal are applied to the character.
4. In addition, nouns are used in part-whole relationships. In consequence, body parts may refer to humans. This is to achieve accuracy. Varieties of descriptions are given to prominent characters in the poem while minor characters are not given much description. Adjectives are used to name people instead of nouns.
5. Religious figures are described very accurately. For example, the Hermit is described as good and holy. The adjective good comes after the noun which gives the meaning of temporariness while the adjective holy comes before the noun because it is permanent.

6. Female characters in the world of Coleridge have minor role and some of them have negative connotation.
7. The main character in the world of the Ancient Mariner is given different descriptions from different perspectives and points of view. Most of these descriptions carry negative connotations.
8. Some body parts have significant role in the course of the poem such as eyes. It is the most occurring among body parts.
9. The grammatical choice depends on the function of the body part. For example the noun eye came as singular and plural depending on the function it performs in the poem.
10. In some places in the poem, the gender shifts. For example, the sun is male and the moon is female.
11. Animals appear in inappropriate environments while they are absent from the appropriate ones.
12. Some nouns are used with more than one meaning.
13. Seasons in this world are depicted as either friends or enemies.
14. The main character has full control over his actions.
15. The main character wants to distance himself from responsibility over bad deeds by using certain types of verbs such as shooting instead of killing.
16. The poet uses certain verbal constructions such as middle voice to ignore or conceal the identity of the doer. He may do so also to indicate that the doer is unknown.
- 17. Concerning the deictic center in the world of the poem, it shifts every now and then so that the reader can judge the events from different perspectives.**
18. Concerning actions, events and states, the poet represents the processes in the world of the poem associated with different actors and goals. Some of these associations give meanings which evoke meanings of power and control of and over participants as well as inclusion and exclusion of them in the process.

19. As for prioritizing, the poet presents some priorities in his fictional world such as prioritizing the actor, the goal and attributes. He gives importance to some participants and attributes over others.
20. Finally, the people and objects presented in the fictional world of the poem with contrasting density to give focus on certain people over others. For example, the poet uses the speaker pronoun I with the highest density to focus on himself and his control over others. Distal temporal and spatial deixis is preferred by the poet over the proximal deixis. He looks at times and places as distant rather than proximal to him.

As for the quantifying the qualitative data, the following conclusions are drawn from the analysis concerning "The Rime of the Ancient Mariner":

1. The following conclusions can be drawn concerning naming and describing:
 - a. The total number of nouns is 722, that is 18.89% of the total number of words.
 - b. The total number of animate nouns is 96, that is 2.51% of the total number of words.
 - c. The inanimate concrete nouns are 553, that is 14.47% of the total number of words.
 - d. Inanimate abstract nouns are 73, that is 1.91% of the total number of words.
2. Concerning representing actions/states/and events:
 - a. The total number of process types found in the poem is 568 out of the total number of words. They constitute 14.86% of the total percentage of the whole poem.
 - b. The frequencies of these types can be presented as follows:
 1. Material processes constitute 8.58%
 2. Relational processes constitute 2.28%
 3. Behavioural processes constitute 2.04%
 4. Mental processes constitute 1.13%
 5. Verbal processes constitute 0.81%

6. Existential processes constitute 0.03%
3. Concerning prioritizing, the following conclusions are drawn:
 - a. Prioritizing constitute only 0.89%, that is 34 instances out of the total number of words
 - b. Prioritizing falls into four types which are stated as below:
 1. Prioritizing the actor constitutes 0.39%
 2. Prioritizing the goal constitutes 0.16%
 3. Prioritizing the identification or description in relational clauses constitutes 0.08%
 4. Prioritizing by subordination constitutes 0.26%
 4. Concerning representing time, space and society, the following conclusions are drawn:
 - a. The highest frequency is occupied by temporal deixis which constitutes 15.28% of the total number of words followed by person deixis which occupied 7.22%.
 - b. In the third places comes spatial deixis which constitutes 1.07%.
 - c. Within person deixis, the highest frequencies belong to the speaker pronoun which is 2.02% followed by the inanimate pronoun *it* by 1.18%.
 - d. The pronoun *he* comes in the third place with a frequency of 1.07%.
 - e. With temporal deixis, the proximal deictic expression *now* occupied the highest frequency with 0.39% while the distal expression *then* occupied only 0.03%. However, in deixis realized by tenses, the highest frequency belongs to distal deixis which is 9.24% while the proximal constitutes only 5.63%.
 - f. As for spatial deixis, the proximal deixis also has the lowest frequency of 0.86% while distal deixis constitutes 2.12%.

With regard to "Kubla Khan", the following conclusions are drawn:

1. The following conclusions can be drawn concerning naming and describing:
 - a. The total number of nouns is 84, that is 24.07% of the total number of words.

- b. The total number of animate nouns is 8, that is 2.29% of the total number of words.
 - c. The inanimate concrete nouns are 69, that is 19.77% of the total number of words.
 - d. Inanimate abstract nouns are 7, that is 2.01% of the total number of words.
2. Concerning representing actions/states/and events:
- a. The total number of process types found in the poem is 32 out of the total number of words. They constitute 9.17% of the total percentage of the whole poem.
 - b. The frequencies of these types can be presented as follows:
 - 1. Material processes constitute 5.44%
 - 2. Relational processes constitute 1.17%
 - 3. Behavioural processes constitute 0.57%
 - 4. Mental processes constitute 1.72%
 - 5. Verbal processes constitute 0.29%
 - 6. Existential processes constitute 0.00%
3. Concerning prioritizing, the following conclusions are drawn:
- a. Prioritizing constitute only 2.58%, that is 9 instances out of the total number of words
 - b. Prioritizing falls into five types which are stated as below:
 - 1. Prioritizing the actor constitutes 0.86%
 - 2. Prioritizing the goal constitutes 0.00%
 - 3. Prioritizing the identification or description in relational clauses constitutes 0.00%
 - 4. Prioritizing by subordination constitutes 0.0%
 - 5. Prioritizing the verb constitutes 1.72%

4. Concerning representing time, space and society, the following conclusions are drawn:
 - a. The highest frequency is occupied by temporal deixis which constitutes 9.17% of the total number of words followed by person deixis which occupied 4.30%.
 - b. In the third places comes spatial deixis which constitutes 3.44%.
 - c. Within person deixis, the highest frequencies belong to the speaker pronoun and the inanimate pronoun *it* by 0.86% for both.
 - d. The pronoun *he* and *she* come in the third place with a frequency of 0.29% for both.
 - e. With temporal deixis realized by tenses, the highest frequency belongs to distal deixis which is 6.87% while the proximal constitutes only 2.29%.
 - f. As for spatial deixis, the proximal deixis has the lowest frequency of 1.43% while distal deixis constitutes 2.01%.

5.3. Discussion of The Findings

In comparison with previous studies, the current study used textual-conceptual functions different from those used in other studies. For example, Al-Aadili and Salman (2019) conducted a study on a poem in lamenting Al-Imam Al-Hassan. The researchers used all the ten tools of critical stylistics to reveal the ideology of the poet. They came up with the conclusion that critical stylistics deals with ideology and it is an approach that can be applied to literary and non-literary texts. This conclusion has already been mentioned by Jeffries (2010, 2014). The second conclusion that they came up with is that critical stylistics has grammatical, stylistic, semantic and pragmatic devices by which poems can be analyzed. Their final conclusion is that all the tools used in their analysis are important for the critical interpretation of the poem they analyzed because they reflect the beliefs of the poet towards Ahlul Bait and Al-Imam Al-hassan. As can be noted, they came up with conclusions regarding methodology and theory only. No conclusion regarding the content analysis of the poem is mentioned. The current study does not focus on concluding about methodology since it has already mentioned elsewhere. It came up with findings about the content of the poems it analyzed.

If compared with Abdel-Moety (2018) on the ideology of war and social class in Ian McEwan's novel *Atonement*, it can be found that Abdel-Moety (2018) has used eight textual-textual conceptual functions to come up with the conclusion that war and social class are an important part in the novel she analyzes. The study also concludes that the author chose the period of the story which portrays the British society and discusses class. This study is completely different from the current study in that it uses eight tools while the current study uses four. Secondly, this study focuses on class while the current study focuses on constructing the fictional world.

Al-Wandawi (2019) carried out a study to investigate the father-daughter relationship in Sylvia Plath's and Anne Sexton's selected poems. The analysis is carried out to show the father-daughter relationship through the viewpoint of the female speakers. His study came up with concluding three main themes which are praise, condemnation and elegy. It also concluded two minor themes which are Electra complex and sexual abuse. As can be noted, Al-Wandawi focuses on certain themes in his study while this study investigates the construction of the fictional world in general. As a consequence, the current study is wider than Al-Wandawi's.

The closest study to this one is Mahmood Ibrahim's (2018) study. It deals with the construction of speaker and fictional world in poetry. It selected poems of a Kurdish poet. Mahmood has come up with five themes in his conclusions regarding the construction of speaker and fictional world. These themes are suffering, humans are plants, perpetrators are unknown, nature and sweetness of writing. If compared to Mahmood's study, the current one came up with far more themes than Mahmood's. Among the themes that this study came up with are the interchangeability of naming dead and alive humans, inconsistency of element associations, consistency and inconsistency of actor and process association and other themes. Therefore, this study is wider and more general than Mahmood's.

5.4. Implications of The Study

Carrying out analysis on the construction of the fictional world in the poetry of Coleridge using the critical stylistics model resulted in findings that are significant both theoretically and practically. Theoretically, applying the critical stylistic model in analyzing the poems led to findings that yield meanings that can be discovered by focusing on the texts using the textual-conceptual functions. For example, adopting the

textual-conceptual function of naming and describing presented a demonstration of the nature of the elements and characters in the fictional world. The same goes with applying the other textual-conceptual functions. Applying the second textual-conceptual function on the verbs, it demonstrated that certain verbs are done intentionally to achieve some purposes while others are experienced involuntarily to which convey meaning of affection.

The current study can be employed by researchers and teachers alike. Researchers of linguistics can follow the way through the analysis is carried out using different tools to conclude new meanings. They can follow the same method by employing qualitative and quantitative analysis. Researchers can consider the findings of the current study as a guide for any further studies in the same area.

Teachers who teach poetry and even those who teach other literary branches can employ this study as a new direction in teaching literature. They can teach literature by employing linguistic elements to pave the way for students to follow a new direction.

5.5. Contribution of the Study

The study presents a contribution in the field of critical stylistics in that it deals with a literary period that hasn't been analyzed in the previous studies of critical stylistics. It paves the way for future studies to be carried out applying critical stylistics to Romantic poetry. This work is mainly inspired by Jeffries' (2010) critical stylistics. This approach aims at revealing ideology in non-literary as well as literary texts. However, this study does not seek to identify ideology in the text. It aims to explore social concepts that contribute to the construction of the fictional world in the poetry of Coleridge by using a set of tools proposed by Jeffries to make rigorous analysis.

5.6. Limitations of the Study

The limitation of the current study concerns the textual-conceptual functions. This study has used four out of ten tools. Two of these tools consume long time and effort. These two tools are naming and describing and presenting processes, actions and states. It is hard to carry out a study using these two tools combined on large dataset because every single clause contains a noun and a verb. Therefore, using both of them is overwhelming. Therefore, carrying out a study using either one combined with another textual-conceptual function can give promising results. For example, combining

presenting actions, event and states with negation and hypothesizing can yield different results and these three tools are related to each other.

5.7. Suggestions for Further Studies

The findings and conclusions of the current study can inspire future researchers to carry out a future study using the other textual conceptual functions. As stated earlier, the current study used only four of these functions. Therefore, future researchers can carry out a similar research using other textual-conceptual functions.

Researchers can also make a similar study using the same textual-conceptual functions on a different Romantic poet and compare the two worlds discovered in this study and their study.

There is also room for specific aspects of texts to be studied such as the construction of offender and victim in "The Rime of the Ancient Mariner" and Christabel.

The model of critical stylistics is relatively a new one. Thus, more and more studies are needed on poems of different eras using this framework. Hence, the aforementioned suggestions can give promising results and pave the way for further studies.

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APPENDIX A: NOMINAL GROUPS IN "THE RIME OF THE ANCIENT MARINER"

Animate Nouns				
Unmodified noun	Premodified by articles only	Premodified by adjectival group	Postmodified by clause	Postmodified by a prepositional group
all	The guests	an ancient Mariner	him who died on cross	one of three
all	The Wedding-Guest	a three years' child	the manWho shot him with his bow	next of kin
old	The Mariner	that ancient man	one, that on a lonesome road Doth walk in fear and dread,	
Young	The Wedding-Guest	The bright-eyed Mariner	A man all light	
all	The Wedding-Guest	The merry minstrelsy	the Hermit good	
One	The bride	that ancient man	the Hermit good	
one	his foe	ancient Mariner	Mariners	
One	that Woman	that woman's mate	That come from a far countree.	
all	a saint	ancient Mariner	the Pilot's boy,	
Mary Queen	The helmsman	The many men	Who now doth crazy go	
all	The mariners	the dead men	the man that must hear me	
ancient Mariner	a ghastly crew	my kind saint	Maidens gay	
Wedding-Guest	the man	The dead men	The Mariner, whose eye is bright,	
brother	The man	those dead men	Whose beard with age is hoar,	
All	a slave	my brother's son	one that hath been stunned	
each	The Pilot	The dead men		
Each one	his lord	a seraph-man		

each	a third	This seraph-band		
Bride-maids	the Hermit	This seraph-band		
Wedding-Guest	The Pilot	Pilot's boy		
all	The Hermit	The dead men		
each	the Pilot	The holy Hermit		
Old men	The Hermit	holy man		
Babes	The Hermit	a goodly company		
Youths	The wedding-guests	Loving friends		
Wedding-Guest	The bride	A sadder and a wiser man		
	the Wedding-Guest			
Total	Total	Total	Total	Total
26	27	26	15	2
Percentage	Percentage	Percentage	Percentage	Percentage
0.68	0.70	0.68	0.39	0.05
Total nouns		Total percentage		
96		2.51		

Inanimate Concrete Nouns				
Unmodified noun	Premodified by determiners only	Premodified by adjectival group	Postmodified by clause	Postmodified by a prepositional group
Yell	the feast	thy long grey beard	fog-smoke white	Nor shapes of men
Blow	a ship	glittering eye	the bird That made the breeze to blow	The silence of the sea
mist	a stone	The Bridegroom's doors	the bird to slay,	the land of mist and snow
Snow	The ship	the merry din	That made the breeze to blow	the whizz of my cross-bow
Ice	the harbour	his skinny hand	the bird	a flash of golden fire
Emerald	the kirk	grey-beard loon	That brought the fog and mist	A spring of love
noises	the hill	his glittering eye	such birds to slay,	The body of my brother's son

food	his hand	the lighthouse top	That bring the fog and mist	a troop of spirits
Play	The Sun	the loud bassoon	the first that ever burst	a-dropping from the sky
Mist	the sea	his o'ertaking wings	Into that silent sea.	the leafy month of June,
cloud	his breast	sloping masts	the Spirit that plagued us so	the land of mist and snow
mast	the sea	dipping prow	throats unslaked	half her length
Shroud	the mast	the snowy cliffs	black lips baked	the land of mist and snow
Mist	the hall	a dismal sheen	<i>her</i> sails that glance in the Sun	the bird that loved the man
food	a rose	God's name	those <i>her ribs</i> through which the Sun did peer	a meadow-gale of spring
Play	their heads	a good south wind	The look with which they looked on me	the shadow of the Moon
Day	his breast	the mariner's hollo	a gentle thing, Beloved from pole to pole	the dash of oars
Day	his head	the white Moon-shine	waters shot from some high crag	Brown skeletons of leaves
day	the STORM-BLAST	my cross-bow	A river steep and wide	manner of man
Day	the shadow	the good south wind	a hidden brook That to the sleeping woods all night	this frame of mine
Water	The ship	no sweet bird	Singeth a quiet tune	the shadow of the ship
Water	the blast	Nor any day	Full many shapes, that shadows were,	tracks of shining white
Water	the drifts	the mariner's hollo	In crimson colours came.	
Water	The Albatross	a hellish thing	that wood	
Legs	nor beasts	The glorious Sun	Which slopes down to the sea	
reel	The ice	The fair breeze	a cushion plump	
Rout	The ice	the white foam	the moss that wholly hides	

Night	The ice	that silent sea	The rotted old oak-stump	
dreams	The ice	a hot and copper sky	those lights so many and fair That signal made but now	
Mist	an Albatross	The bloody Sun	leaves that lag	
Snow	the fog	a painted ship	My forest-brook along	
Weal	the food	a painted ocean	that loud and dreadful sound, Which sky and ocean smote,	
Bars	The ice	Nor any drop	one that hath been seven days drowned	
Woman	a thunder-fit	The very deep		
DEATH	all the night	slimy things		
Gold	the ALBATROSS	the slimy sea		
Leprosy	The Sun	utter drought		
cold	the sea	what evil looks		
Dice	the sea	each weary eye		
groan	The furrow	a little speck		
Sigh	the breeze	A certain shape		
sigh	the sails	utter drought		
groan	the mast	upright keel		
dust	the Moon	The western wave		
pulses	nor breath nor motion	the western wave		
lead	Nine fathom	the broad bright Sun		
sleep	all the boards	that strange shape		
Dew	every tongue	broad and burning face		
sedge	The death-fires	restless gossameres		
knee	The water	Her locks		
knee	the root	man's blood		
Pain	my neck	The naked hulk		
corse	well a-day	The Sun's rim		

Air	each eye	far-heard whisper		
cross	Each throat	My life-blood		
honey-dew	the cross	The steersman's face		
penance	the Albatross	the eastern bar		
penance	A something	The hornèd Moon		
way	a mist	one bright star		
wave	A speck	the nether tip		
wind	my arm	the star- dogged Moon		
sound	a mist	a ghastly pang		
motion	a shape	heavy thump		
ripple	their breath	a lifeless lump		
shade	a water-sprite	thy skinny hand		
glass	the blood	the ribbed sea- sand		
shadows	A sail	thy glittering eye		
signals	A sail	thy skinny hand		
music	a breeze	a wide wide sea		
morn	a tide	a thousand thousand slimy things		
noon	my heart	the rotting sea		
eve	The day	the rotting deck		
snow	the Sun	A wicked whisper		
lead	<i>Her</i> lips	my weary eye		
sky	the Sun	The cold sweat		
ocean	a dungeon- grate	their limbs		
dreams	<i>her</i> looks	a dead man's eye		
night	a grate	The moving Moon		
land	Her skin	April hoar- frost		
land	a DEATH	the ship's huge shadow		

prayer	The game	The charmed water		
bird	the stars	the elfish light		
beast	the dark	hoary flakes		
eye	one stride	the shadow of the ship		
beard	the sea	their rich attire		
	the spectre- bark	happy living things		
	my heart	the gentle sleep		
	the sea	The silly buckets		
	the spectre- bark	a roaring wind		
	a cup	The upper air		
	his lamp	a hundred fire- flags		
	The stars	The wan stars		
	the night	the coming wind		
	the sails	one black cloud		
	the dew	The thick black cloud		
	The souls	some high crag		
	his face	The loud wind		
	a prayer	lifeless tools		
	the balls	Sweet sounds		
	his eye	each sweet sound		
	the sky	all little birds		
	the sea	their sweet jargoning		
	the sea	a lonely flute		
	their bodies	an angel's song		
	the sky	A pleasant noise		
	the sky	the sleeping woods		
	every soul	a quiet tune		
	a star	a short uneasy motion		
	no tongue	a short uneasy motion		

	the sea	a pawing horse		
	the praise	a sudden bound:		
	the deck	that same fit		
	This body	his cruel bow		
	the sails	The harmless Albatross.		
	the sails	a softer voice		
	the rain	Thy soft response		
	The Moon	His great bright eye		
	my eyes	the Mariner's trance		
	The Moon	a gentle weather		
	The lightning	a charnel-dungeon fitter		
	a jag	their stony eyes		
	My heart	a lonesome road		
	my lids	The light-house top		
	the ship	mine own countree		
	the ship	The steady weathercock.		
	the lightning	silent light		
	my feet	crimson colours		
	the Moon	A little distance		
	the ship	Those crimson shadows		
	a breeze	the holy rood		
	Seven days	a heavenly sight		
	seven nights	a lovely light		
	the ropes	his godly hymns		
	The body	The Albatross's blood		
	the mast	his sweet voice		
	the Sun	a far countree		

	the sounds	The rotted old oak-stump		
	Her beams	My forest- brook		
	the sky-lark	the she-wolf's young		
	the sea	a fiendish look		
	all instruments	full plain		
	the sails	my own countree		
	the water- snakes	the firm land		
	A noise	my ghastly tale		
	the mast	loud uproar		
	a breeze	the little vesper bell		
	the ship	a wide wide sea		
	the keel	the bridegroom's door		
	the ship	the morrow morn		
	every track			
	The sails			
	Their beauty			
	my heart			
	my neck			
	the ship			
	The Sun			
	The Albatross			
	the ocean			
	the blood			
	my head			
	a swoond			
	My lips			
	the air			
	my throat			
	The ocean			
	the ocean			
	no blast			
	My garments			
	my body			
	my limbs			
	the Moon			
	The air			
	the moon			

	its sound			
	the deck			
	the Moon			
	the ocean			
	a wind			
	the sea			
	the ship,			
	the breeze			
	the hill			
	their eyes			
	their limbs			
	the kirk			
	the harbour-bar			
	The harbour- bay			
	the moonlight			
	one rope			
	The rock			
	their arms			
	the kirk			
	the rock			
	their mouths			
	their bodies			
	The moonlight			
	the bay			
	the prow			
	the deck			
	the land,			
	his hand			
	No voice			
	No voice			
	the silence			
	My head			
	their tune			
	a boat			
	the wood			
	the sea			
	The skiff-boat			
	The planks			
	the ivy-tod			
	Two voices			
	the owlet			
	the wolf			
	The boat			
	his bow			
	the ship			
	The boat			
	the ship			

	that ship			
	a sound			
	the water			
	that ship			
	that ship			
	the ship			
	the bay			
	The ship			
	the whirl			
	the ship			
	The boat			
	the hill			
	my eyes			
	the sound			
	a fit			
	his head			
	my hair			
	the oars			
	my cheek			
	The Devil			
	the boat			
	the garden- bower			
	the marriage- feast			
	the kirk			
	the kirk			
	All things			
	my eyes			
	Each corse			
	every corse			
	his hand			
	my heart			
	our cheer			
	those sails			
	My body			
	my lips			
	his eyes			
	His eyes			
	his brow			
	my tale			
	That agony			
	This heart			
	his face			
	my tale			
	that door			
Total	Total	Total	Total	Total
85	264	149	33	22

Percentage	Percentage	Percentage	Percentage	Percentage
2.22	6.90	3.89	0.86	0.57
Total nouns		Total percentage		
553		14.47		

Abstract Nouns				
Unmodified noun	Premodified by articles only	Premodified by adjectival group	Postmodified by clause	Postmodified by a prepositional group
Woe	a DEATH	God's own head	vespers nine	The silence of the sea
Day	The souls	Nine fathom	the fiends, that plague thee thus	A spring of love
Day	a load	a weary time	the Spirit that plagued us so	a troop of spirits
day	A spirit	A weary time	the gentle sleep from Heaven, That slid into my soul	the curse, with which they died
Day	the curse	a weary time	those souls Which to their corses came again	dream of joy
Rout	the praise	The Night-mare LIFE-IN-DEATH		
dreams	a dream	a ghastly pang		
joy	The spirit	every soul		
Weal	The spirit	My soul		
DEATH	The pang	An orphan's curse		
Fear	the silence	that curse		
bliss		Their beauty		
Woe		The self-same moment		
pity		my soul		
Agony		my dreams		
Heaven		nine fathom		
Hell		my living life		
pity		my soul		
Sleep		a frightful fiend		
penance		my soul		
penance		my faith		
fear		a woful agony		

Dread		an uncertain hour		
Silentness		That agony		
Dreams		strange power of speech		
		That moment		
Total	Total	Total	Total	Total
25	11	26	6	5
Percentage	Percentage	Percentage	Percentage	Percentage
0.65	0.29	0.68	0.16	0.13
Total nouns		Total percentage		
73		1.91		



APPENDIX B: NOMINAL GROUPS IN "KUBLA KHAN"

Animate Nouns				
Unmodified noun	Premodified by articles only	Premodified by adjectival group	Postmodified by clause	Postmodified by a prepositional group
"Kubla Khan"		an Abyssinian maid	woman wailing for her demon-lover	A damsel with a dulcimer
Man			all who heard	
Man				
Kubla				
Total	Total	Total	Total	Total
4	0	1	2	1
Percentage				
1.15	0.00	0.29	0.57	0.29
Total number of animate nouns			Percentage	
8			2.29	

Inanimate Concrete Nouns				
Unmodified noun	Premodified by determiners only	Premodified by adjectival group	Postmodified by clause	Postmodified by a prepositional group
Xanadu	the hills	A stately pleasure-dome	caverns measureless to man	sunny spots of greenery
Alph	this chasm	the sacred river	gardens bright with sinuous rills	
walls and towers	this earth	a sunless sea	forests ancient as the hills	
sinuous rills	this tumult	many an incense-bearing tree	that deep Romantic chasm which slanted Down the green hill athwart a cedarn cover	The shadow of the dome of pleasure
wood and dale	the dome	the green hill	the caverns measureless to man	the dome of pleasure
tumult	the waves	a cedarn cover	music loud and long	a miracle of rare device

War	the fountain	A savage place		A sunny pleasure-dome with caves of ice
Pleasure	the caves	a waning moon		caves of ice
Ice	a dulcimer	ceaseless turmoil		those caves of ice
Mount Abora	her dulcimer	fast thick pants		the milk of Paradise
Symphony	that dome	A mighty fountain		
Song	That sunny dome	Huge fragments		
Ice	a circle	rebounding hail		
honey-dew	your eyes	chaffy grain		
Paradise		the thresher's flail		
		these dancing rocks		
		the sacred river		
		a mazy motion		
		the sacred river		
		a lifeless ocean		
		Ancestral voices		
		the mingled measure		
		rare device		
		His flashing eyes		
		his floating hair		
Total	Total	Total	Total	Total
15	14	25	7	8
Percentage				
4.30	4.01	7.16	2.01	2.29
Total number of Inanimate Concrete Nouns			Percentage	
69			19.77	

Abstract Nouns

Unmodified noun	Premodified by articles only	Premodified by adjectival group	Postmodified by clause	Postmodified by a prepositional group
Paradise	five miles	such a deep delight		
	her demon-lover			
	Five miles			
	a miracle			
	a vision			
Total	Total	Total	Total	Total
1	5	1	0	0
Percentage				
0.29	1.43	0.29	0.00	0.00
Total number of Abstract Nouns			Percentage	
7			2.01	

APPENDIX C: PROCESS TYPES IN "THE RIME OF THE ANCIENT MARINER"

Process types					
Material processes	Mental processes	Relational processes	Behavioural processes	Verbal processes	Existential processes
stoppeth	hear	Is	quoth	spake	was
stopp'st	heard	am	listens	averred	
opened	Hear	is	spake	said	
Met	Hear	grew	Was	averred	
Set	Ken	was	roared	said	
holds	beheld	was	growled	speak	
Hold off	Wist	was	roared	assurèd	
unhand	Wist	was	howled	speak	
dropt	heard	had been	hailed	Quoth	
holds	heard	Twàs	look'st	declare	
stood	saw	Twàs	glazed	blessed	
sat	thought	seemed	glazed	blessed	
choose	heard	seemed	laugh	spake	
cheered	seen	was	wail	said	
cleared	fear	Are	dumb	Singeth	
Drop	heard	Are	cried	declare	
came up	heard	is	call	tell	
came	loved	Is	grin	tell	
shone	loved	are	peered	talk	
Went down	know	Is	glance	said	
beat	knows	were	peer	answered	
paced	See	were	whistles	made reply	
Nodding	saw	were	listened	Said	
Goes	heard	was	looked	spake	
beat	heard	was	cursed	Was telling	
choose	saw	seemed	fear	quoth	
Came	heard	were	fear	Say	
struck	saw	art	fear	quoth	
chased	heard	is	Fear not	Say	
pursued	loves	were	Fear not	is told	
treads	heard	Is	looked	Tell	
bends	Trow	Was	looked		
drove	saw	is	looked		
Fled	was heard	were	looked		
came	See	was	bemocked		
came	knows	were	watched		
send	See	was	watched		
cracked	know	was	awoke		
cross	hear	were	feel		

Came	loveth	was	gave a groan		
ate	loveth	was	groaned		
Eat	loveth	were	dreamt		
Flew	loveth	Twas	lie		
split		seemed	lay		
steered		twas	Lay		
sprung up		is	lay		
follow		was	Singeth		
Came		Is	breathe		
perched		Is	lay		
Glimmered		Twas	laid		
save		was	See		
plague		was	see		
shot		felt	looketh		
rose		is	woke		
came		Is	viewed		
hid		is	looked		
Went down		Is	breathed		
blew		was	blew		
follow		was	blew		
Came		Were	sleep		
done		Were	lay		
work		was	lay		
killed		was	impart		
made		is	blast		
Slay		hath	singeth		
made		Had	shrieve		
uprist		hath	rears		
killed		hath	see		
brought		is	whoops		
Slay		is	rumbled		
bring		are	lay		
Blew		looked	shrieked		
Flew		are	Laughed		
followed		Were	shrieve		
Burst		is	shrieve		
dropt		hath	singing are		
dropt		am	hark		
Break		was	rose		
Stand		art			
Stuck		have			
shrink		are			
Drink		Twas			
Rot		seemèd			
crawl		Tis			
danced		is			
Burnt		is			
plagued		is			

followed					
withered					
choked					
Hung					
passed					
parched					
moved					
moved					
took					
neared					
neared					
dodged					
plunged					
tacked					
veered					
stood					
bit					
sucked					
drew					
drinking					
tacks					
work					
steadies					
Done					
Rested					
drove					
flecked					
send					
beat					
nears					
Nears					
thicks					
Came					
casting					
Done					
Won					
Won					
Dips					
rush out					
comes					
Off shot					
gleamed					
Drip					
clomb					
turned					
dropped down					
Fly					

fled					
passed me by					
dropt					
took					
Lived					
drew					
tried					
Pray					
gusht					
Came					
Made					
closed					
kept					
Beat					
melted					
rot					
reek					
passed					
drag					
Die					
went up					
Abide					
going up					
spread					
burnt					
moved					
reared					
Fell off					
coiled					
Swam					
gushed					
took					
Pray					
fell off					
Sank					
Given					
sent					
slid					
remained					
filled					
rained					
drunken					
drank					
moved					
died					
come					
shook					

burst					
sheen					
danced					
roar					
sigh					
poured					
Cleft					
fell					
reached					
moved					
stirred					
uprose					
moved					
Rise					
steered					
moved					
up-blew					
work					
raised					
Stood					
pulled					
fled					
came					
dawned					
dropped					
clustered					
rose					
passed					
flew					
darted					
came					
mixed					
fill					
makes					
ceased					
made					
sailed					
went					
Moved					
Slid					
made					
Go					
left off					
stood					
fixed					
Stir					
flung					
fell down					

returned					
died					
bideth					
shot					
Done					
Do					
makes					
drive					
doing					
guides					
drives					
closes					
Fly					
Fly					
Go					
sailing					
stood					
stood					
fixed					
glitter					
Died					
passed away					
draw					
turn					
walk					
turned round					
turns					
Tread					
Made					
raised					
fanned					
mingled					
flew					
sailed					
drifted					
Pray					
strewn					
shone					
stands					
steeped					
Came					
turned					
stood					
waved					
stood					
waved					
Sank					
turned					

makes					
wash					
lives					
slopes					
come					
kneels					
Hides					
neared					
made					
Lag					
eats					
came					
stirred					
came					
reached					
split					
went down					
smote					
drowned					
found					
sank					
spun					
moved					
fell down					
raised					
prayed					
took					
went					
stood					
stepped					
Stand					
crossed					
forced					
begin					
left					
returns					
Burns					
Pass					
Teach					
bursts					
biddeth					
walk					
walk					
Pray					
Bends					
prayeth					
prayeth					
made					

Is gone					
Turned					
went					
total	Total	total	total	total	total
328	43	87	78	31	1
Percentage	Percentage	Percentage	Percentage	Percentage	Percentage
8.58	1.13	2.28	2.04	0.81	0.03
Total processes			Total percentage		
568			14.87		



APPENDIX D: PROCESS TYPES IN "KUBLA KHAN"

Process types					
Material processes	Mental processes	Relational processes	Behavioural processes	Verbal processes	Existential processes
Ran	heard	were	were breathing	decree	
were girdled	was heard	were	Cry		
blossomed	Saw	was			
Slanted	revive	was			
was haunted	heard				
was forced	see				
vaulted					
flung up					
Ran					
reached					
sank					
Floated					
Played					
win					
would build					
Weave					
close					
hath fed					
drunk					
Total	Total	Total	total	total	total
19	6	4	2	1	0
Percentage					
5.44	1.72	1.15	0.57	0.29	0.00
Total number of process types			Percentage		
32			9.17		

APPENDIX E: PRIORITIZING IN "THE RIME OF THE ANCIENT MARINER"

Prioritizing			
Prioritizing the actor	Prioritizing the goal	Prioritizing Identification/ description	Prioritizing by subordination
And thus spake on that ancient man	Nor shapes of men nor beasts we ken	Red as a rose is she	With sloping masts and dipping prow, As who pursued with yell and blow
And thus spake on that ancient man	O happy living things! no tongue Their beauty might declare	The Night-mare LIFE-IN-DEATH was she	For all averred, I had killed the bird That made the breeze to blow
Alas! (thought I, and my heart beat loud)	No voice did they impart	But oh! more horrible than that Is the curse in a dead man's eye	Ah wretch! said they, the bird to slay, That made the breeze to blow
Nor rot nor reek did they	'Ha! ha!' quoth he, 'full plain I see		Then all averred, I had killed the bird That brought the fog and mist
Slowly and smoothly went the ship	That moment that his face I see To him my tale I teach		'Twas right, said they, such birds to slay, That bring the fog and mist.
Out of the sea came he	Farewell, farewell! but this I tell To thee, thou Wedding-Guest		'Is it he?' quoth one, 'Is this the man? By him who died on cross
And now there came both mist and snow			With his cruel bow he laid full low The harmless Albatross
Whiles all the night, through fog-smoke white, Glimmered the white Moon-shine			He loved the bird that loved the man Who shot him with his bow.
Out of the sea came he			The pang, the curse, with which they died,

			Had never passed away
Down dropt the breeze, the sails dropt down			The Night-mare LIFE-IN-DEATH was she, Who thicks man's blood with cold
Almost upon the western wave Rested the broad bright Sun			
At one stride comes the dark			
Till clomb above the eastern bar The hornèd Moon, with one bright star			
At length did cross an Albatross			
Off shot the spectre-bark			
Total	Total	Total	Total
15	6	3	10
Percentage	Percentage	Percentage	Percentage
0.39	0.16	0.08	0.26
Total		Percentage	
34		0.89	

APPENDIX F: PRIORITIZING IN "KUBLA KHAN"

Prioritizing				
Prioritizing the actor	Prioritizing the goal	Prioritizing Identification/ description	Prioritizing by subordination	Prioritizing the verb
Where blossomed many an incense-bearing tree				In Xanadu did "Kubla Khan" A stately pleasure-dome decree:
It flung up momentarily the sacred river.				So twice five miles of fertile ground With walls and towers were girdled round;
Where was heard the mingled measure				And there were gardens bright with sinuous rills, Where blossomed many an incense-bearing tree;
				A savage place! as holy and enchanted As e'er beneath a waning moon was haunted
				mighty fountain momentarily was forced:
				And on her dulcimer she played
Total	Total	Total	Total	
3	0	0	0	6
Percentage				
0.86	0.00	0.00	0.00	1.72

Total number of prioritized elements	Percentage
9	2.58



APPENDIX G: DEICTIC EXPRESSIONS IN RIME OF THE ANCIENT MARINER

Person Deixis													
Subjective							Objective						
I	We	Thou	They	He	She	It	Me	Us	Thee	Them	Him	Her	It
77	17	7	27	41	14	45	24	0	7	7	8	2	0
Percentage													
2.02	0.44	0.18	0.71	1.07	0.37	1.18	0.63	0.00	0.18	0.18	0.21	0.05	0.00
Total number of person deictic expressions							Percentage						
276							7.22						

Pure Spatial Deictic expressions					
Proximal			Distal		
Here	This	These	There	That	Those
2	16	0	10	54	7
Percentage					
0.05	0.42	0.00	0.26	1.41	0.18
Total			Total		
18			71		
Percentage			Percentage		
0.47			1.86		
Total number of pure spatial deictic expressions			Percentage		
89			2.33		

Verbal realization of Spatial Deixis	
Proximal	Distal
The Sun came up upon the left	Went down into the sea.
Out of the sea came he	That made the ship to go.
And now the STORM-BLAST came, and he	If he may know which way to go
And now there came both mist and snow	For slow and slow that ship will go
And ice, mast-high, came floating by,	Went down into the sea
And now there came both mist and snow,	The moving Moon went up the sky
And ice, mast-high, came floating by,	Slowly and smoothly went the ship
Thorough the fog it came	The ship went down like lead.
Came to the mariner's hollo	He went like one that hath been stunned
Out of the sea came he	Softly she was going up
Came to the mariner's hollo	
The naked hulk alongside came	
A wicked whisper came, and made	
Which to their corses came again	
Slowly the sounds came back again	

In crimson colours came	
The boat came closer to the ship	
The boat came close beneath the ship	
It did not come anear	
That come from a far countree.	
The bloody Sun, at noon, Right up above the mast did stand	
Total	Total
15	10
Percentage	Percentage
0.39	0.26
Total number of Verbal realization of Spatial Deixis	Percentage
25	0.65

Pure Temporal Deictic Expressions	
Proximal (now)	Distal (then)
15	1
Percentage	Percentage
0.39	0.03
Total number of Pure Temporal Deictic Expressions	Percentage
16	0.42

Verb tenses realizing temporal deixis											
Material processes		Mental processes		Relational processes		Behavioural processes		Verbal processes		Existential processes	
Present	Past	Present	Past	Present	Past	Present	Past	Present	Past	Present	Past
102	226	19	24	38	49	42	36	14	17	0	1
Percentage											
2.67	5.91	0.50	0.63	0.99	1.28	1.10	0.94	0.37	0.44	0.00	0.03
Total verb tenses											
Present						Past					
215						353					
Percentage						Percentage					
5.63						9.24					
Total number of Verb tenses realizing temporal deixis						Percentage					
568						14.87					

APPENDIX H: DEICTIC EXPRESSIONS IN "KUBLA KHAN"

Person Deixis													
Subjective							Objective						
I	We	Thou	They	He	She	It	Me	Us	Thee	Them	Him	Her	It
3	0	0	0	1	1	3	2	0	0	1	1	3	0
Percentage													
0.86	0.00	0.00	0.00	0.29	0.29	0.86	0.57	0.00	0.00	0.29	0.29	0.86	0.00
Total number of person deictic expression							Percentage						
15							4.30						

Pure Spatial Deictic expressions					
Proximal			Distal		
Here	This	These	There	That	Those
1	3	1	2	4	1
Total			Total		
5			7		
Percentage					
1.43			2.01		
Total number of Pure Spatial Deictic expressions			Percentage		
12			3.44		

Pure Temporal Deictic Expressions	
Proximal (now)	Distal (then)
0	0
Percentage	
0	0

Verb tenses realizing temporal deixis											
Material processes		Mental processes		Relational processes		Behavioural processes		Verbal processes		Existential processes	
Present	Past	Present	Past	Present	Past	Present	Past	Present	Past	Present	Past
4	15	2	4	0	4	1	1	1	0	0	0
Percentage											
1.15	4.30	0.57	1.15	0.00	1.15	0.29	0.29	0.29	0.00	0.00	0.00
Total verb tenses											
Present						Past					
8						24					
Total number of Verb tenses realizing temporal deixis						Percentage					

32	9.17
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CURRICULUM VITAE

Zeyad Abbood Hassan got B.A in English language and literature and M.A in Linguistics from the University of Mosul. He taught in Kirkuk University (2013-2017), Imam Ja'afar Al-Sadiq University (2013-2015), University of Mosul (2014-2015) and Al-Kitab University (2020-2022). He also worked as a translator at the Ministry of Planning (2017-2020). Currently, he is working as secondary school teacher.

