

EXPERIENTIAL MEANING IN T.S. ELIOT'S *THE WASTE LAND*



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DECLARATION

I hereby declare that this thesis is a product of my own research under the supervision of my supervisors and that no part of this work has been presented elsewhere for the award of a degree in any University. Due acknowledgements and references have been made to where it is deemed fit.


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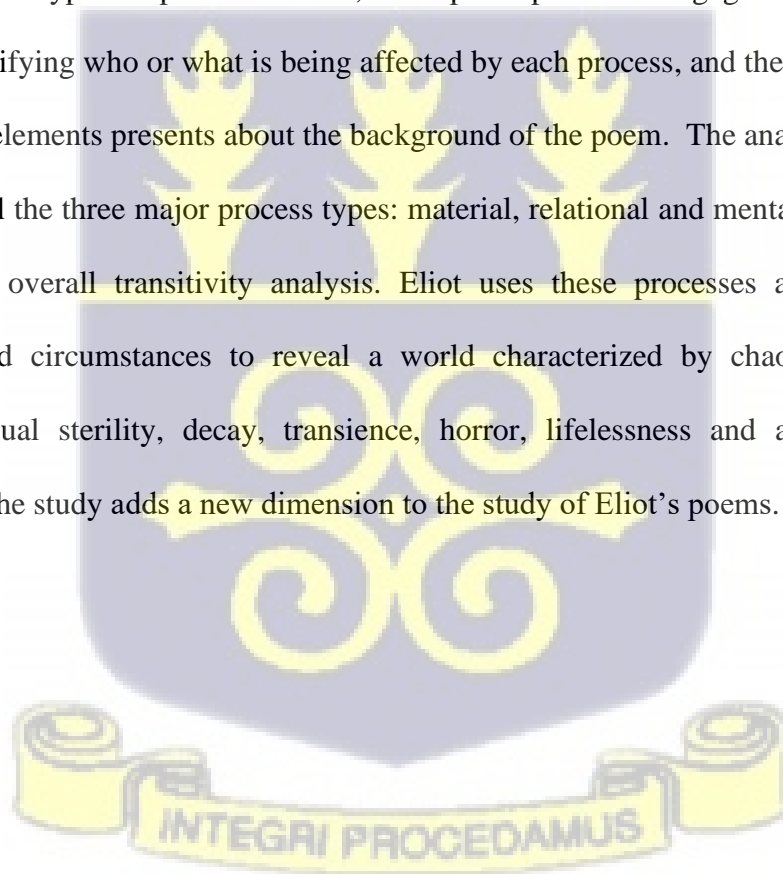
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ABSTRACT

This study examines *The Waste Land*, a seminal poem by Thomas Stearne Eliot, from the Systemic Functional Grammar perspective. Using transitivity as a tool from the Experiential metafunction of the Systemic Functional Grammar, this work explores how Eliot's grammatical choices construe his experience of the world around and within him in order to unpack the meanings encoded in the poem. To do this, the study used all the three grammatical components that the framework proposes: the processes, participants and circumstances. The work combined both the qualitative and quantitative research methodology. The analysis was done by using Burton's (1982) steps in text analysis: parsing the clauses in the poem and determining what types of processes exist, what participants are engaged in which type of process and verifying who or what is being affected by each process, and the message that the circumstantial elements presents about the background of the poem. The analysis of the work revealed that all the three major process types: material, relational and mental processes were present in the overall transitivity analysis. Eliot uses these processes and its attendant participants and circumstances to reveal a world characterized by chaos, degeneration, desolation, sexual sterility, decay, transience, horror, lifelessness and a faint hope for regeneration. The study adds a new dimension to the study of Eliot's poems.



DEDICATION

To:

My beloved husband, Mr. Charles Huago

My father, Mr. Abraham Affum Darko

My mother, Mrs. Victoria Boakye Affum



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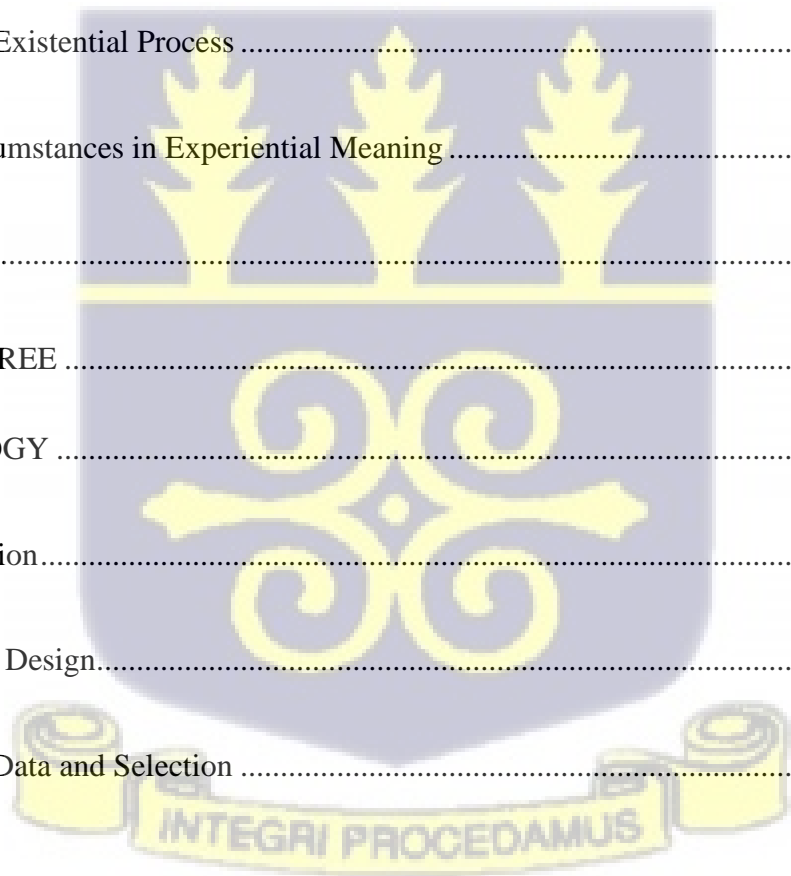
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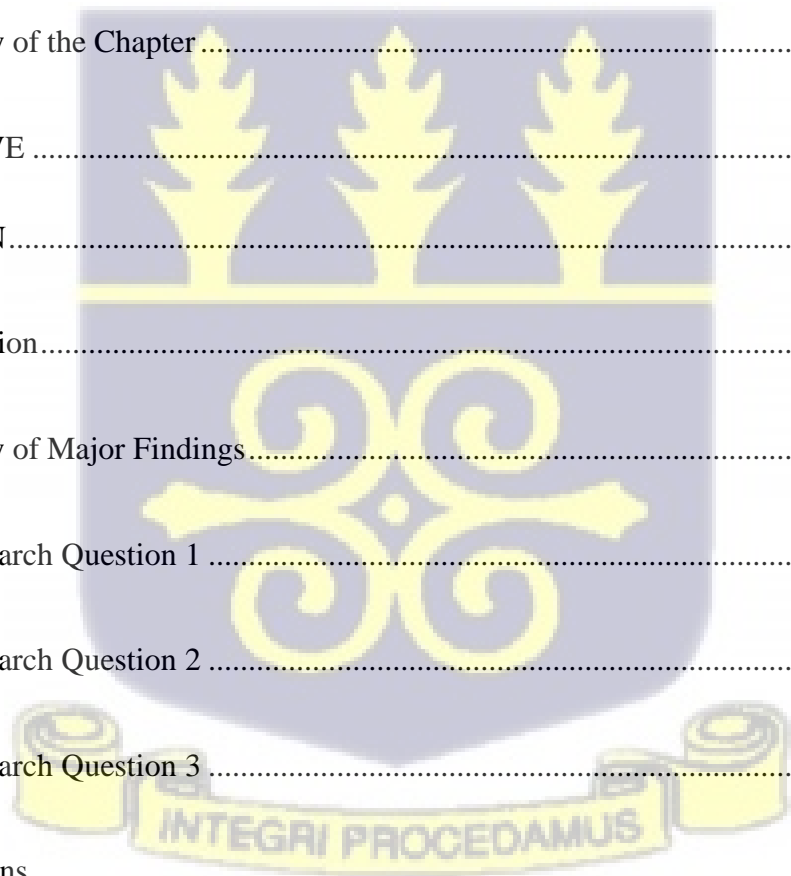
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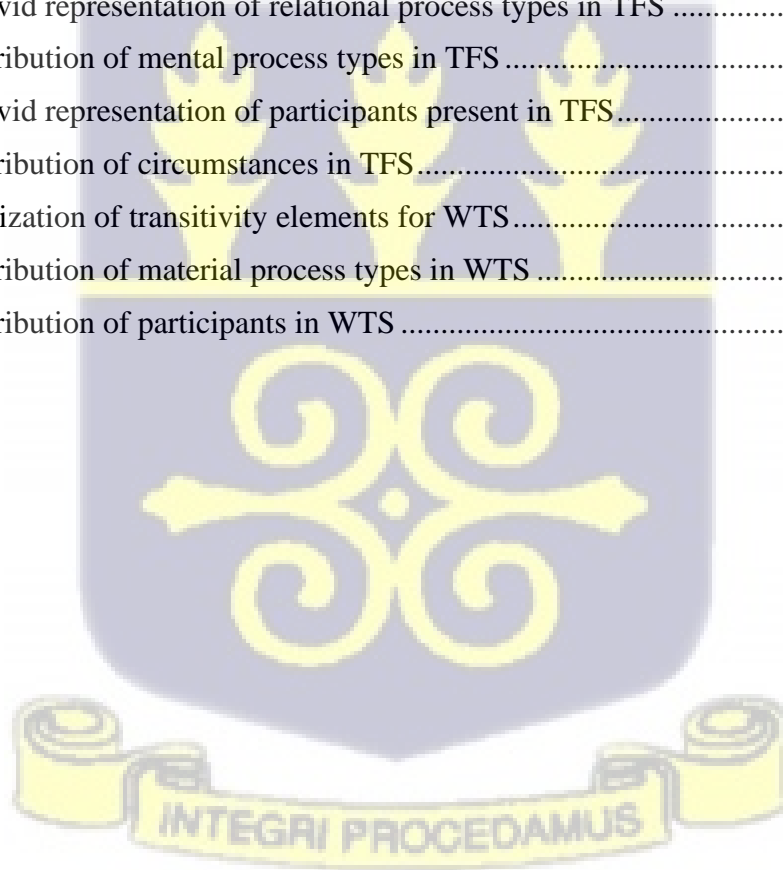
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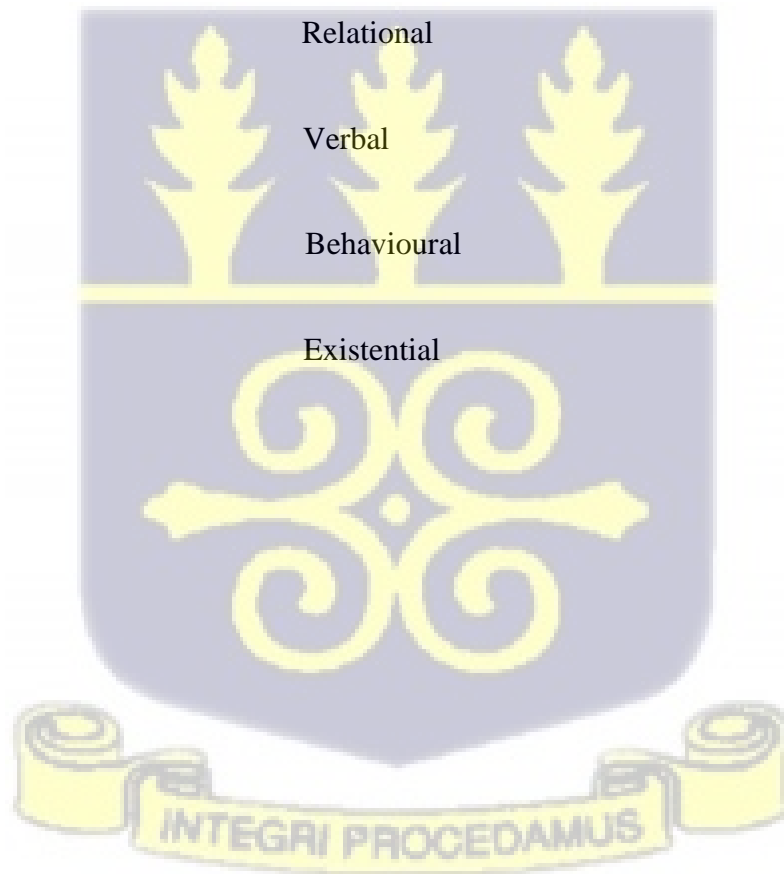
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LIST OF ABBREVIATIONS

SFG	Systemic Functional Grammar
TFS	The Fire Sermon
WTS	What the Thunder Said
MAT	Material
MENT	Mental
REL	Relational
VERB.	Verbal
BEH	Behavioural
EXT	Existential



CHAPTER 1

GENERAL INTRODUCTION

1.0 Introduction

This study examines *The Waste Land*, a poem by Thomas Stearns Eliot (henceforth Eliot) from the perspective of Systemic Functional Grammar (SFG). The study analyzes the language of the poem by using the transitivity model of the experiential metafunction (Halliday, 2004; Thompson, 2014; Halliday & Matthiessen, 2014). The study finds out how Eliot's grammatical choices construe his experience of the world around and within him in order to unpack the meanings in the poem and contribute to the discussions of the timelessness and eternal relevance of this influential and powerful poem. This chapter gives an overview of the work and discusses a brief theoretical and methodological framework within which the study was conducted.

1.2 Background of the Study

Language is the medium through which literary writers portray their experiences of the society in their works. From this, it can be noted that literature is not only the mirror of society but it can be used to mirror social thought (Adebanwi, 2014). It is for this reason that Ohmann (1976:303) argues that "there is just no sense in pondering the function of literature without relating it to the actual society that uses it". In the same light, Diamond (1989), as cited in Adebanwi (2014: 407), observes that "the literature of any society tells a lot about the culture, social structure and politics of the society". He further opines that literature has the potential of bringing the experience of the poet and society to light more than formal scholarship of historians or social scientists. Hence, this work considers it important to bring to bear these

concepts by examining the linguistic choices made in *The Waste Land*. The study does this by using the experiential metafunction.

Eliot through the poem entitled *The Waste Land* engages readers about the post-World War I society which can be extended to the contemporary society in which we live. *The Waste Land* has been described by critics as the most influential and powerful work of the twentieth century (Kaiser, 1998; Lawrence, 2006; Black et al., 2010). Eliot wrote this poem in the aftermath of the First World War. The death and destruction that humans had witnessed after the First World War was unfathomable. This is emphasized by Dash (2021:4) when he asserts that “the death, destruction and despair took its toll on the psyche of humans as they struggled to come to terms with a world beyond their comprehension”. Eliot is cognizant of the fact that human desires like power, greed, cruelty and sexual perversion were the root cause of the destruction of Europe during the First World War. Hence, through the language of the poem (*The Waste Land*), he relays the experience of this First World War and its aftermath to his readers. He also attempts to find solutions to the problems caused by the war. Eliot draws on so many myths and allusions (intertextuality) to portray the alienation and despair of Modern life (life during the 20th century literature times). Abrams & Harpham (2009:364) note that:

the term **intertextuality**, popularized especially by Julia Kristeva, is used to signify the multiple ways in which any one literary text is in fact made up of other texts, by means of its open or covert citations and *allusions*, its repetitions and transformations of the formal and substantive features of earlier texts, or simply its unavoidable participation in the common stock of linguistic and literary conventions and procedures that are “always-already” in place and constitute the discourses into which we are born.

Observably, Eliot's poem, *The Waste Land*, is full of intertexts. References are made from both the western and eastern cultural traditions. They include the Bible, Dante, Baudelaire, Milton, Shakespeare, Wagner, Ovid, Spenser, Augustine, the Buddhist and the Hindu Scriptures. He also uses the Italian, French, German and the Sanskrit languages in the poem.

The notion of intertextuality is emphasized when Eliot, in his essay, "Tradition and the Individual Talent", states that good poetry

...involves in the first place, the historical sense, which we may call nearly indispensable to anyone who would continue to be a poet beyond his twenty-fifth year; and the historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write, not merely with his own generations in his bones, but with a feeling that the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. This historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together is what makes a writer traditional (Eliot, 1971:784 as cited in Davis & Womack, 2002).

The historical sense, in other words means that the literature of a writer must be traced to his ancestors (Homer and the classics) as most often than not these ancestors "assert their immortality most vigorously" (Eliot, 1971:784 as cited in Davis & Womack, 2002) on the works of the poets.

Also, perceiving history as a timeless and temporal thing as mentioned in Eliot's essay on "Tradition and the Individual Talent" means that the literature of a poet was written for a time or generation (temporalness). But what makes it traditional is that it transcends that

temporalness and makes it timeless; timeless in the sense that at any given time the poem is read, it makes sense to the reader; the way the work meant at the time it was written is not what it will mean to another reader at another point in time.

1.2 Statement of the Problem

Linguistic analysis of literary discourse has received some level of attention from researchers globally. The relationship between language and literature is evident: language is used as a tool to represent ideas in literary works (prose, drama and poetry). However, various researchers who have attempted to occupy the border between language and literature have focused more on the linguistic analysis of prose (Halliday, 1971; Burton, 1982; Adika & Denkabe, 1997; Mwinlaaru, 2012; Koussouhon & Tchibozo-Laine, 2016; Somone, 2017) with markedly inadequate linguistic investigation in the area of poetry and drama, especially, from the Systemic Functional Grammar (SFG) perspective. The number of literature engaging the theory of SFG to poetry are very few and most of them have been published in seemingly suspicious journals (with poor quality of language¹).

More especially on seminal literary works in poetry, there have been minimal linguistic attention. Most works on this seminal poem—*The Waste Land*—have been done from the literary perspective (Puhvel, 1965; Koestenbaum 1988; Kaiser, 1998; Bolton, 2007; Ahmed & Alshara, 2015; Darwish & Al-Widyan, 2016). Interestingly, these seminal poems serve as

¹ This is a sensitive observation and so I wish not to cite any works. However, it is quite frustrating to find so many materials which upon reading through one realizes they cannot be cited for the numerous fundamental grammatical gaffes.

models for their era and convey timeless messages, hence the need to study them from different perspectives like this one (linguistics/stylistics).

Acquah (2010: 83) intimates that a stylistic approach which involves a close study of the linguistic organization of a writer's work "will yield far greater insights into his art and message". It is therefore worthy to note that an exploration of *The Waste Land* from the linguistic perspective and more especially using the transitivity framework of the ideational metafunction can help unpack the linguistic choices made by the poet to construe the world around him, thereby bringing out its meaning.

1.3 Objectives of the study

The study sought to:

1. Investigate how transitivity elements are distributed in *The Waste Land*.
2. Explore the meanings that reflect through predominant process types and their participants in *The Waste Land*.
3. Examine the message that the circumstantial elements present about the background of the poem.

1.4 Research Questions

To achieve these goals, the study will answer the following questions:

1. How are transitivity elements distributed in *The Waste Land*?
2. What meanings reflect through the predominant process types and their participants in *The Waste Land*?

3. What message do circumstantial elements present about the background of the poem?

1.5 Significance of the Study

This thesis relies on the premise that two closely allied fields of research are linguistic analysis and literary criticism. The literary critic will find a systematic and rational way of looking at the deeper structural features of a language by using the techniques of linguistics; the linguist will also find that he or she is virtually a literary critic by analyzing the prominent features from the data extracted from the linguistic description (Sui Man, 1967).

An exploration of the linguistic choices of the poet in the poem would help the reader to understand complex texts like *The Waste Land*. Seminal works like *The Waste Land* serve as canons in their traditions/disciplines and it is when explored from multi-dimensional perspectives that their timelessness and influence are assured. Fortunately, Systemic Functional Grammar and its models such as the experiential metafunction offer insight into the psycho-social underpinnings of texts; hence its potential to make significant contribution to the literature. This study can also help demystify the fear associated with a complex and difficult poem like *The Waste Land*.

1.6 Scope of the Study

Halliday has argued that language is not just functional but it performs three strands of meaning (ideational, interpersonal and textual) concurrently (Halliday 2004, Halliday & Mathiessen 2014, Thompson 2014). The study, however, focuses on the transitivity framework of the ideational metafunction found in Halliday's Systemic Functional Grammar. The study applies the transitivity framework to a poem written by T.S. Eliot entitled *The Waste Land*.

It is worthy of note that the entire poem, which constitutes 442 clauses, could not be studied within the scope of this study. Hence, a purposive sampling method was applied to selected sections of the poem i.e. section three (The Fire Sermon) and section five (What the Thunder Said) in a metonymic study. These stanzas are representative of the poem in the sense that while section 3 is the core of the poem, section 5 brings the pieces of all the sections together.

1.7 Methodology in Brief

The study does a close content textual analysis of Thomas Stearns Eliot's poem —*The Waste Land*— by using the transitivity model of the experiential metafunction. The online version of the poem was downloaded, studied and analyzed. The analysis was done by using Burton's (1982) steps in text analysis: parsing the clauses in the poem and determining what types of processes exist, what participants are engaged in which type of process and verifying who or what is being affected by each process. Also, the circumstances that characterized each of the clauses was included. Both qualitative and quantitative methods were adopted for this study. The qualitative analysis was used to give a final interpretation of the data analyzed and a quantitative analysis was carried out to give empirical support to the study. (A detailed discussion on Methodology can be found in chapter 3).

1.9 Outline of the Thesis

The study is made up of five chapters. Chapter one is the foundation for this work. It focuses on the introduction, background and outlines the research questions for the study. Chapter 2 reviews the relevant literature on transitivity and *The Waste Land*. The chapter goes on to present the theoretical underpinnings of the study. Concepts like reader-response, deconstruction, formalism, and text are discussed. Chapter 3 outlines the methodology for the analysis of the data. Chapter 4 presents the results on the distribution of transitivity patterns in

the poem as well as the interpretation of the distributional patterns. Finally, chapter 5 presents the summary of the findings which responded to the research questions in chapter one; implications and recommendations are presented.



CHAPTER 2

REVIEW OF RELATED LITERATURE AND THEORETICAL UNDERPINNINGS

2.0 Introduction

This chapter reviews the related literature and the theoretical underpinnings of the study. The sub-themes that are related and relevant to the study like language and literature, T.S. Eliot and his literary background and a background of *The Waste Land* are discussed in this chapter. A review of related works on *The Waste Land* and also a review of related studies that used Systemic Functional Grammar (SFG), especially, transitivity, which is found in the experiential metafunction to analyse literary works were also made. Additionally, there is a discussion on meaning making which focuses on some theories (such as formalism, reader response and deconstruction) that are used for text analysis. Finally, the theoretical framework within which this work is situated is discussed.

2.1 Key Concepts that are Relevant to the Study

2.1.1 Language and Literature

The interconnectedness between language and literature cannot be underestimated. It can best be captured as two sides of the same coin in the sense that language is used artistically to stimulate the fear or hope, pessimism or optimism, desperation or faith, anxiety or assurance, love or hatred of humankind. Traugott & Pratt (1980) assert that “since texts are the primary data for all literary criticism, adequate means of textual description are essential if any criticism

is to be properly founded. Linguistics helps to ensure a proper foundation for an analysis by enabling the critic to examine the system regularities in the language of a text” (p. 20).

The creative use of language in literature helps to make a literary work unique. It helps one to learn more about a religion, culture or other people (Koussouhon & Tchibozo-Laine, 2016). Pearce (1977) then points out that “linguistic analysis becomes an integral part of the process of understanding literature, a means of formulating intuition, a means of objectifying it and rendering it susceptible to investigation, and in so doing, a means of feeling out and revising our interpretation” (p.4). In other words, linguistic analysis of a literary work contributes to a deeper understanding and at the end of the analysis “what seemed flat becomes rounded: what was rounded still has other dimensions added to it” (Halliday, 1989:8).

To bridge the gap between language and literature is the discipline *stylistics* (McRae & Clark 2006). Halliday (2002) defines stylistics as “the description of literary texts by methods derived from general linguistic theory, using the categories of the description of the language as a whole and the comparison of each text with others, by the same and by different authors, in the same and in different genres” (p.9). In consonance with Halliday (2002), McRae & Clark (2006) also define stylistics as the use of linguistic models to approach literary texts. In this regard, the study therefore uses the transitivity model to analyse *The Waste Land*.

However, Abdumughni (2019) makes a distinction between linguistic analysis and stylistics when he argues that linguistics and stylistics share a relationship; stylistics feeds on linguistics in the sense that linguistic elements constitute the tools for stylistic analysis. He points out that “stylistic analysis differs from linguistic analysis as the linguistics analyses the word structures, phrase structures, clause structures, and sentence structures, which are bases for stylistic text analysis” (P.414).

McRae & Clark (2006) also opine that stylistics analyzes texts from an objective point of view rather than a subjective point of view. This is opposed by Birch (2005, p.xii) when he points out that “no description of the language of texts can be neutral and objective, for the socio-cultural positioning of the analyst will mean that the description is unavoidably political”. Hence, it is worthy to note that during the analysis of texts, critics make some choices as to what to analyze and what not to. This decision by critics in itself is subjective in nature. In relation to the current study, Awonuga et al. (2018) opine that transitivity patterns are subject to social and cultural factors as well as to any individual mind-set. This is because different social structures and value systems require different analyses. Hence, the analysis of the process types, more often than not, is based on the analyst’s cultural orientation and subjective interpretation to certain process types in relation to their attendant participants and circumstances.

In order to get the total meaning of texts, it is important to realise the part language plays in literature. Birch (2005) confirms this when he pointed out that “analysis of literary texts by linguistic means is not a brutalizing of a work of art, but a worthwhile intellectual pursuit that sees the text as a series of clues to understanding a significance beyond language; beyond what the text means” (p.98).

To the formalists, the relevance of literature is in its meaning and not its function since it is an object of knowledge. Hence, to them the new criticism must aim at the interpretation of the meaning of literature and not at the moral lesson that may be derived from literature. In relation to this, by using SFG and its model of experiential metafunction, the study explores language use in *The Waste Land* to unpack the meaning encoded in the poem which was written in the modernist style.

2.1.2 T.S. Eliot and Modernism

Thomas Stearne Eliot is considered as one of the eminent American-British modernist poets (Howarth, 2021). He was born and bred in St. Louis, Missouri (USA) but later settled in London, UK, when the World War I began. Eliot's poetry and criticism largely dominated the period between the two world wars (Perkins & Perkins, 1999). He shaped the taste and the critical vocabulary of a whole generation. In 1917, after his meeting with Ezra Pound, he published his first book of Poems—*Prufrock and Other Observations*. Later in 1922, he wrote *The Waste Land* which became the poem that set the tone for the post war era, a poem that he dedicated to Ezra Pound for his immense contribution in editing it. His poem was seen as a major trope for modern despair and the decay of modern culture. According to Perkins & Perkins (1999) “its fragmented style—an interweaving of reminiscences, vignettes, literary allusions, and anthropological lore— became models of modernist techniques” (p.1597). This contributes to why Eliot was regarded as an eminent poet in the modernist era.

Additionally, Eliot, like most modernist poets, was well known for using stream of consciousness. Fernihough (2013:87) intimates that stream of consciousness involves rendering of ‘human consciousness in all its randomness, disregarding conventional syntax and punctuation in order to convey the flow of myriad impressions and sensations, the spontaneous associations and fragmentary thoughts that constitute consciousness’. This is very characteristic of Eliot's *The Waste Land*. Additionally, stream of consciousness takes as its preoccupation, ‘the random flow of thought’ and its ‘illogical, ungrammatical, associative nature’ (Prince 1988: 92). Hence, stream of consciousness is responsible for sentence fragments which may influence the choice of certain process types (verbal groups) in the poem under study. It is also a factor that is responsible for the experiential, experimental and complex nature of Eliot's poems, in this case *The Waste Land*.

Also, the word “modern” is generally understood as a term used to characterize recent times as opposed to the past. However, the term “modern”/ “Modernism” in literary criticism relates to a period of experimentation in the arts from the late 19th century to the mid-20th century (Howarth, 2005). Modernism as a literary movement is typically associated to the period after World War I (ibid). To understand Modernism, the study will review it by discussing issues such as the social, cultural and philosophical background of the period.

The twentieth century, which experienced the First World War (1914-1918), was characterized by a global disaster for mankind. Many people were killed in most parts of Europe giving people the sense that life was fragmented, chaotic and dislocated. This period also saw the rapid rise of science and this destroyed man’s ability to believe unquestioningly, hence a total loss of faith in God (Greenblatt et al., 2013). These radical changes also birthed some philosophical ideas. An example is Friedrich Nietzsche’s philosophy which proposes that existence is meaningless, moral codes are worthless, and God is dead. This led to Nietzsche’s 1882 announcement of “the death of God” (Young, 2007). As a nihilist, he argues that the idea that life has no meaning or value cannot be avoided; we go through it, as frightening and lonely as that will be.

This is buttressed by Greenblatt et al. (2013) when he posits that:

By the dawn of the twentieth century, traditional stabilities of society, religion, and culture seemed to have weakened, the pace of change to be accelerating. The unsettling force of modernity profoundly challenged traditional ways of structuring and making sense of human experience. Because of the rapid pace of social and technological change, because of the mass dislocation of populations by war, empire, and economic migration; and because of the mixing in close quarters of cultures and classes in rapidly expanding cities,

modernity disrupted the old order, upended ethical and social codes, cast into doubt previously stable assumptions about self, community, the world, and the divine (p. 2369).

It is noteworthy that these social, cultural and philosophical factors provided the backdrop for Modernism. Characterized by a lot of sub-movements such as symbolism, dadaism, surrealism, vorticism, cubism, futurism and imagism (Xiao, 2006), it is difficult to define Modernism precisely. Attempted definitions suggest that Modernism refers to the radical shift in aesthetic and cultural sensibilities evident in the arts and literature of the early 20th century. Abrams & Harpham (2009), also refer to Modernism as the “new distinctive features in the subjects, forms, concepts and styles of literature and the other arts in the early decades of the twentieth century, but especially after the World War I (1914-1918) (p.201)”.

Also, Modernism was characterized by a period that was related to revolutionary ideas in philosophy, science, arts and literature. Just as the root word “modern” implies, in relation to literature, writers revolted against the dominant literary traditions (Romanticism, for instance) which resulted in bringing up something new (modern). The writers of the time tried to capture the mood and to represent the crisis of the time through literature. The devastation of the First World War (WW1), the rise of irrational philosophies, and the rapid growth in science inspired writers like Eliot to make representations through their writings, in this case, *The Waste Land*. The content of Eliot’s poems as well as his poetic style (fragmentation, free verse, allusions, multiple points of view) gives credence to the modern movement that was famous during his time.

2.1.3 The Poem: *The Waste Land*

The Waste Land is a poem written by Anglo-American poet Thomas Stearne Eliot in 1922. The title, *The Waste Land*, gives an image of an unproductive, lifeless and dry place that symbolizes the post-World War I modern Europe.

The poem is about brokenness, loss, and spiritual dryness. Spiritual dryness is a form of spiritual crisis that is experienced subjectively and depicts a separation from God. It happens when the heart is separated from God, with no taste for thoughts, memories and feelings of the things of God (Catholic Church, 2012). The battle against spiritual dryness requires conversion (the need for regeneration) and that is what is portrayed in the poem when Eliot goes East to seek for remedy to the spiritual dryness through religion (Buddhism) as portrayed in Section V of the poem— “What the Thunder Said”. Eliot tries to find solution for all the problems he has observed, hence the quest for salvation which is reflected as one of the themes in the poem.

In the poem, this spiritual dryness leads to a kind of existence in which no regenerating belief gives significance to men’s daily activities: sex is seen as a pastime (sexual promiscuity) and not a means for regeneration, and death heralds no resurrection.

Eliot’s own internal notes and evidence suggests that *The Waste Land* was inspired by four books: *Grail Legend: From Ritual to Romance* by Jessie L. Weston; *The Golden Bough* by Sir James Fraser, *The Divine Comedy* especially “L’Inferno” and “II Purgatorio” by Dante Allegri, and *The Heart of Darkness* by Joseph Conrad. The first two books talk about rejuvenation, renewal, and hope in rebirth and the last two books talk about a descent into hell and into the heart of darkness, i.e. the depths of man’s heart where lies horror without hope. Each of these four sources are structured in the language and organization of the poem.

Many critics have taken reference to the *Fisher King* story found in Weston's Grail Legend book to be the central allusion in *The Waste Land* (Spears, 1986; Sufian, 2014; Ahmed & Alshara, 2015; Stewart et al. 2020). Eliot uses this story as an allegory for the modern world. The Fisher King in the story was wounded in his genitals; the genitals are usually thought to symbolize sexual longing and the kind of sexual and lustful behaviour that Eliot cautions against in *The Waste Land*. The wound was magical and would not heal. It also affected the king's fertility—in other words the kingdom over which he rules. This caused sterility, making his land a waste land. According to the Arthurian Legend, only a male virgin can undertake a quest to heal the king and until then the king passes his time fishing (hence the name Fisher King). The legend suggests that the land will regain its fertility when the king is healed. Eliot uses the Fisher King's legend to symbolize the state of the modern society as a waste land. The idea is that the present world is a spiritual, cultural and emotional waste land, hence a contemporary waste land. Mankind and the world can only be healed by purity and a religious reawakening. This is clearly one of Eliot's central themes in the poem—hope for regeneration/rebirth.

The poem is dense with literary, philosophical, religious and mythological allusions. Eliot uses religious and mythological allusions from both the oriental and occidental sources in order to paint a symbolic picture of the modern waste land and the need for regeneration or rebirth. The poem is divided into five sections: 1. "The Burial of the Dead", 2. "A Game of Chess", 3. "The Fire Sermon", 4. "Death by Water", and 5. "What the Thunder Said". These five sections symbolically represent a mundane and futile modern lifestyle which is a cause of spiritual dryness. The fragmented nature of the poem depicts the disordered life of the individual and the society through loss of faith in divinely ordered events (Darwish & Al-Widyan, 2016).

Ahmed & Alshara (2015) also intimate that Eliot used the technique of fragmentation to signify that our modern (contemporary) life is fragmented like this poem.

2.2 Related Studies on *The Waste Land*

A perusal of *The Waste Land* brings to bear Eliot's method of coalescing disparate images into integral poetic units thereby making his poems complex. *The Waste Land* has been noted by scholars as one of the seminal and complex poems of the 20th century (Aiken, 1966; Cox & Hinchliffe, 1968; Darwish & Al-Widyan, 2016). Many approaches and theoretical bases have been applied in these studies but hardly has any critic used the transitivity model.

Pilar (2007) examines the possible adoption of *The Waste Land* to the Teaching of English as a Second Language (TESL). The study postulates that literature provides many linguistic opportunities that permit the teacher to design activities that are “based on material capable of stimulating greater interest and involvement” than many other non-literary texts (Carter & Long 1991: 3). Pilar (2007) argues that *The Waste Land* as a text for studies in the English as Second Language (ESL) classroom helps develop linguistic and communicative competence due to its high pedagogic potential as regards its content and its form. Additionally, the modernist philosophy that underlies *The Waste Land* stimulates the learner's interest in the culture of the language. Students learn about the history, politics and society of the country described in the text. Through this experience, students are exposed to understanding and appreciating ideologies, traditions and artistic forms within the heritage the literature of such culture is made up of (Koutsompou, 2015). The study concludes that *The Waste Land* is culturally, historically and literarily relevant hence, its use and study is encouraged. The findings of the study were that when instructors are able to give different activities based on *The Waste Land* to ESL learners, not only literary competencies can be developed but also

lexical, morpho-syntactic and socio-communicative competence. Pilar's (2007) study is relevant to this study because the current work views *The Waste Land* as a linguistic opportunity worth exploring from the systemic functional grammar point of view.

Also, Saeedi (2011) analyzes *The Waste Land* in the context of the impact of World War I and the rise of nationalism. Saeedi (2011) contends that the heteroglossia of *The Waste Land* along with its fragmentary structure is a reaction to the emerging nationalisms that were engulfing Europe at the turn of the previous century and beyond. He uses three of Anderson's (1991) hypotheses of the emergence of nationalism to foreground his study. Anderson (1991:36) notes that:

three fundamental cultural conceptions, all of great antiquity lost their axiomatic grip on men's minds. The first of these was the idea that a particular script-language offered privileged access to ontological truth...Second was the belief that society was naturally organized around and under high centres – monarchs were persons apart from human beings who ruled by some form of cosmological (divine) dispensation ... Third was a conception of temporality in which cosmology and history were indistinguishable, the origins of the world and of men essentially identical.

Saeedi (2011) relates these two hypotheses to *The Waste Land*. First, as regards the loss of axiomatic grip on access to certain script-languages as access to ontological truth, Saeedi (2011) points out that the poem begins on a sombre note in Latin and then branches into several languages (Greek, German, French, Italian, etc.). As has been observed above, the aftermath of World War I saw the surge in nationalism which fueled fanatic sentiments. This is portrayed in line 12: "Bin gar keine Russin, stamm' aus Litauen, echt deutsch" which translates "I am not Russian at all; I come from Lithuania, I am a real German". Hence, the presence of different tongues in the poem portrays Anderson's first hypothesis.

Secondly, Saeedi (2011) in using Anderson's (1991) hypothesis claims that the belief that society was organized around certain human beings (monarchs) who ruled by some form of divine dispensation had failed as portrayed in *The Waste Land* poem. He associates this with the presence of the myth of the Fisher King. The waste land happens in the wake of the impotence of the Fisher King and this is "testimony enough to the crumbling of undivided centrality accorded the kings in previous centuries and along with it the collapse of monolithic figure heads whose influence used to suffice to keep people of diverse languages and race united" (Saeedi 2011:5).

Ahmed & Alshara (2015) explore the first section of *The Waste Land* ("The Burial of the Dead") in order to give a reinterpretation of the poem. They intimate that the poem is about rejuvenation and hope associated with rebirth, rather than despair, decay and death. Ahmed & Alshara (2015) opine that Eliot portrays in his poem the real promise of life and hope after resurrection. They point to the fact that, in the first section of the poem, Eliot is saying that out of the death of winter comes spring which symbolizes life. Even though *The Waste Land*, according to Ahmed & Alshara (2015) expresses the fear and terror about the fate of humanity and culture as seen in the poems which precede it (*Prufrock and Other Observations, Sweeney Erect, Sweeney among the Nightingales, The Hippopotamus, Mr. Eliot's Sunday Morning Service*), the poem ends with an appeal for regeneration. It is also worthy to note that the same world is shown in *The Waste Land* i.e. the crisis of modern culture and the breakup of civilization.

Darwish & Al-Widyan (2016) study the ethical approaches in T.S. Eliot's poetry and relate the poem to modern lives. They argue that the poem is about ethical approaches that characterized

the times in which he lived and opine that present-day people need ethics to co-exist well. The study portrays that *The Waste Land* reflects the breakdown of tradition in contemporary society. Darwish & Al-Widyan relate sexual corruption in *The Waste Land* to today's society. Humanity has changed the sacred, creative and beautiful purpose of love making into a loveless, mindless machine that brings about exploitation and murder; hence sexual corruption. Sex was celebrated for its physical need rather than the emotional and spiritual aspect of it. Darwish & Al-Widyan (2016) postulate that Eliot instills in the readers that anything in this world which is not productive is a wasteland. They argue that in *The Waste Land* many characters are sexually frustrated or dysfunctional.

2.3 Related Studies on Transitivity in Literary Works

This section focuses on literary works that the transitivity model of SFG has been applied to. Koussouhon (2009) focuses on the process types. In his analysis of *The Beautiful Ones Are Not Yet Born* by Ayi Kwei Armah, Koussouhon (2009) draws our attention to the contrast between the abundance of material processes and the lack of causatives in the text studied. The lack of causative processes, he argues, points to the evidence that nobody gets anybody to do anything in order to bring about change in the novel. Koussouhon's (2009) final interpretation of his findings is that the excerpts, and probably the whole novel, depict a world of ineffectuality and pessimism... which is Ghana's or Africa's lot as viewed by Ayi Kwei Armah.

Mwinlaaru (2012) applies transitivity in analysing the narrative style adopted in a key passage in Ngugi's *Weep Not Child*. The study reveals that the transitivity patterns reveal the psychological view point of the narrator. Specifically, it argues that the writer tends to absolve victimisers from the responsibility of their actions in order to focus readers' attention on the victims of the political conflict presented in the novel. This stylistic strategy foregrounds the

universal theme of suffering in the novel. Mwinlaaru's (2012) study is related to this study because the present study aims to use the transitivity patterns found in the poem to bring out the psychosocial state of the inhabitants *The Waste Land*.

Mehmood et al. (2014) study the representation of love in Oscar Wilde's short story *The Nightingale and the Rose* by using transitivity as a framework. They argue that language forms are not just used for their sake, rather they perform a communicative function. By using transitivity, the study relates the processes (verbal groups) to the participants (characters) in the text and brings out Wilde's debated views of love portrayed by the nightingale and the student of philosophy. On a cursory glance, one may be tempted to think that the concept of love tilts towards the nightingale who is the protagonist in the story but this is not the case when the transitivity framework is applied. This makes the reading and analysis a more objective one.

Mehmood et al. (2014) considers the frequency of the processes and the participants in the story. The material, verbal and relational processes were the dominant process types found in the text. This is contrary to Halliday & Matthiessen's (2014) view of the three main process types which are material, mental and relational. The predominant realization of material process types in the text as compared to the mental processes showed a more physical nature of actions as compared to the psychological nature of characters in the story. The verbal processes construe the dialogue carried out by the characters in the text and the relational processes construes some relationship between the actions and the actors along with certain attributes that are attributed them. Mehmood et al.'s, (2014) study is useful to the present study because it considers the frequency of the processes and participants in the text to bring out the meaning related to the text.

Just like Mwinlaaru (2012) and Mehmood et al. (2014), Somone (2017) examines the transitivity patterns attributed to the three characters (Okonkwo, Ekwefi and Mr. Smith) in Chinua Achebe's *Things Fall Apart*, and what those patterns reveal about them and the writer's thematic concern. Both quantitative and qualitative research designs were employed. The study revealed that of all the process types, the Material Process dominated the text, followed by the relational and verbal. According to Somone (2017), this suggests that Achebe uses these processes to enable him to educate the world about Africans. Again, the study showed that even though the three characters are active participants, Okonkwo is characterised as effectual while Ekwefi and Mr Smith are ineffectual. Okonkwo is characterised as effectual because his actions (processes) affect entities or circumstances. Ekwefi and Mr. Smith are characterised as ineffectual because their actions were goalless (did not affect entities). Somone's (2017) study is related to this study because her study focused on a literary genre; the novel while this study focuses on the poem (another literary genre). Somone's (2017) study also focused on some sections of a single novel. This becomes a motivation for the present study to also focus on some sections of the poem by using the transitivity model.

In the area of poetry, Wulansari & Wulayo (2016) examines the ideas contained in three poems (*I wandered Lonely as a Cloud* by William Wordsworth, *The Battle of Blenheim* by Robert Southey, and *London* by William Blake) in the romantic era. Both qualitative and quantitative method of analysis were employed in analysing the process types that occurred in the three poems. Wulansari & Wulayo's (2016) findings revealed that there were 7 material processes, 2 mental processes, 9 behavioural processes, and 2 relational attributives in the poem entitled "I Wandered Lonely as a Cloud". Then in "The Battle of Blenheim", the processes that were found were 9 relational attributive, 10 behavioural, 4 mental, 24 material, 1 existential, and 9 verbal processes. Meanwhile in "London", the processes were 6 material and 3 mental.

According to the study, these processes found in the poems represent experiences. The material processes in “The Battle of Blenheim” and “London”, for instance, portray to the reader the actions of the actors during France Revolution. Wulansari & Wulayo’s (2016) study inspires the current study because the current study also works on all the lines in the poems and focuses on the dominant processes found in the poem which is in tandem with the objectives of the current work.

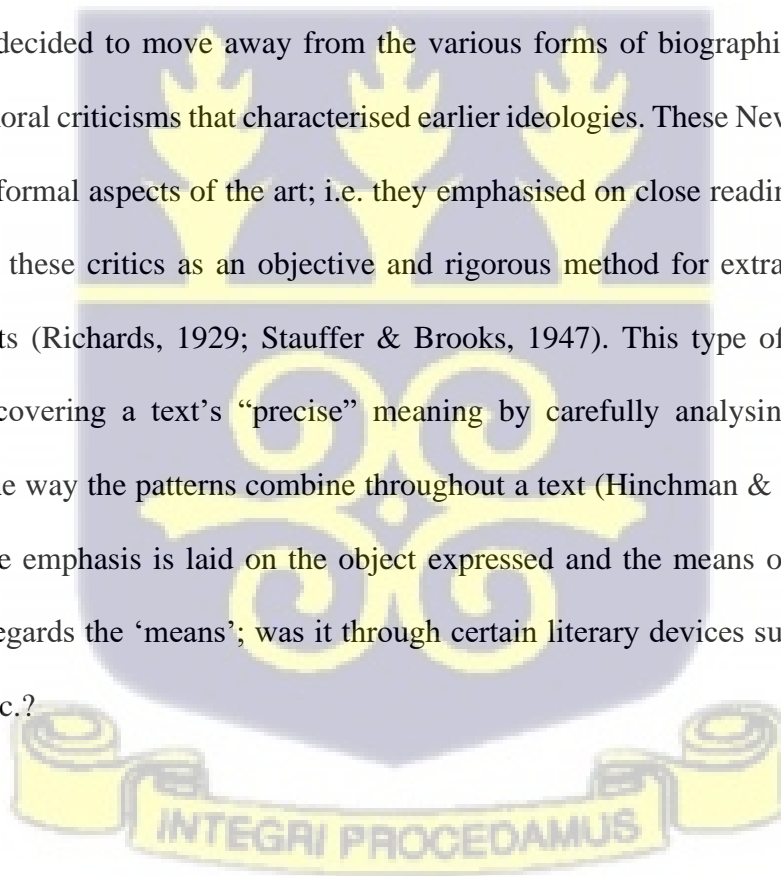
Also, Frimpong et al. (in press) use the transitivity model of the experiential metafunction to explore the meaning underlying Anyidoho’s poem entitled “The Place We Call Home”. In their study, they argue that the poem “The Place We Call Home” is not just a collection of words because through the grammar of the poem, one may get a deeper meaning of the vision and ideological philosophies that have engaged the poet in the course of his entire life. The study revealed that there were 42 processes identified together with 44 circumstances. Circumstances are optional elements in the transitivity system. Interestingly, for a poem of that length to realize 44 circumstances, according to the study, meant that the poem is structured to reflect the self (a person’s essential being), the place (location(s) representing home) and the Times of the events of his cherished memories. In relation to the process types, the study revealed that the dominant patterns revealed by the process types were the material and relational process types. Interestingly, with a poem about nostalgia, one would expect to see mental process dominate. However, the close textual analysis revealed that the part of the poem that captures the persona’s memories are embedded in a stream of consciousness which are expressed through a list of memories slipping through his reflections. Frimpong et al.’s study relates to the current study because their study analyses a poem with the aim of bringing out its meaning by using transitivity as a tool just like this study.

2.4 Some Approaches to Meaning Making in Texts

This section looks at meaning making in a text. To make meaning in a text, there are various approaches or theories that can be used. Some of these theories include Formalism, Reader-Response and Deconstruction. It also takes a critical look at these three theories and justifies why Systemic Functional Grammar (Transitivity) is appropriate for this study.

2.4.1 Formalism

Formalism is a theory that can be used to make meaning in a text. It began in the 1920's when critics like T.S. Eliot, I.A. Richards, W.K. Wimsatt, Cleanth Brooks, Monroe C. Beardsley, among others, decided to move away from the various forms of biographical, sociological, historical and moral criticisms that characterised earlier ideologies. These New Critics, instead, focused on the formal aspects of the art; i.e. they emphasised on close reading. Close reading is described by these critics as an objective and rigorous method for extracting the correct meaning in texts (Richards, 1929; Stauffer & Brooks, 1947). This type of reading has the purpose of discovering a text's "precise" meaning by carefully analysing patterns in its language and the way the patterns combine throughout a text (Hinchman & Moore, 2013). In other words, the emphasis is laid on the object expressed and the means of expressing that object. So, as regards the 'means'; was it through certain literary devices such as metaphors, irony, simile, etc.?



Close reading views the text as a self-contained entity and does not entertain anything outside the text. In journals such as the *Fugitive*, *Southern Review*, *Kenyon Review*, and *Sewanee Review*, critics stridently proposed that "we must honour art for art's sake, not for the sake of

the artist's life or for some political cause" (Davis & Womack, 2002: 14). In other words, when one wants to analyse a text, according to the Formalists, it is expedient to start analysing the text proper and not to consider the author or the author's historical background. Attention must be given to the form/structure of a word and literary devices operating in it. A work of art when taken as an object is artificial, made up of language whose relevance is in its meaning as seen in its structure. Hence, it is expedient for an analyst of a work of art to get rid of all collateral and excessive meanings and focus only on the power of language to evoke meaning. The formalist approach to meaning making can be used in analysing poetry since the text is 'self-contained' and anything needed to appreciate the text can be found in and not outside the text. The downside of this approach is that, since it fails to acknowledge the context in which the work of art was written, allusions are difficult to handle in the text because no extraneous ideas are to be tolerated (Somone, 2017).

However, Davis & Womack (2002) argue that the goal of a close formalist reading is to bring the critic experientially closer to what other humans may have felt or encountered. The question is, how can this be achieved if it fails to acknowledge the context within which the work of art was produced? If this is the case, then the situational context which is known by Halliday & Hasan (1989) as "context of situation" must be taken into account lest we end up with a rigid analysis of the text. Context of situation helps to interpret the environment in which meanings are exchanged. To arrive at this, what is happening (field), who are taking part (Tenor) and what part the language is playing (mode) must be taken into account.

Interestingly, it is worthy to note that Systemic Functional Grammar, the theory for this study, takes into consideration the situational context in meaning making. The analysis of the lexicogrammatical features of the text as well as its external relation to phenomena are taken into consideration. Brooks & Warren (1938) suggest that "poetry gives us knowledge. It is a

knowledge of ourselves in relation to the world of experience...” (xii). The poem, according to Brooks (1948) is a “simulacrum of reality” because it is “an experience itself rather than any mere statement about experience” (213). This ties in to the fact that if poetry is an “experience”, then a theory the experiential metafunction of SFG which uses the transitivity system is appropriate for the study of *The Waste Land* because unlike formalism, SFG acknowledges the context within which the work of art was produced.

Saussure (1916) notes that Linguistics works in the borderland where the elements of sound and thought combine; their combination produces a form. In relation to Systemic Functional Grammar, meaning is embedded in the structures/forms of language. The meaning is already in the mind and language is needed to communicate it, so what comes out is built on meaning, hence meaning is at the very core of language. Using SFG to analyse *The Waste Land* is a way in which the reader/analyst through a scientific method ‘fishes out’ the language in order to interpret the text.

Systemic Functional Grammar has it that the structures of language do not just affect meaning but meaning is at the core of linguistic expressions (Halliday & Matthiessen, 2014). This is because first of all, someone has something to say, and that is the meaning or an idea to be expressed, then the person finds words (form) to capture the idea in his mind. This is what SFG refers to as Ideation; in other words, putting our ideas into language (Thompson, 2014).

Halliday (1978) opines that the semiotic resources of language are shaped by how people use them to make meaning—the social functions they are put to. He holds the view that every sign serves three functions simultaneously: they express something about the world (ideational metafunction), position people in relation to one another (interpersonal metafunction) and form connections with other signs to produce coherent text (textual metafunction). For Halliday

(1994, 1885), “language is interpreted as a system of meanings accompanied by forms through which the meanings can be realized and answers the question ‘how are these meanings expressed?’”. It can therefore be argued that systemic functional grammar is essentially formalist because meaning is associated with linguistic forms. The understanding of how meaning is made in these two traditions (formalism and functionalism) gives credence to the fact that language and literature are interwoven.

2.4.2 Reader-Response

Reader-response criticism is one of the literary theories that has gained prominence over the years (Beach, 1993). Reader-Response Criticism, according to Davis & Womack (2002), is the act of reading itself, particularly, the many ways in which readers respond to literary texts. Eagleton (1983:74), as cited in (Beach, 1993), characterizes the history of modern literary theory as occurring in three stages by expanding M. H. Abrams’s notable “triangle” of author, work, and reader into a Romantic “preoccupation with the author”, a New Critical “exclusive concern with the text” and finally “a marked shift of attention to the reader.” This marked shift of attention to the reader concerns itself with how readers make meaning from their experiences with the text. According to Richards (1929:175), “readers establish an ‘attitude’ about a narrative, ‘some special direction, bias, or accentuation of interest towards it, some personal flavor or coloring of feeling; and we use language to *express* these feelings, this nuance of interest”.

The Reader-Response criticism, unlike Formalism, opposes the belief that meaning completely and exclusively resides in the literary text. In the literature, the reader-response critics believe that their work is a radical departure from the New Critical principles. However, Tompkins (1980) asserts that “they have not revolutionized literary theory but merely transposed formalist

principles into a new key” (p.201). The dichotomy between the New Criticism and Reader-Response exists at the point where they are of the opinion as to whether meaning should be located in the text or in the reader. However, both critics agree that the ultimate aim of criticism is meaning making.

2.4.3 Deconstruction

Deconstruction is a strategy of critical analysis applied to literary texts which postulates that no text can have a stable or definite meaning (Raval, 1986). Trying to get the ‘full’ meaning of a text, therefore, will only end up with a spiral of meanings. Hence, for Derrida (1967), a single fixed meaning can never be determined; it is constantly postponed and deferred.

Derrida (1967) also argues that:

a text is not a finished corpus of writing, some content enclosed in a book or its margins, but a differential network, a fabric of traces referring endlessly to something other than itself, to other differential traces. Thus, the text overruns all the limits assigned to it (p.84).

In other words, a text to Derrida, opens to outside contexts. Each text as a fabric of traces is part of other texts. This therefore calls for intertextuality; a recognition that “one text reads another” (Derrida 1979: 107); a recognition that each text, each meaning, no matter how complete it may look like, is actually always a fragment (de Man, 1976b:41). This assertion is in tandem with Halliday’s (1985) concept of context of situation explained above.

Also, according to Raval (1986) “deconstruction” is a powerful expression used to describe a critical practice that rejects the traditional idea that assumes literary texts to be “structures of determinate meaning accessible by objective critical procedures” (p. 116). Deconstruction gives us the notion that there is nothing like definite or complete meaning. Selection and

suppression are techniques that the critic uses when deconstructing. The critic selects the information relevant for deconstruction and suppresses the rest. In deconstruction the critic can also create a context—biblical, literary, mythical or historical context for his deconstruction. Deconstruction sees formalism as a reading and not the reading since there could be several meanings related to a text and not just one meaning. This makes it subjective as opposed to formalism which specifically does not look at anything outside the forms of words.

2.5 Theoretical Framework

This section discusses the theoretical framework that underpins this study and other related concepts that are relevant to the study. Theories relevant to this study which have been adopted to foreground the study include Text, Systemic Functional Grammar, and Choice.

2.5.1 The Text

Systemic Functional Linguistics concerns itself with the analysis of texts which is very crucial to the study of language and literature. Text, according to (Halliday & Hasan, 1989), can be defined as: “language that is functional...doing some job in some context, as opposed to some isolated words or sentences. It may be either spoken or written, or indeed in any other medium of expression that we like to think of” (p.10). In other words, every text happens in some context of use. Unlike some isolated words, texts are used to perform specific functions like the expression of thoughts and emotions or the establishment of relationships.

Again, Halliday and Hasan (1976) assert that:

“the word TEXT is used in linguistics to refer to any passage spoken or written, of whatever length, that does form a unified whole [...]. A text is a unit of language in use. It is not a grammatical unit

like a clause or a sentence; and it is not defined by its size [...]. A text is best regarded as a semantic unit, a unit not of form but of meaning” (p. 1-2).

By the definitions above, this means that a text must be in a spoken or written form, as in poetry, prose or drama. Also, the text must be above the sentence rank, make meaning when taken as a whole, and serve a communicative purpose. It must have texture (cohesion and coherence) and not fragmented; there must be unity. Coherence refers to the way a group of clauses or sentences relate to the context (Halliday & Hasan 1976:23) and cohesion according to Halliday & Hasan (1976:4):

occurs where the interpretation of some elements in the discourse is dependent on that of another. The one presupposes the other, in the sense that it cannot be effectively decoded except by recourse to it. When this happens, a relation of cohesion is set up, and the two elements, the presupposing and the presupposed, are thereby at least potentially integrated into the text.

Egins (2004) goes on to explain that the main idea behind cohesion is that there is a semantic tie between an item at one point in the text and an item at another point.

The texture of *The Waste Land* makes it safe to argue that the poem is a ‘Macro text’ consisting of ‘five micro texts’. The poem is divided into five parts (micro texts): “The burial of the dead”, “A game of chess”, “The fire sermon”, “Death by water”, and “What the thunder said”. These parts even though taken as one poem lacks coherence when transiting into the other various parts. This brings some disunity in the poem when taken as a whole. Hence, the argument is that, *The Waste Land* could be described as a ‘Macro text’ with five ‘micro texts’ embedded therein.

Additionally, Halliday & Hasan (1989:11) assert that “a text is both an object in its own right (it may be a highly valued object, for example something that is recognised as a great poem)

and an instance—an instance of social meaning in a particular context of situation. It is a product of its environment....” In other words, a text is an object of social exchange of meanings (an interactive event) and there is a dynamic relation between text and context of situation. Context precedes text. This means that the context of situation is prior to the discourse that relates to it.

The text is an instance of the process and product of social meaning in a particular context of situation (Halliday & Hasan 1989). The context of situation is captured in the text through a systemic relationship between the social environment on the one hand, and the functional organisation of language on the other. According to (Halliday & Hasan, 1989) the context of situation consists of three variables: the *Field*, *Tenor* and *Mode*. *Field* describes what the language is being used to talk about (the purpose, subject matter), what is going on, and the nature of the social interaction taking place. *Tenor* relates to how language is used to determine the relationship of the interactants and *Mode* focuses on the role language is playing in the interaction including the channel that is being used and what is being achieved by the text in terms of categories such as persuasive, didactic, informative etc. All these three variables (Field, Tenor and Mode) are captured simultaneously in the text as a unit of meanings and expressed as the Experiential, Interpersonal and Textual metafunctions in Systemic Functional Grammar. In other words, a speaker always simultaneously talks about something (i.e. Field which has the functional component of the semantic system known as experiential metafunction), enacts a relationship with the listener (i.e. Tenor which corresponds to the functional component of the semantic system known as the interpersonal metafunction) and creates a textual context for the presentation of the message (i.e. Mode which corresponds to the functional component of the semantic system known as the textual metafunction).

It is worthy to note that the present study focuses on only one aspect of the functional component of the semantic system, i.e. the Experiential metafunction.

Table 2.1: Relating text to context of situation

SITUATION:		TEXT:
Feature of the context	(realised by)	Functional component of the semantic system
Field of discourse (what is going on)		Experiential meanings (transitivity)
Tenor of discourse (who are taking part)		Interpersonal meanings (mood, modality, person etc.)
Mode of discourse (role assigned to language)		Textual meanings (theme, information, cohesive relations)

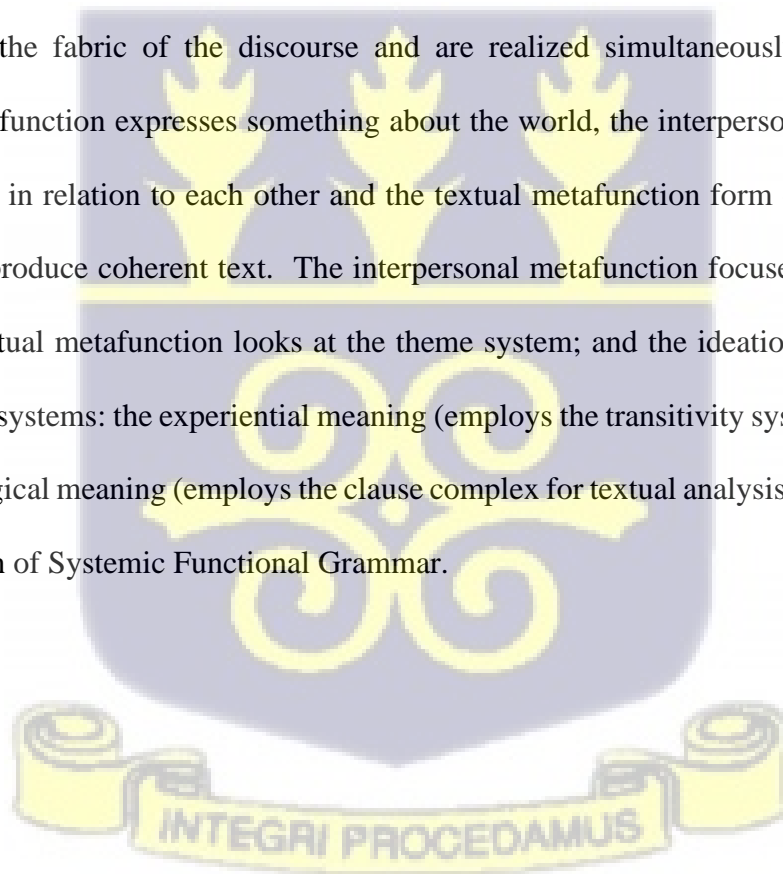
The current study looks at *The Waste Land* (a text) which is an object in its own right (seminal poem) and which was produced in the context of the aftermath of the First World War (context). *The Waste Land*, as the title indicates, is Eliot's attitude towards his contemporary society, as he uses the idea of a dry and sterile wasteland as a metaphor for Europe devastated by war and desperate for spiritual rejuvenation (purpose); this is the context of situation.

2.5.2 Systemic Functional Grammar (SFG) — M.A.K. Halliday

Systemic Functional Grammar is a significant linguistic model which has gained particular attention from researchers working in language and literature. It was developed by Michael Alexander Kirkwood Halliday (henceforth Halliday) as a continuation from his predecessors

(Malinowski, Firth, Hymes and Hjelmslev). Malinowski's (1923;1935) theory of context of situation and Firth's (1957; 1968) concept of seeing language as a set of systems, and context in the interpretation of meaning contributed greatly to the theory of Systemic Functional Grammar. SFL argues that language operates in context. This means that for language to achieve its goal as a meaning making resource, the context within which the language was used must be understood.

The claim of SFL is that language in use has three metafunctions: Ideational, Interpersonal, Textual and (Halliday, 1985a; Halliday, 2002; Halliday and Hasan, 1985, 1989; Halliday & Matthiessen, 2004; Eggins, 2004; Bloor & Bloor, 2004). These strands of meaning are all interwoven in the fabric of the discourse and are realized simultaneously in a text. The Ideational metafunction expresses something about the world, the interpersonal metafunction position people in relation to each other and the textual metafunction form connections with other signs to produce coherent text. The interpersonal metafunction focuses on the MOOD system; the textual metafunction looks at the theme system; and the ideational metafunction focuses on two systems: the experiential meaning (employs the transitivity system in analyzing text) and the logical meaning (employs the clause complex for textual analysis). Figure 1 shows the composition of Systemic Functional Grammar.



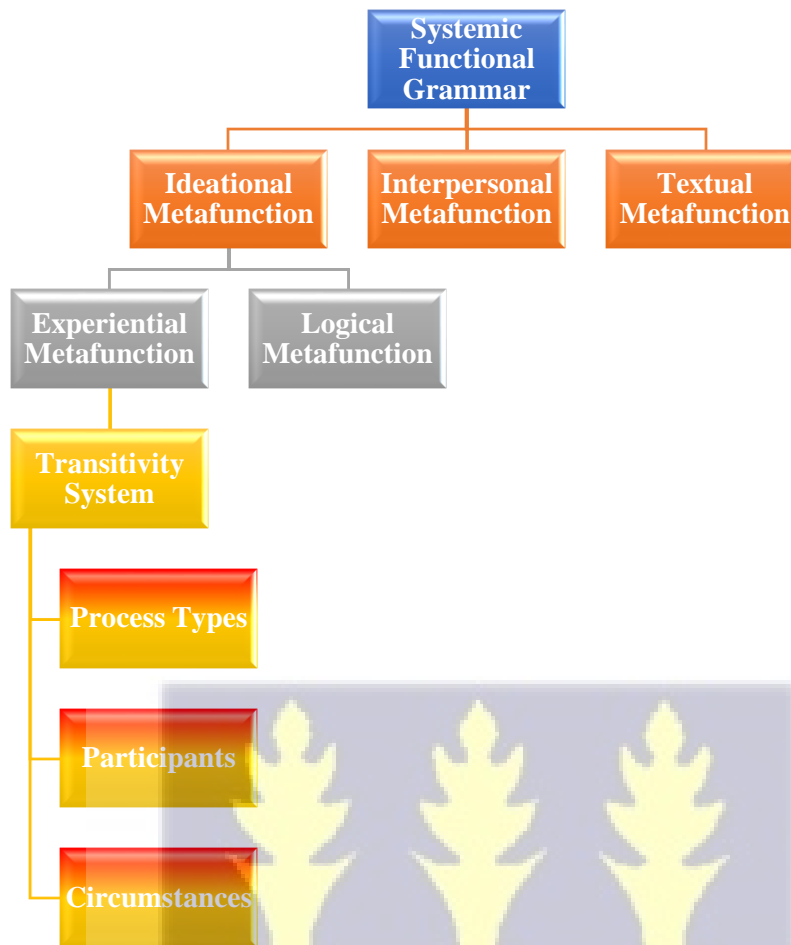


Figure 1: SFG and its metafunctions

2.5.3 The Experiential meaning

According to this concept of SFG, language is used to construe human experience. Halliday & Matthiessen (2014) expound that “there is no facet of human experience that cannot be transformed into meaning. In other words, language provides a theory for human experience, and certain of the resources of the lexicogrammar of every language are dedicated to that function” (p. 30). The resource of the lexicogrammar used, in this instance, is what is referred to as the ideational metafunction. The ideational metafunction can be divided into two components: the experiential and the logical metafunctions. The clause of the grammar in this

case is used to represent some process—some doing or happening, saying or sensing, being or having—in relation to its various participants and circumstances.

The experiential meaning, a strand of the ideational metafunction, is a linguistic model which construes the meaning arrived from a transitivity analysis; with transitivity analysis being the grammatical tool for extracting the experiences of the author in a text. The writer or speaker translates both the physical experience of the real world and the mental experience of his consciousness into words through this function (Sui Man, 1967). According to Halliday & Matthiessen (2014), one key focus of SFG is its focus on text, not sentences. The Experiential meaning, which will be the focus of this work, deals with how the experiences of the writer are construed in the linguistic choices (Process types, Participants and Circumstances) he makes. Each of the language functions which SFG specifies is manifested in different lexicogrammatical systems, and *transitivity* is the system by which the experiential function of language is realized in a text.

2.5.4 The Transitivity System

Many researchers over the years have used Transitivity in their stylistic analysis (Halliday, 1971; Kies, 1992; Montgomery, 1993; Koussouhon, 2009; Mwinlaaru, 2012; Somone, 2017; Frimpong et al., in press).

Transitivity is a structural concept which refers to the way a writer or speaker represents at the clausal level of language, his experience of the external world or internal world of consciousness (Halliday, 1973). Halliday & Matthiessen (2004) assert that “transitivity structures express representational meaning: what the clause is about, which is typically some Process with its attendant Participants and Circumstances” (p. 309).

Again, according to Halliday (1971) the term transitivity refers to:

the set of options whereby the speaker encodes his (or her) experience of the processes of the external world and of the internal world of his (or her) own consciousness, together with the participants in these processes and their attendant circumstances; and it embodies a very basic distinction of processes into two types, those that are regarded as due to an external cause, an agency other than the person or object involved, and those that are not (p. 354).

The transitivity system therefore construes human experience through language, by making sense of “reality”. It is viewed as a theory of reality and a resource for reflecting the world (Koussouhon & Dossoumou, 2015).

In traditional grammar, transitivity is the use of an object or the lack of an object after the verb, and they are classified into three types: transitive, intransitive and ditransitive verbs (Quirk & Greenbaum, 1985). However, in SFG, Transitivity applies to a whole clause description scheme, rather than just the verb and its object (Thompson, 2014) as opposed to traditional grammar. It looks at the linguistic representation of events (goings-on) and entities involved in the process by using the term *processes* and *participants* respectively. Transitivity is made up of three elements; first the *Process* which is the nucleus of the clause— represented by the verbal group. Second is the *participant(s)* which is/are the entity/entities directly involved in the process and is represented by the nominal group. Third is the *circumstance(s)* which is/are attendant on or associated with the process and not directly involved in it. This means they are optional elements; these contrast participants which are inherent in the experiential type of clause. The circumstance is represented by the adverbial group or prepositional phrase. Halliday & Matthiessen (2014) propound that in the experiential structure of the clause, the

process is the most central element, participants are close to the centre and circumstances are more peripheral; this means that they are not directly involved in the process unlike participants. Figure 2 shows the central and peripheral elements in the experiential structure of the clause.

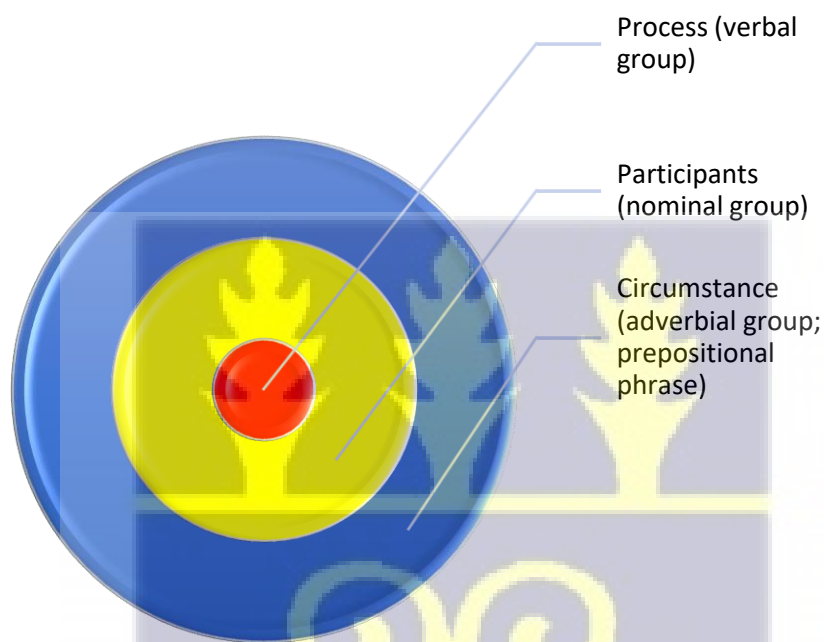


Figure 2: Central and peripheral elements in the experiential structure of the clause

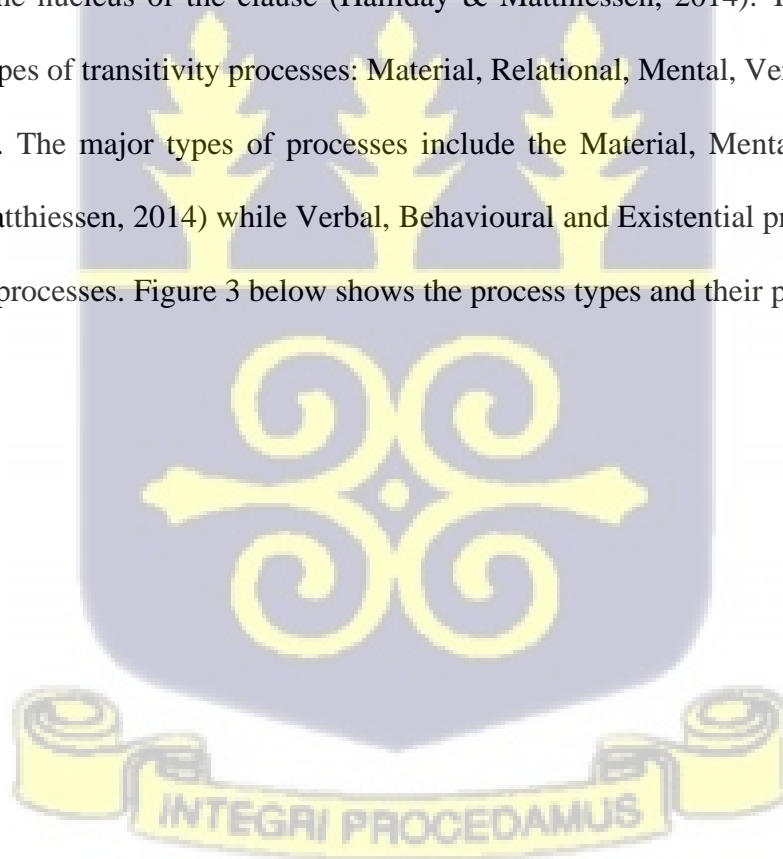
In SFG, the concept of transitivity has been revised to emphasize function rather than form. Hence, transitivity in functional grammar does not only impact the verb serving as process alone but also participants and circumstances.

Transitivity also tells “why and how the text means what it does” (Halliday & Matthiessen, 2004:3) by looking at the processes, participants, and circumstances. For example, by analysing

the processes alone, the literary text can tell the reader how the author construes his world. It can also help make clear the text by telling the reader who is doing *what* and to *whom* through the actor and the goals; and through the mental processes the reader can decipher what is happening in the writer's mind i.e. the writer's perception of the world.

2.5.5 Processes

Process in SFG is a technical term that is used to refer to what is going on in the entire clause and it is represented by the part of the clause with the verbal group (Bloor & Bloor, 2004). It is the lexico-grammatical feature through which the experiential function of language is realized. It is the nucleus of the clause (Halliday & Matthiessen, 2014). Thompson (2014) identifies six types of transitivity processes: Material, Relational, Mental, Verbal, Behavioural and Existential. The major types of processes include the Material, Mental and Relational (Halliday & Matthiessen, 2014) while Verbal, Behavioural and Existential processes form the minor types of processes. Figure 3 below shows the process types and their participants.



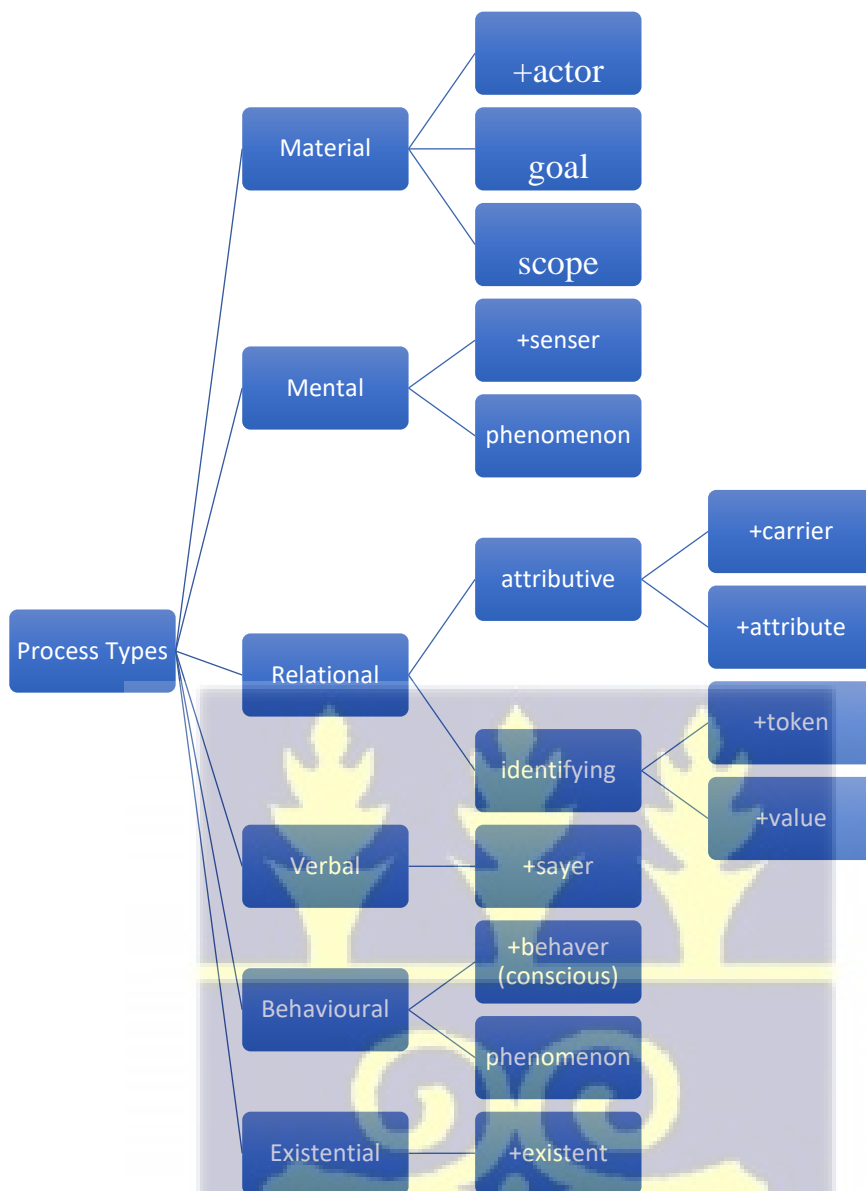


Figure 3: Process types and their major participants

2.5.5.1 Material Process

The material process construes an outer experience. This means that it is used to describe events or ‘goings-on’ in the external world. They are those involved in physical actions, such as dancing, cooking, throwing, etc. This can be made clearer when we consider the traditional definition of a verb which is a ‘doing or an action’ word (Thompson, 2014). Hence, the material process is normally depicted by action verbs. Eggins (2004) states that there are two main

participants in the material process. They are the *actor* and *goal*. The *actor* is the entity that performs the action in the clause. The actor is represented by a nominal group while the *goal* is the point of impact or that which is directly affected by the action (the receiver of the action); also represented by a nominal group (Thompson, 2014). Example:

- i. *She* (actor) ***smooths*** (process: Material) *her hair* (Goal).
- ii. They (actor) wash (process: Material) their feet (goal)

It is worthy of note that the subject role in the material process can be filled by the goal in the passive clause. Examples:

- iii. *The food* (Goal) ***was eaten*** (process: Material) *by Kingsley* (Actor).
- iv. *He* (goal) ***was beaten*** (process: material) *mercilessly* (circumstance).

In example iii) this is so because as discussed earlier, 'He' is the entity which receives the action of 'beating' and therefore becomes the goal despite it occupying the subject position.

Other types of participants in the material process include the *beneficiary* and *scope*. The *beneficiary*, as the name suggests, is the entity that benefits from the action. The beneficiary is equivalent to the indirect object in traditional terms. It can be construed with or without a preposition depending on whether it comes before or after the goal. Examples:

- v. *Ama* (actor) ***gave*** (process: material) *Kofi* (beneficiary) *the book* (goal)

which can be reworded as:

- vi. *Ama* (actor) ***gave*** (process: material) *the book* (goal) ***to*** *Kofi* (beneficiary: recipient)

vii. *The woman* (actor) ***bought*** (process: material) *her daughter* (beneficiary)
some books (goal)

which can be reworded as:

The woman (actor) ***bought*** (process: material) *some books* (goal) ***for*** *her daughter* (beneficiary: client).

Additionally, the *scope* is another aspect of the material process. Thompson (2014:112) identifies two subcategories of scope. The first category deals with an entity which “is more like a circumstantial element in that it specifies an aspect of the process, like an adverbial”. The second sub-category of scope deals with the process and “covers the cases where the ‘objects’ are an extension of the verb: either they are derived from the verb itself or they form a semantic unit with the verb”. This usually results in common delexical phrases. Delexical phrases contain verbs which have no meaning in their own right. These verbs are known as delexical verbs. Such verbs lose their full lexical content and become almost ‘dummies’ (Bloor & Bloor, 2004). Examples of clauses containing a scope include:

viii. *The girl was singing* ***a song***.

ix. *The child took* ***a cold shower***

In example (viii) ‘a song’ is a scope because it is an extension of the verb singing.

In example (ix) ‘a cold shower’ is a scope because it forms a semantic unit with the verb ‘took’.

This means that the verb ‘took’ has been delexicalized. Hence, the meaning of ‘took’ can be found in the nominal group ‘a cold shower’.

It is also worthy to note that, Material process can be classified into Transformative and Creative Material processes. Transformative Material processes are happenings or physical actions that are done to existing goals. In the case where there is no goal, but an actor only, this process relates to the change of state of the actor (Thompson, 2014). Additionally, creative material processes are the type of processes that bring goals into existence. However, when there are no goals in the clause, the Creative Material process is responsible for the coming into existence of the actor. In view of that, this study analyses the transformative and creative material processes in the poem.

2.5.5.2 Mental process

The Mental process encodes the speaker or writer's experience of the internal world of his own consciousness (Halliday & Matthiessen, 2014). In other words, they describe the speaker or writer's state of mind or psychological events. They involve cognition (encoded in verbs such as *think, decide, know, understand*, etc.), emotion (encoded in verbs such as *love, like, hate, adore, worship* etc.), perception (encoded in verbs such as *hear, see, taste, feel* etc.) and desideration (encoded in verbs such as *want, crave, desire, wish, need* etc.). The mental role selects two participants known as the Senser and the Phenomenon. The Senser is a sentient being (a human or a creature; except in metaphorical uses) who experiences the process and that which is experienced is known as the Phenomenon. The Phenomenon can be a person, an abstraction, a concrete object, etc. The examples below are extracts from the poem *The Waste Land*:

- x. I (senser) **hear** (process: mental, perceptive) *the rattle of bones and chuckle spread from ear to ear* (phenomenon).
- xi. I (senser) **love** (process: mental, emotion) *syntax and literature* (phenomenon).

xii. *She* (senser) ***heard*** (process: mental, perceptive) *the doorbell ring* (phenomenon).

xiii. *His vanity* (senser) ***requires*** (process: mental, desiderative) *no response* (phenomenon).

It is noteworthy that the subject role can be filled by a human participant who gets the mental reaction or by the phenomenon that triggers the process. For instance:

xiv. *The announcement of the team's failure* (Phenomenon) ***disturbed*** (Process: mental, emotive) *them* (senser).

In this example, the subject role has been filled by the phenomenon which triggers the action.

2.5.5.3 Relational Process

Relational processes encode the relationship of 'being' and 'having'. In other words, it expresses the concept of attributes or identity of an entity. It is the third major type of process and this serves to characterize and identify (Halliday & Matthiessen, 2014: 259). It construes both the outer (material) and inner (mental) experience of the outer world (Halliday & Matthiessen, 2004). In relational clause, a relationship of 'being' or 'having' is set up between two separate entities (Halliday & Matthiessen, 2014; 261). This means that there are always two inherent participants in the relational clause unlike the material and mental clauses (Halliday & Matthiessen, 2004). For instance, in the material clause we can have "the man was eating" but in a relational clause we may have "the man was hungry" where "the man" and "hungry" are participants but only "the man" is a participant in the relational clause. The relational process is construed by the verb "be" or copular verbs, for example: *become, seem, get, sound, feel, look, taste, grew, etc.*

Relational clauses can be classified into attributive and identifying processes. The attributive process ascribes quality or serves to characterize. It is made up of one participant known as the Carrier (the entity being described or characterised) and then an Attribute (the description or characterisation of the entity) (Halliday & Mathiessen, 2014).

The attributive process can be subdivided into intensive, possessive, and circumstantial. The intensive relational process in the relational clause shows a relationship of sameness between the carrier and the attribute. This means that the attribute refers back to the carrier. The example below is an extract from the poem:

xv. The river's tent (Carrier) is (process: Relational, Intensive) broken (attribute).

The possessive relational process in the relational clause encodes a relationship of ownership between the possessor (the one owning the entity) and the possessed (the entity owned).

Example:

xvi. The river (Carrier/Possessor) bears (process: Relational, Possessive) no empty bottles sandwich papers, /silk handkerchiefs, cardboard boxes, cigarette ends/ or other testimony of summer nights (Attribute/Possessed).

Additionally, the circumstantial relational process defines the entity in terms of location, manner, time, cause, etc. It is central to the situation and not peripheral. This means that the attribute which is circumstantial in this case is an inherent participant of the clause. Generally, we cannot have only one participant in a relational clause (Halliday & Matthiessen, 2004). However, in a material and mental clause this is possible. So, for instance, in a material clause we can have “he was dancing” / “he was dancing in the park” with only one participant “he”; the circumstance “in the park” can be left out and the clause will still have some semantic

import; it is not directly involved in the process. However, we cannot have “he was” alone in a relational process; there must be two participants i.e. “he was in the park”.

Example:

- xvii. *The church* (carrier) *is* (process: relational) *just five hundred meters away* (attribute: circumstantial).

The Identifying process determines an identity. In other words, an entity is used to identify another (Thompson, 2014). It is worthy to note that the Identifying Relational processes can be passivized whereas the Attributive Relational processes cannot be passivized. In other words, it is possible to reverse the participants in the Identifying mode. For instance, “Bernice is the class prefect” can be reversed as “The class prefect is Bernice”. The participants in the Identifying relational process include the Token and the Value. The Token represents the specific entity while the Value represents the general entity. The subtypes of the Identifying relational clauses include Intensive, Circumstantial and Possessive. It must be noted that the Intensive, circumstance or possessive can be encoded in the process (realized by a verbal group) or the participant (realized by a nominal group). Examples:

- xviii. *Bernice* (token) *is* (process: relational, intensive) *the class prefect* (value).
- xix. *Tomorrow* (token) *is* (process: relational) *the Wedding day* (value, circumstance).

2.5.5.4 Verbal Process

The verbal process is the fourth major type of processes (Thompson, 2014). This process type construes the action of “saying”, expression or communication. The verbal clause has three participants in addition to the Sayer (addressor): the Receiver, the Verbiage and the Target. The Receiver is the participant to whom the saying or message is addressed. The Verbiage is what is being said (code/message) and the Target is the participant whom the message or verbal process may be directed at rather than addressed to. The Receiver often appears in a prepositional phrase. Some verbs that realize the verbal process include *tell, explain, report, convince, argue, command, say, call, narrate* etc. Examples include:

xx. *The lecturer (Sayer) explained (process: Verbal) the concept (verbiage).*

xxi. *Mr. Amidu (sayer) narrated (process: verbal) the story (verbiage) to the children (receiver).*

xxii. *I (sayer) convinced (process: verbal) Lois (receiver) to come home (verbiage).*

2.5.5.5 Behavioural Process

Behavioural processes are at the borderline between material and mental process (Halliday & Matthiessen, 2004; Thompson 2014). It construes the physiological and psychological actions that have to be experienced by a conscious being. The behavioural processes are construed as active behaviours (watch, smile, stare, grin etc.) rather than passive sensing (see, hear, think etc.) The majority of behavioural processes have one participant; the *Behaver*. There may be a second participant which restates the process and that is the Behaviour. This is comparable to the scope in the material process (Halliday & Matthiessen, 2004). Eggins (2004) intimates

that there is another participant which is not a restatement of the scope and this is known as the Phenomenon. Below are some examples of the behavioural clauses:

xxiii. *The woman* (behave) **was crying** (process: behavioural).

xxiv. *The music artist* (behave) **sang** (process: behavioural) *the song* (behaviour).

xxv. *Afriyie* (Behave) **watched** (process: behavioural) *the movie* (behaviour).

2.5.5.6 Existential Process

The existential process is the least type of process in the transitivity framework because they are not very common in discourse (Halliday & Matthiessen, 2004). It is at the boundary between relational and material (Halliday & Matthiessen, 2004; Thompson, 2014). It expresses the existence of an entity using a single participant; the Existent. As a marker, the subject of an existential clause is 'there'. According to Halliday & Matthiessen (2004:257) the word 'there' is "neither a participant nor a circumstance—it has no representational function in the transitivity structure of the clause; but it serves to indicate the feature of existence...." The existential process is often realized by the verb 'be' or verbs such as 'exist, remain, occur' etc. below are some examples:

xxvi. *There is* (process: existential) *a storm* (existent).

xxvii. *There should be* (process: existential) *someone* (existent) *at home* (circumstance).

2.5.6 Circumstances in Experiential Meaning

Circumstances may occur in each of the process types to give optional background information about the clause. They are optional elements unlike the participants which are inherent in the clause. In other words, in every experiential clause, there is always at least one participant in the clause unlike the circumstances which can be or not be present in the clause. They are realized by adverbial groups and prepositional phrases.

Thompson (2014:260) expounds that “the expression ‘circumstances associated with’ or ‘attendant on the process’ refer to examples such as location of an event in time or space, its manner, or its cause....” In other words, the circumstances related to a clause can be noted by asking the WH- questions (when, where, why, and how?). This relates to the fact that whereas participants function in the mood grammar as subject or complement; circumstances map unto adjuncts— hence, they do not have the tendency of filling the subject role like a participant does (Halliday & Matthiessen, 2004). They can be placed in the initial, medial or final position of the clause. Some types of circumstantial elements include manner, cause, extent, location, accompaniment, etc. The examples below show that the circumstantial elements can be used in all the process types.

xxviii. *The barges (actor) drift (process: Material) /With the turning tide*

(circumstance, cause)

xxix. *We (carrier) had (process: Relational) tea (attribute) without bread*

(circumstance, accompaniment)

xxx. *The teacher (sayer) spoke (process: Verbal) for a long time (circumstance,*

extent)

xxxi. *But at my back (circumstance, location, place) from time to time (circumstance, location, time) I (senser) hear (process: Mental) / The sound of horns and motors, (phenomenon)*

xxxii. *The baby (behaber) cried (process: behavioural) loudly (circumstance, manner)*

xxxiii. *There is (process: Ext) always (circumstance, location, time) another one (existent)*

This study explores the circumstantial elements in the poem because it has not received the attention it deserves. Thompson (2014:117) confirms this when he asserts that “whereas it is fairly standard practice in discourse analysis for, say, patterns in the choice of process types throughout a text to be examined to see how they contribute to the overall meaning, circumstantial elements have mostly tended to be overlooked or treated in an ad hoc way.” However, it is very essential to consider this in the poem because, Frimpong et al. (in press) found the use of circumstances very useful in understanding Anyidoho’s poetic language after a study of the poem entitled “A Place We Call Home”. Hence, the study of the circumstantial elements in *The Waste Land* may reveal to us additional meanings that may otherwise be missed.

2.6 Choice

The conceptualization about language use is relevant to the study since we consider the motivation behind language use in literary texts like *The Waste Land* as choices which are motivated by social functions. According to SFG, language use is functional. Its function is to make meaning. These meanings are influenced by the social and cultural context in which they are exchanged. The process of making meaning in an exchange is by choosing. Language,

according to Functional Grammar, is a system of choices. The speaker is open to this system and makes a choice to make meaning.

Halliday & Matthiessen (2014:23) assert that “a text is the product of ongoing selection in a very large network of systems— a system network.” Systemic functional theory holds the view that the grammar of a language is denoted in the form of a system network not as an inventory of structures. Structure is the syntagmatic ordering of language (what goes with what) while system is the paradigmatic ordering in language (what could go instead of what). Language is a resource for making meaning and meaning resides in the systemic patterns of choices. This means that each moment of choice contributes to the formation of structure. When we analyse a text “we show what meaningful choices have been made, each one seen in the context of what might have been meant but was not” (Halliday & Matthiessen, 2004:24).

2.7 Summary of Chapter

In concluding this chapter, Formalism and SFG analyse the forms of words to bring out the meaning in a text; Deconstruction and Reader-Response allows the critic to bring an ideology from outside to support the text. However, it is noteworthy that Systemic Functional Grammar becomes a combination of Deconstruction, Formalism and Reader-Response criticism since it does not only take into account the forms of the words but also relate it to the outside phenomena which Halliday (1989) calls the “context of situation”. This makes SFG, which has a strong grammatical basis for investigating language use (functions) and meanings in a text, a very appropriate theory to use to arrive at what and how meanings are realized in the poem *The Waste land*.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

Leedy & Ormrod (2016:75) describe research methodology as “the technique one uses to collect and analyze data”. This section of the study gives the specific procedures and techniques used to select, process, and analyze information about the topic. It also leads us to the systematic way the research was done in order to achieve the objectives of the study. This chapter, therefore, outlines and discusses the selection and coding of primary data, the research design and analytical methodology adopted for the study.

3.1 Research Design

The study used the mixed method approach. The mixed method approach merges elements of both the qualitative and quantitative approaches (Creswell & Creswell, 2018). Quantitative approaches focus on numerical data and statistical analysis while qualitative approaches focus on language, that is, the interpretation of the data analysed. According to Biber (1988:52) “the two approaches have complementary strengths and weaknesses...quantitative analysis gives a solid empirical foundation to the findings; non-quantitative analyses are required for the interpretation”. Lazaraton (2005) also notes that a combined approach is useful in uncovering the different aspects of the study. The study used the mixed method approach because to answer research questions 1, 2 and 3 the mixed method approach which involves the quantitative and qualitative principles was needed to measure and analyze the patterns that emerged from the Processes, Participants and Circumstantial elements in the poem.

3.2 Primary Data and Selection

The study aims to do a textual content analysis of T.S. Eliot's poem *The Waste Land* from a Systemic Functional Theoretical perspective. Jupp (2006) observes that content analysis analyses the contents of a document by using quantitative measures of the frequency of particular elements in the text. In content analysis qualitative analysis is done by tagging, categorizing and analyzing data thematically.

The primary data for this study is the online version of the poem *The Waste Land* written by Thomas Stearne Eliot. It is a 433-line poem divided into five sections: 1. The Burial of the Dead, 2. A Game of Chess, 3. The Fire Sermon, 4. Death by Water, and 5. What the Thunder Said. Table 3.1 below presents a description of the poem and the number of clauses for the sampled sections.

Table 3.1: A description of the poem (*The Waste Land*)

Section	Title	Lines	Clauses	Themes
1.	The Burial of the Dead	1-76	—	Death
2.	A Game of Chess	77-172	—	Sexual Perversion
3.	The Fire Sermon	173-311	103	Lust, sensual passions and desires
4.	Death by water	312-321	—	Regeneration
5	What the Thunder said	322-433	90	The illusion of regeneration

It is worthy to note that as a poem written in the modernist era, it is made up of many fragments (a heap of broken images—line 22 of *The Waste Land*) which characterized modernist writing. These fragments make it possible for many interpretations to be attached to the poem.

The poem was chosen for this study because it is considered by many scholars as a seminal work in the modernist era (Levy et al., 2020). As a result, quite a number of studies have been conducted on it from literary perspectives. However, there is a dearth of research on T. S. Eliot's works, including *The Waste Land*, from linguistic perspectives, especially using Systemic Functional Grammar as the analytical model. This makes Eliot's works under-explored, making them unattractive to students. A linguistic analysis of his poems, including *The Waste Land* will inspire more interest in his poems.

The title and framework of Eliot's poem, *The Waste Land*, was influenced by Jessie Weston's *From Ritual to Romance*, which details the account of the holy grail which lies in the heart of a wasteland (which was formerly fertile) stricken by drought and ruled by a Fisher King who is cursed with impotence (Black et al., 2011). The wasteland and the Fisher King can be healed if a knight is able to overcome several obstacles and attain the Grail, thus resulting in regeneration. The poem is, therefore, a trope of contemporary society where similar sterility, characterized by casual sex, blatant materialism, and the industrial exploitation of nature exists; hence a mirror of "a contemporary Waste Land". This is a land which is drought-stricken and waiting for the waters which will bring spiritual refreshment. All these meanings which are embedded in the language of the poem render the poem timeless. "The Waste Land", even though written in the post-World War I era, still has relevance today. It is evident that contemporary society and, for that matter, the world has been experiencing many societal,

political, and health (pandemic) issues. The world has become a *Waste Land*, drought stricken and fragmented, which calls for regeneration.

This work, however, does a metonymic study by purposively sampling section three (The Fire Sermon) and section five (What the Thunder Said) of the poem. Purposive sampling, according to Jupp (2006), is a type of non-probability sampling in which decisions concerning the data are made based on a variety of principles which include specialist knowledge of the research issue. Patton (2015) also asserts that purposive sampling is based on the argument that using the best cases for the study produces the best data, and research results are a direct result of the cases sampled. Sections 3 and 5 which were considered as one of the best cases to produce the best data were purposively sampled. These sections were considered as one of the best cases to produce the best data because Eliot's own notes suggest that Section three (The Fire Sermon) is the most important section of *The Waste Land* because it is representative of the other sections in the poem. Section 5 (What the Thunder Said) also tends to be the concluding part of the poem and as a result it recaptures the ideas espoused in the earlier sections of the poem. As Biber & Conrad (2009) intimate, a study of this nature which inclines towards register analysis (an exploration of linguistic elements to ascertain functional motivations) does not need the entire text to do. It is worthy to note that Halliday (1971), in the stylistic study of William Golding's novel, *The Inheritors* focused on three extracts from the novel and not the whole novel.

Observably, "The Fire Sermon" (TFS) is the longest section of "The Waste Land". It constitutes 234 lines (i.e. over half of the entire length of the poem) and 103 clauses. This can be considered as more than one poem in most cases. The title, "The Fire Sermon" (TFS) refers to Buddha's teaching (sermon): he taught "Fire Sermon" to his followers

“to guard themselves from the fires of lust and other passions that destroy people and prevent their regeneration” (Norton 2013:2719). The Fire Sermon brings to light the need for ascetism— something to check the drive of desire— which would lead to regeneration. This need for ascetism is further discussed in the concluding section of the poem— section five of *The Waste Land*.

Section five, which is entitled “What the Thunder Said”, was also sampled because it forms the concluding part of the poem. This section is made up of 112 lines and 90 clauses. It attempts to give a solution to *The Waste Land*. The title and the structure of “What the Thunder Said” relates to the Upanishads which is a philosophical-religious text of Hinduism. Eliot’s notes suggest that in the Indian Upanishads, the Lord speaks through the thunder. It must be noted that thunders are associated with rains but it is not always that thunders bring waters to the thirsty land. The “thunder” (the Lord) in the poem enjoins man to give, sympathise, and control (Datta/ Dayadhvam/ Damyata— lines 402, 412, and 419). These are the commands when followed will bring freedom to the Waste Land, hence regeneration.

It is hypothesized that the linguistic analysis of the poem will help bring out the meaning of the poem from a different perspective and also motivate other scholars to explore Eliot’s poems from other innovative perspectives like this one.

3.3 Coding

Richards & Morse (2007) assert that coding is not just labeling. It is *linking*: “It leads you from the data to the idea, and from the idea to all the data pertaining to that idea” (p.137).

A code in qualitative approach is a word or an abbreviation that symbolically assigns a summative or evocative attribute to a language or visual data (Saldaña, 2013). Hence, with the

research questions in mind, the clauses in the sections of the poem studied were numbered and the following codes MAT, MENT, REL, VERB, BEH and EXT were assigned to the Material, Mental, Relational, Verbal, Behavioural, and Existential Processes, respectively.

In other words, it is necessary to code the data because it will help in generating themes and categories based on the transitivity patterns revealed which will aid in unpacking the meanings that are encoded in the poem. Hence, coding enabled the regrouping of the data (secondary coding) in order to assign them to categories which led to generating themes for the categories assigned. So, for instance, for Material Processes, subcategories that emerged had to do with transformative and generative types which generated into themes and coded appropriately.

It is worthy to note that my supervisor, Dr. Frimpong, offered to check the coding of the data before submitting it for statistical counts.

3.4 Analytical Framework

The analytical model adopted for this study was Burton's (1982) steps of analysis of the transitivity model. This is a three-step approach that includes (a) isolating the processes and determining which participant (who or what) are involved in the process; (b) determining the type of processes involved and which participants are involved in the process; (c) identifying who or what are affected or seems to be affected by each of these processes.

Since transitivity analysis is based on clause patterns, some of the lines in the poem were merged into clause units in order to enhance the analysis. The researcher therefore placed a forward slash (/) to signify the merge. To determine the process types, the study adopted O'Donnell et al.'s (2008) conceptual criterion. O'Donnell et al. (2008) expound that when coders are faced with difficult process types, they adopt the syntactic method (which determines

process types based on the structure of the linguistic context), conceptual criterion (which determines process type based on the underlying meaning of the verbal group), paraphrase (which replaces the clause by a common verb which is familiar to the coder), and reliance on authority (an in-depth knowledge in the area). This conceptual criterion was opted for in order to achieve consistency.

Subsequently, the data was analyzed by parsing the numbered clauses according to their process types and participant functions, as well as their circumstances. This is what Halliday calls the transitivity analysis. The coded data in each section was then categorized into six process types with their corresponding participants and circumstances. An emergent theme was formed out of the categorization. The results were retrieved by typing the specific process types, participants or circumstance into the search bar of the Microsoft Word 2016. This process brought out the attestations in relation to the processes, participants and circumstances. The results collated were then typed into a Microsoft Excel 2016 in order to help in generating the percentages that would be used for the graphs and charts and for the discussions in Chapter 4. Subsequently, the analysis that was generated by the Microsoft Excel was tabulated and represented on graphs and charts. The poem was then interpreted based on Halliday's transitivity system: the patterns that emerged from the data, thematic categorization of the poem from the literature, and the graphs and charts that represented the attestations of the poem. The coded data is attached in appendix A and B.

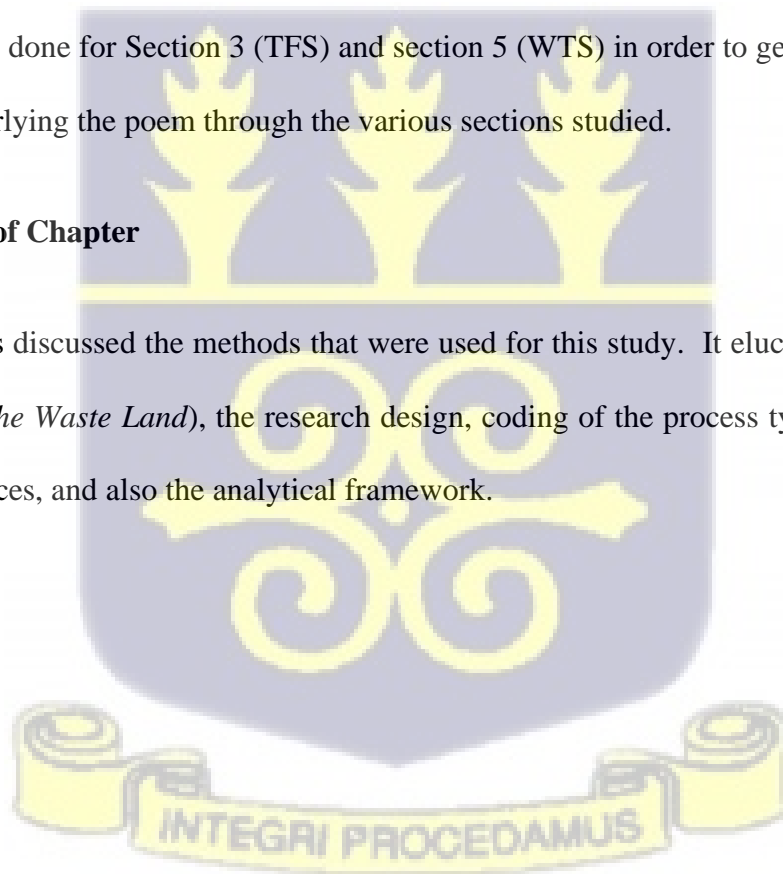
Interestingly, *The Waste Land* is a poem dense with symbolic structures. Hence, there were instances where these symbolic structures were analysed for their meaning implicatures. Such symbolic structures were identified and transitivity was used as a tool to unpack the

underpinnings of the structures (a more complex level of deeper meaning). These symbolic structures were in the form of processes, participants, circumstances or even clauses.

Finally, it is worthy to note that, first of all, the sampled sections of the poem, that is, section 3 (The Fire Sermon (TFS) and section 5 (What the Thunder Said (WTS) were analyzed together initially. Subsequently, the study went on to analyze and discuss the different sampled sections individually. This is because, observably, each section of the poem presents a unique message due to the fragmentary nature of the poem; Eliot himself described the poem as “a heap of broken images” (line 22). This is corroborated by Darwish & Al-Widyan (2016), Ahmed & Alshara (2015) and Saeedi (2011). Hence, the findings, analysis and discussions in Chapter 4 were separately done for Section 3 (TFS) and section 5 (WTS) in order to get the experiential meanings underlying the poem through the various sections studied.

3.5 Summary of Chapter

The chapter has discussed the methods that were used for this study. It elucidated the choice of the poem (*The Waste Land*), the research design, coding of the process types, participants and circumstances, and also the analytical framework.



CHAPTER FOUR

RESULTS, ANALYSIS AND DISCUSSIONS

4.0 Introduction

This chapter of the study presents the results and discussions of the findings of the study. This chapter is divided into two sections. The first part, through quantitative patterns and narratives, presents the results of the transitivity elements found in the data in order to answer research question one.

The second part, through interpretive methods, answers research questions two and three by finding the implications of the distribution of the predominant transitivity elements that were found in research question 1. It is worthy to note that, the focus of the study was to unpack the experiential meaning (Halliday & Matthiessen, 2014) of the poem. Hence, this was done by analysing the process types, participants and circumstances of the poem (Eggins, 2004) as stated clearly in research question one, two and three.

4.1 Presentation of Results

This section focuses on the presentation of results through the distributional patterns of transitivity elements in *The Waste Land*. It presents the number of occurrences and percentages of process types and their respective participants and accompanying circumstances in the data. It does this by presenting the results of the overall transitivity elements distributed in the data (section 3 and section 5 together). Apart from the fragmentary nature of the poem, from the coding of the data in section 5, it was observed that the existential process was pervasive but

when the two sections were combined, it did not feature as one of the predominant process types. This motivated us to analyse the individual sections separately after the overall analysis.

4.1.2 The Transitivity patterns in Section 3 and Section 5 together

In all (Section 3 and 5), 196 processes were identified together with 269 participants and 121 circumstances. The system network in Figure 4 below captures the distribution of the transitivity elements in the 2 sections of the poem.

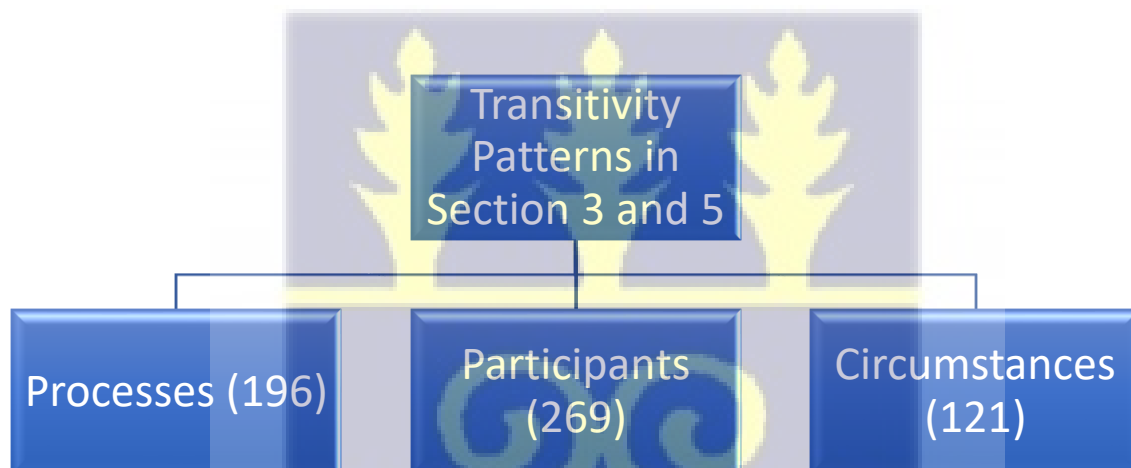


Figure 4: Distribution of transitivity patterns in section 3 and 5 together

4.1.2.1 Processes in Section 3 and 5 together

Out of the number of processes analysed in section 3 and 5 of *The Waste Land*, the material process occurred 120 times representing 61.22% of the overall processes. This was followed by the relational processes which appeared 33 times, representing 16.84%. The mental processes occurred 17 times accounting for 8.67%. The existential process followed the mental process with 11 occurrences, representing 5.61%. This was followed by the verbal process which appeared 8 times accounting for 4.08% and finally, the behavioural process occurred 7

times representing 3.57%. Figure 5 shows the distribution of processes in the two sections of the poem studied.

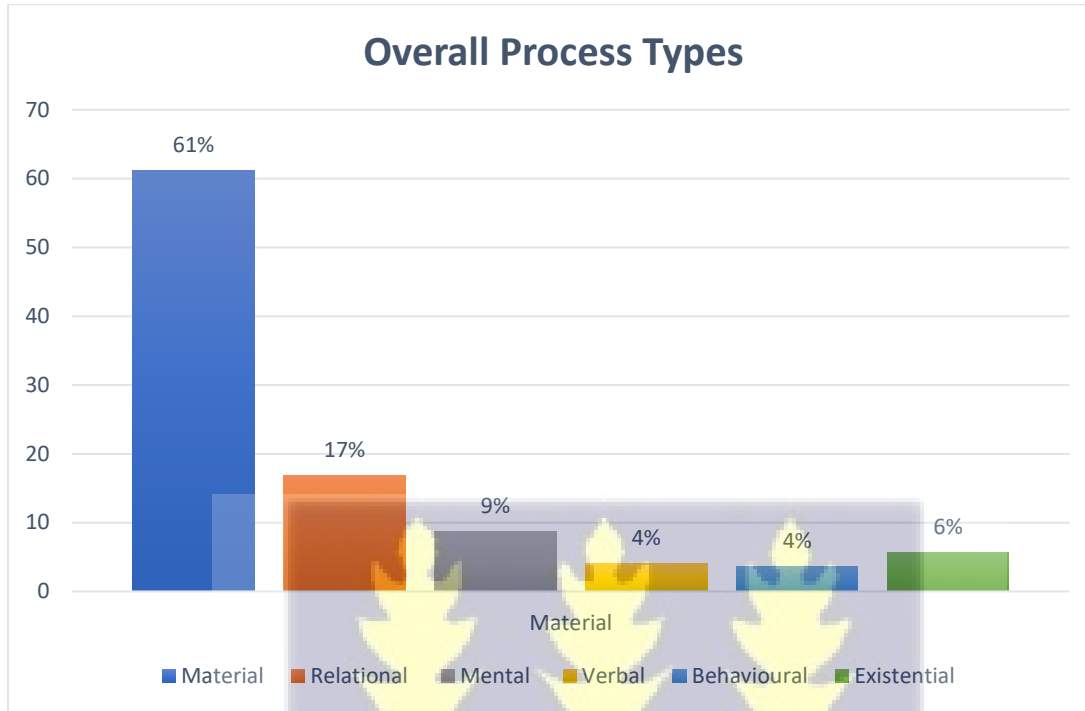


Figure 5: Distribution of processes in section 3 and 5 together

4.1.2.2 Participants in Sections 3 and 5 together

The distribution of the participants across the two sections of the poem sampled in this study revealed a dominance of the Actor participant (32.71%), followed by Goal (17.84%). The Attribute was the third participant (9.67%) followed by the Carrier (10.78%). The Senser followed with 5.58% realizations and Scope had 4.83%. The remaining participants followed in the following order: Mental Phenomenon (4.46%), Existent (4.46%), Sayer (2.60%), Token (2.23%), Behaver (1.86%), Verbiage (1.86%), Receiver (0.74), and Behavioural Phenomenon (0.37%). This distribution is more prominent in Figure 6.

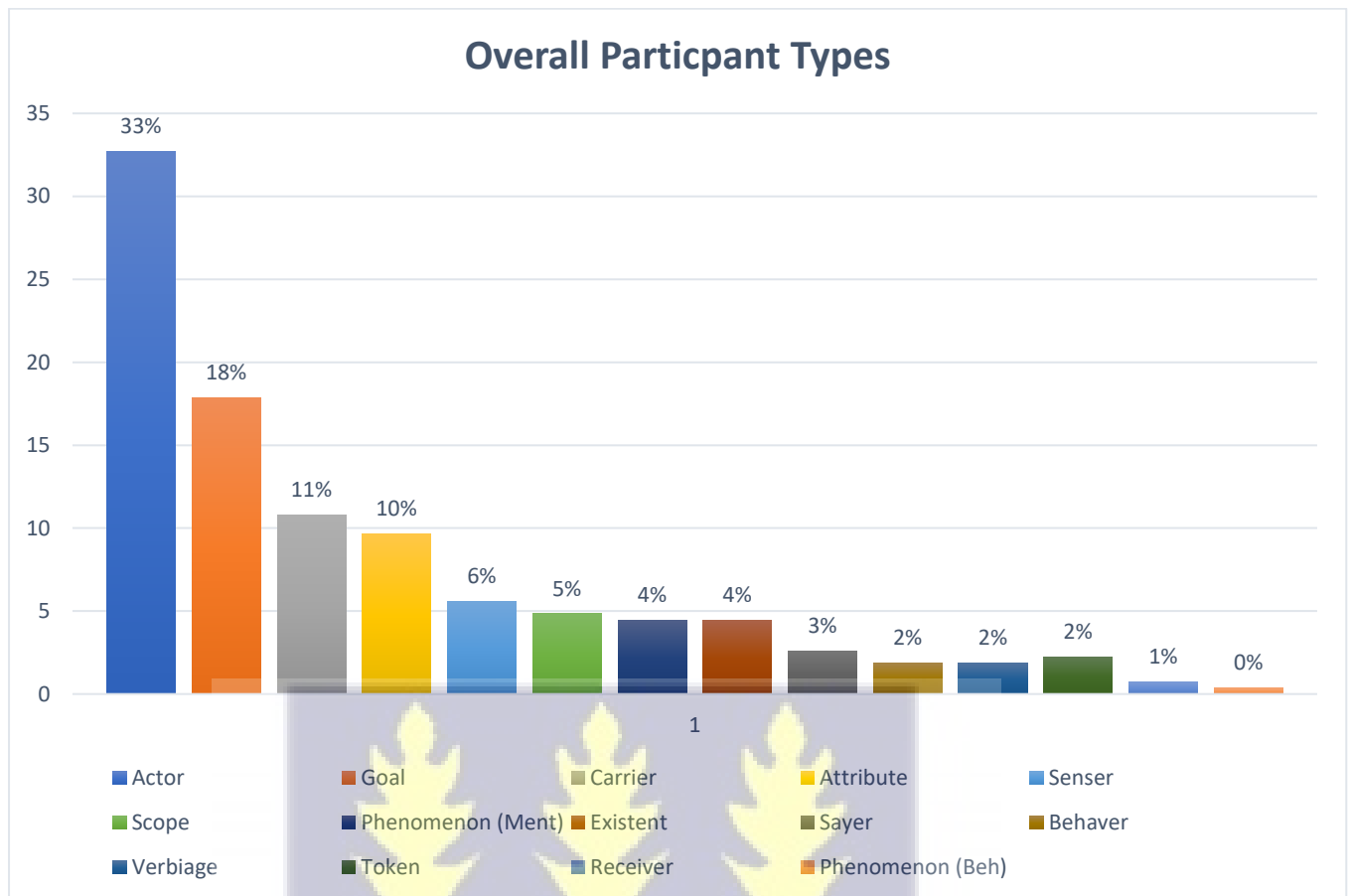


Figure 6: Distribution graph for participants in section 3 and 5 together

4.1.2.3 Circumstances in Sections 3 and 5 together

The circumstantial elements attested in Sections 3 and 5 revealed that there were 121 circumstances present. The Circumstantial Location appeared the most with 47.93% occurrences for Place and 28.09% occurrences for time. This was followed by Manner (19.83%), Matter (1.65%), Cause (1.65%) and Accompaniment (0.83%). Figure 7 shows the instantiations of the circumstantial elements in the poem.

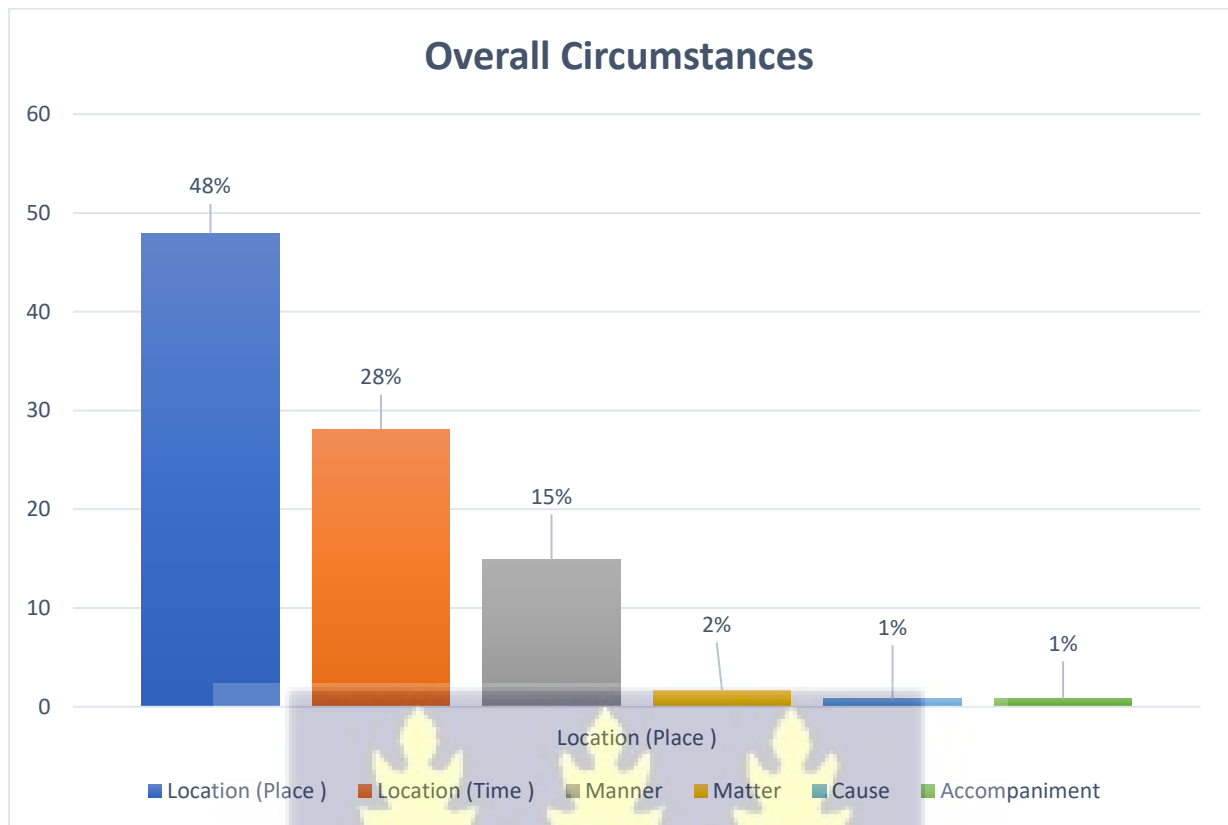


Figure 7: Distribution of circumstantial elements in section 3 and 5 together

4.1.3 Transitivity patterns in Section 3 of *The Waste Land*: “The Fire Sermon” (TFS)

This section gives a detailed analysis of how the transitivity patterns contribute to the experiential meaning of Section 3 of *The Waste Land* which is entitled “The Fire Sermon” (TFS). The transitivity patterns found in TFS alone constituted 102 processes, 153 participants and 64 circumstances. Figure 8 below shows the transitivity patterns found in Section 3 of *The Waste Land* (TFS)



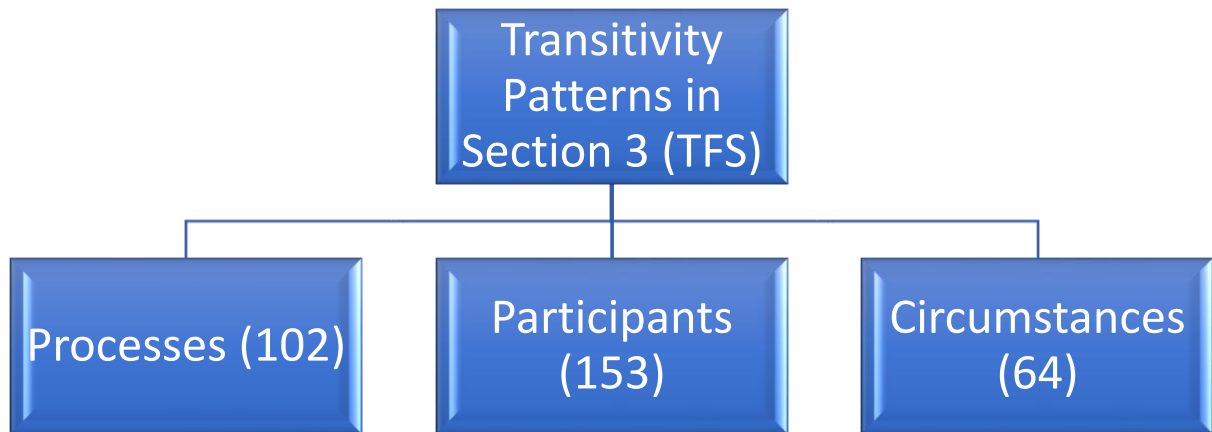


Figure 8: Transitivity patterns in TFS

4.1.3.1 Processes in Section 3 (TFS)

The figure below gives a preliminary insight into the distribution of processes found in TFS.

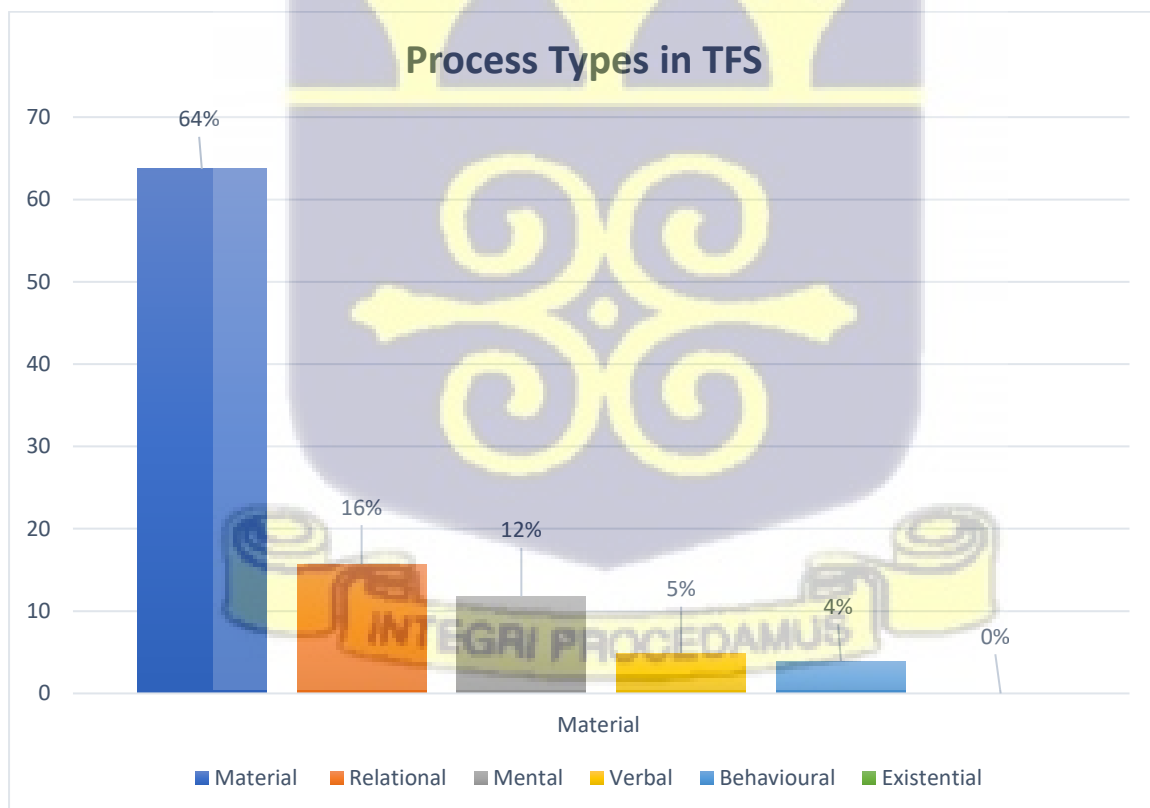


Figure 9: Distribution of processes in TFS

In all, there were 102 processes identified in “The Fire Sermon” (TFS), Section 3. The Material process recorded the highest number of processes with 65 occurrences representing 63.72%. This dominance motivated the researcher to explore further the subtypes of the material processes that were preferred in order to ascertain the motivation behind the dominance of the material clauses. A close study of the subsystem of the material process revealed a dominance of Transformative Material clauses which occurred 52 times representing 80%, with the Creative Material clauses appearing 13 times representing 20%. Some of the transformative material processes include *clutch, crosses, run, end, fishing, crept, rattled, wash, throbbed, clears, spread, awaited, assaults, bestows, gropes, finding, soothes, lounge, drift and rippled*. The creative material processes include *left, bring, shone, lights, lays out, engage, encounter, arrives, carried, and bore*. Figure 10 shows a graphic representation of the distribution.

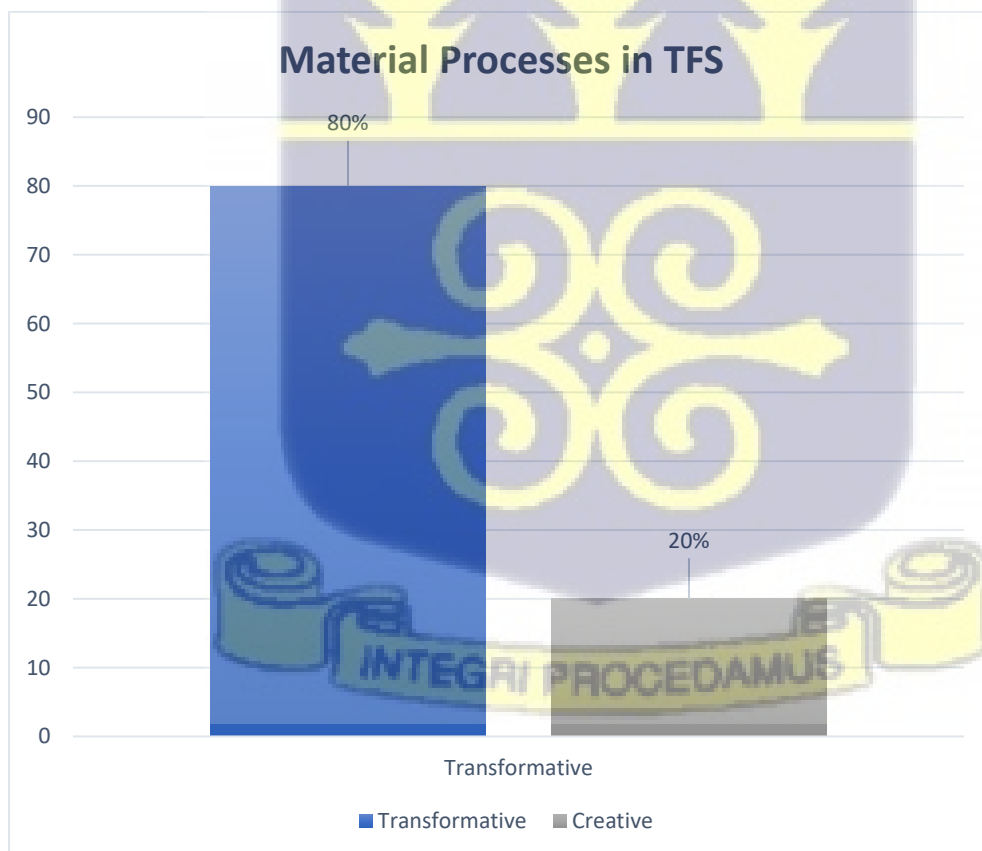
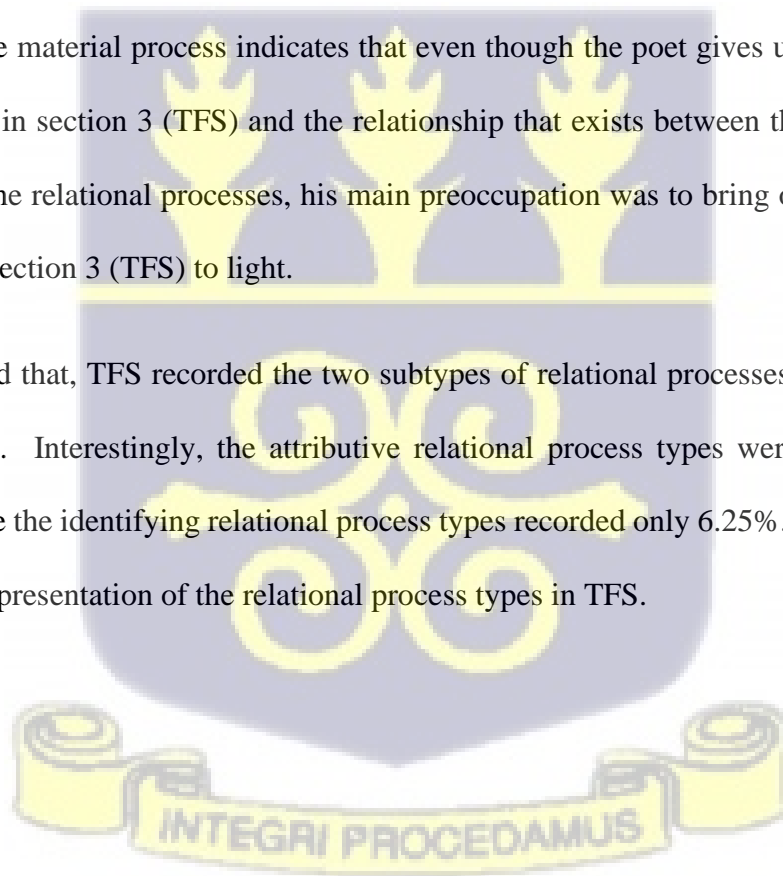


Figure 10: Distribution of material process types in TFS

As discussed, material processes indicate “doings and happenings”. As a post-World War I poem, Eliot consciously or unconsciously chooses the material process types to portray the era after the First World War; what was happening in that era and what the people were doing (actions) after experiencing such a devastating and traumatising war; this accounts for the dominance of the material process types in TFS.

The relational process was the next dominant process after the material process. It recorded 16 occurrences out of the 102 clauses, representing 15.69%. The relational processes identified in TFS were mostly *is* and *are*. Observably, the gap between the material processes and the relational processes is a very huge one. The relatively low number of relational processes as compared to the material process indicates that even though the poet gives us a view of what was happening in section 3 (TFS) and the relationship that exists between the participants in TFS by using the relational processes, his main preoccupation was to bring out the actions or happenings in section 3 (TFS) to light.

It must be noted that, TFS recorded the two subtypes of relational processes—the attributive and identifying. Interestingly, the attributive relational process types were dominant with (93.75%), while the identifying relational process types recorded only 6.25%. Figure 11 below gives a vivid representation of the relational process types in TFS.



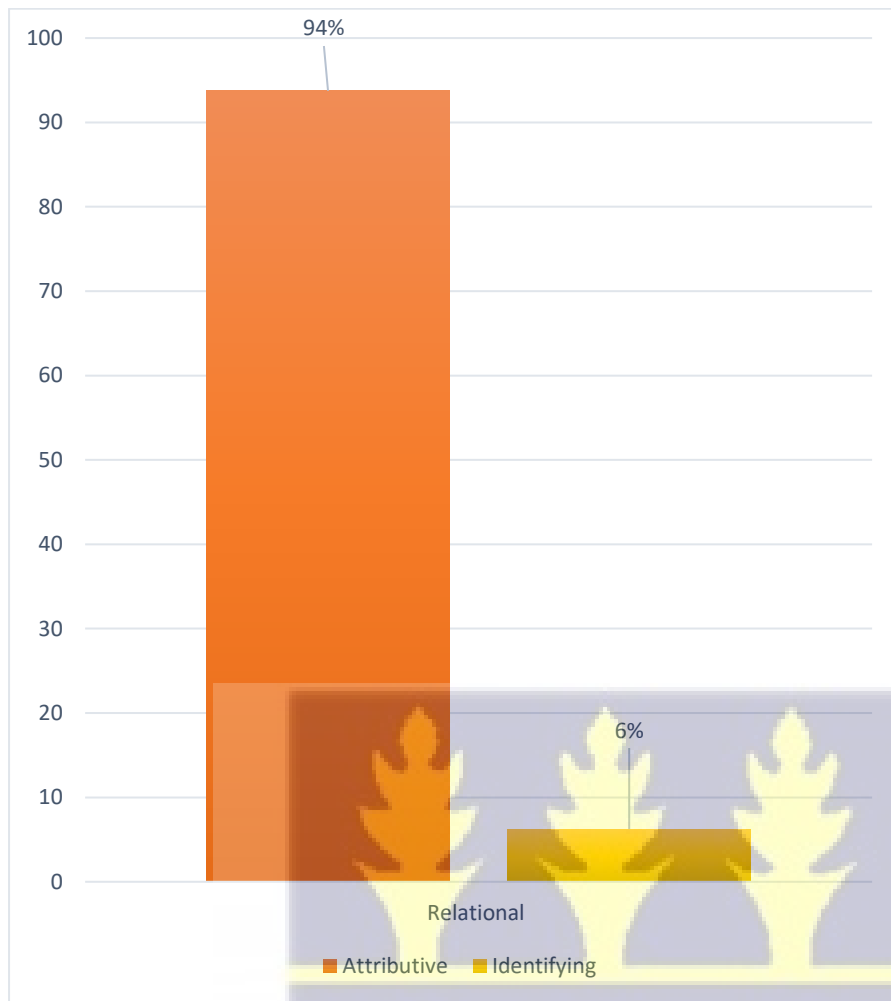


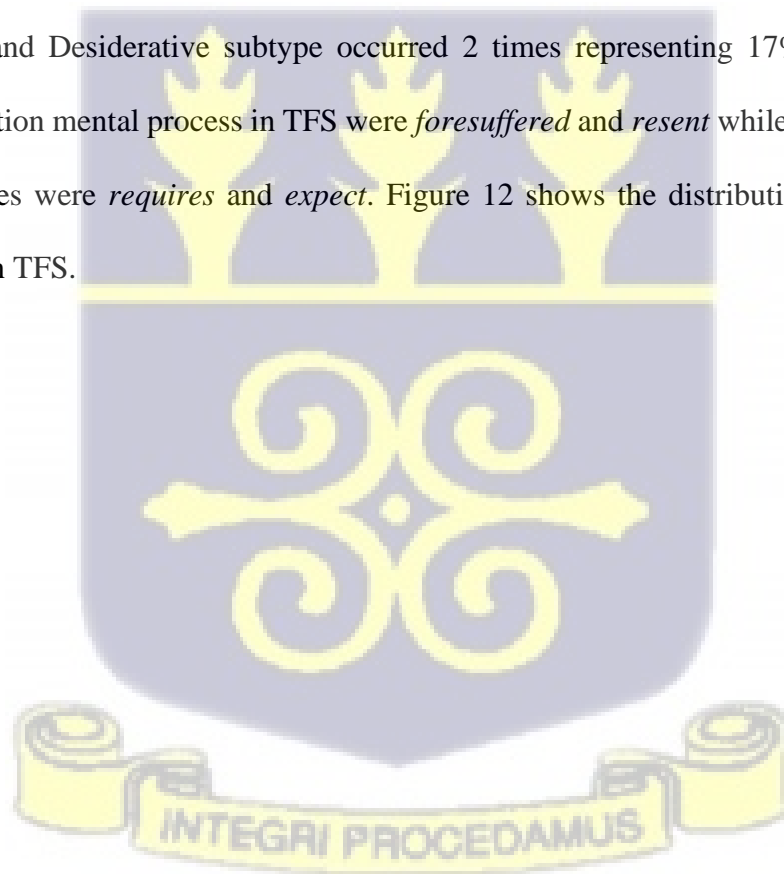
Figure 11: A vivid representation of relational process types in TFS

The overwhelming use of the attributive relational process types in TFS signifies that the text was concerned with characterizing and describing the people and happenings that went on in *The Waste Land*. It also described the land in which they lived and by extension the contemporary society. The attributive relational verbs were predominantly *is* and *are*.

Thompson (2014) asserts that the mental process construes something that goes on in the internal world of the mind. The mental process was the third highest process type in section 3 of the poem (TFS). There were 12 instantiations of the mental process, accounting for 11.76% of the total process types found in TFS. The mental processes in TFS included *hear*, *mus*

upon, see, perceived, guesses, decided, requires, foresuffered, resent and expect. The relatively high presence of the mental process in TFS indicates that the persona is psychologically engaged due to the horrors that came with the war. This process also plays an important role in expressing the psychological state of the human participants in *The Waste Land* and by extension during the Post-World War I era.

In the 12 mental processes identified, all the four subtypes of mental process were realized in TFS. These mental processes were mainly the Perception and Cognitive subtypes, occurring 4 times representing 33.33% in both cases. For Perception subtype, examples included *hear (3)* and *see (1)*; Cognition subtype also included *musings upon, perceived, guesses and decided.* The Emotion and Desiderative subtype occurred 2 times representing 17% in both cases. Examples Emotion mental process in TFS were *foresuffered* and *resent* while the Desiderative mental processes were *requires* and *expect.* Figure 12 shows the distribution of the mental process types in TFS.



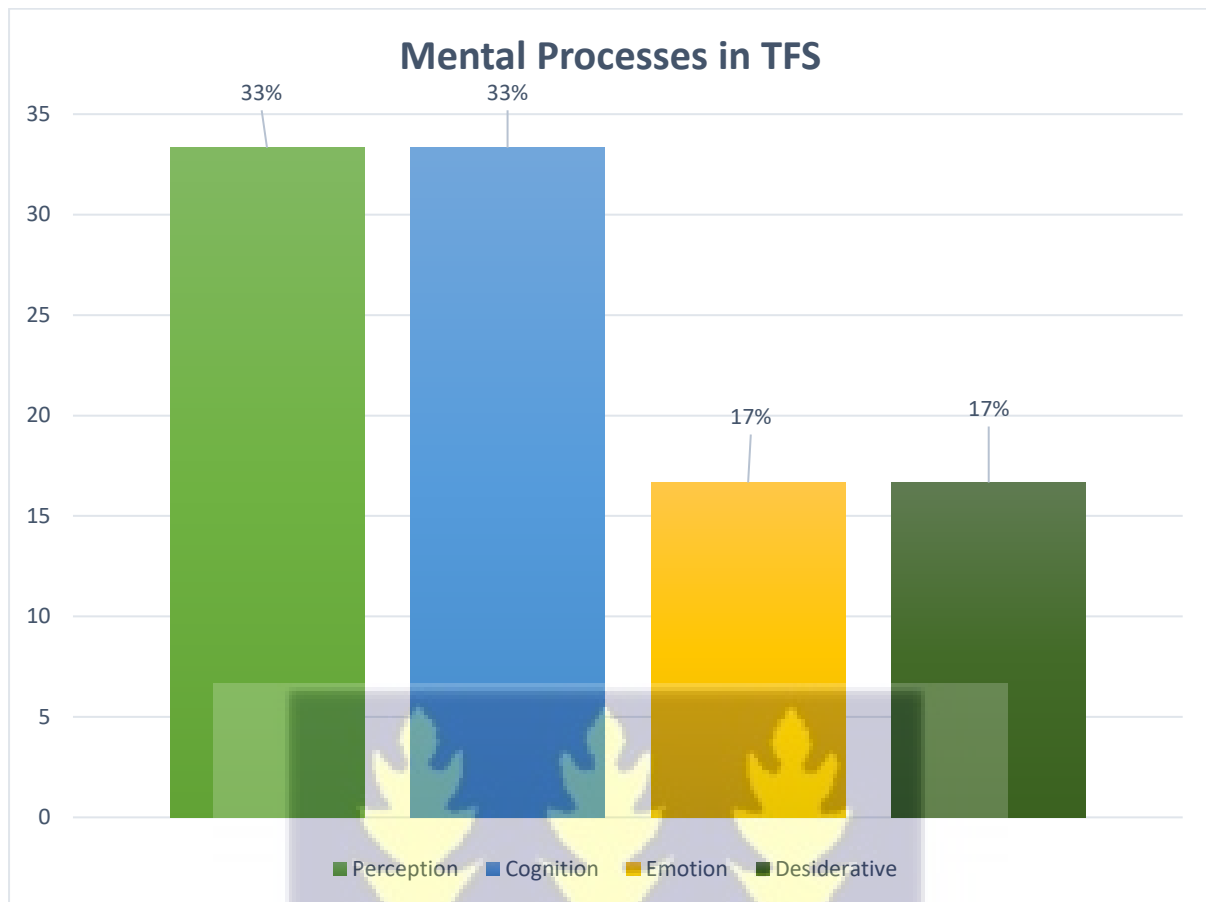


Figure 12: Distribution of mental process types in TFS

Following the mental process with 5 occurrences representing 4.90% was the verbal process. The behavioural process occurred 4 times representing 3.92% of the total processes. Interestingly, there was no existential process representation. The order of representation of processes in this section corroborates Halliday's assertion that the material, mental and relational processes are the main types of processes. The verbal, behavioural and existential processes will not be discussed since they attested insignificant numbers and were obviously not part of the predominant process types. Table 4.1 shows the total number of processes in TFS and their corresponding percentages.

Table 4.1: Distribution of process types in TFS

Process types	Frequency	Percentage %
Material	65	63.72
Relational	16	15.69
Mental	12	11.76
Verbal	2	4.90
Behavioural	4	3.92
Existential	0	0
Total	102	100

As seen from the above analysis, the dominant processes in TFS included Material, Relational and Mental Processes. The following clauses are examples from the data that contain the dominant processes:

1. While I (actor) was **fishing (transformative, Mat)** in the dull canal (circumstance, location, place)/ On a winter evening (circumstance, location, time) round behind the gashouse (circumstance, location, place)
2. which shall **bring (creative, Mat)**/ Sweeney to Mrs. Porter (goal) in the spring (circumstance, location, time).
3. where the walls/ Of Magnus Martyr (carrier) **hold (Rel)** /Inexplicable splendour of Ionian white and gold (attribute)
4. It (carrier) 's **(Rel)** over (attribute)."
5. My people humble people who (senser) **expect (Ment /desiderative)**/ Nothing." (Phenomenon)

4.1.3.2 Participants in TFS

The results of the identified participants are listed in Table 4.3 below:

Table 4.2: Distribution of participants in TFS

Participants	Frequency	Percentage %
Actor	46	29.88
Goal	31	20.12
Attribute	15	9.74
carrier	15	9.74
Scope	11	7.14
Senser	10	6.49
Phenomenon (Ment)	10	6.49
Sayer	5	3.24
Behaver	4	2.59
Verbiage	3	1.94
Receiver	2	1.30
Phenomenon (Beh)	1	0.65
Token	1	0.65
Value	1	0.65
Existent	0	0
Total	154	100

Evidentially, from Table 4.3 above, out of the 154 Participants in TFS, two of the material process participants occurred the most; they were the actor (29.88%) and the goal (20.12). This was followed by attribute (9.74%) and carrier (9.74%) of the relational process, the scope (7.14%) of the material process and the senser (6.49%) of the mental process. The phenomenon (6.49%) of the mental process came next followed by the sayer (3.24%) of the verbal process, the behavior (2.59%) of the behavioural process, the verbiage (1.94%) of the verbal process and the receiver (1.30%) of the verbal process. The relational token and value, and the verbal phenomenon were the hapax legomena with 0.65% each. Some examples of clauses containing the dominant participants include:

6. **They (actor)** wash (transformative, Mat) their **feet (goal)** in soda water (circumstance, location, place)
8. **She (actor)** smooths (transformative, Mat) *her hair (goal)* with automatic hand (circumstance, manner),
9. And puts (transformative, Mat) **a record (scope)** on the gramophone (circumstance, location, place).
10. **She (carrier)** is (Rel) **bored (attribute)** and **tired (attribute)**,
11. And **I Tiresias (senser)** have foresuffered (Ment, emotion) **all (phenomenon)**

Figure 13 below presents a vivid representation of the distribution of participants found in TFS.



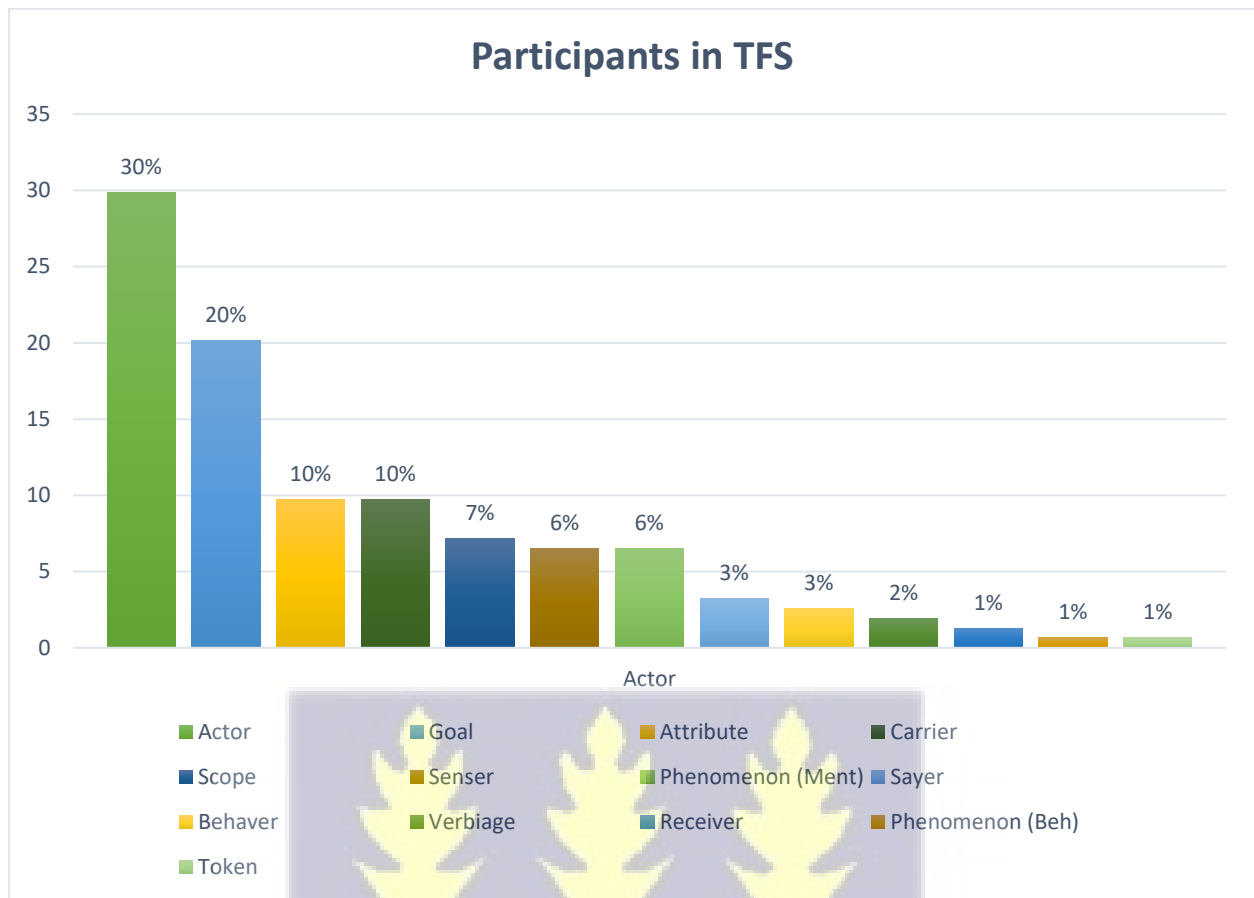


Figure 13: A vivid representation of participants present in TFS

4.1.3.3 Circumstances in TFS

A study of the circumstantial elements in TFS showed that TFS realized a total of 64 circumstances: location (place) 26 occurrences representing 40.63%; location (time) 22 occurrences representing 34.38%; manner (15) occurrences representing 23.44% and cause (1) representing 1.56%. The dominant circumstances were the locative ones revealing the sense of location of the poem in terms of place and time. This is in concordance with the title and focus of the poem; to bring to bear the nature of the waste land (Post-World War I era). Figure 14 below shows the circumstances in TFS.

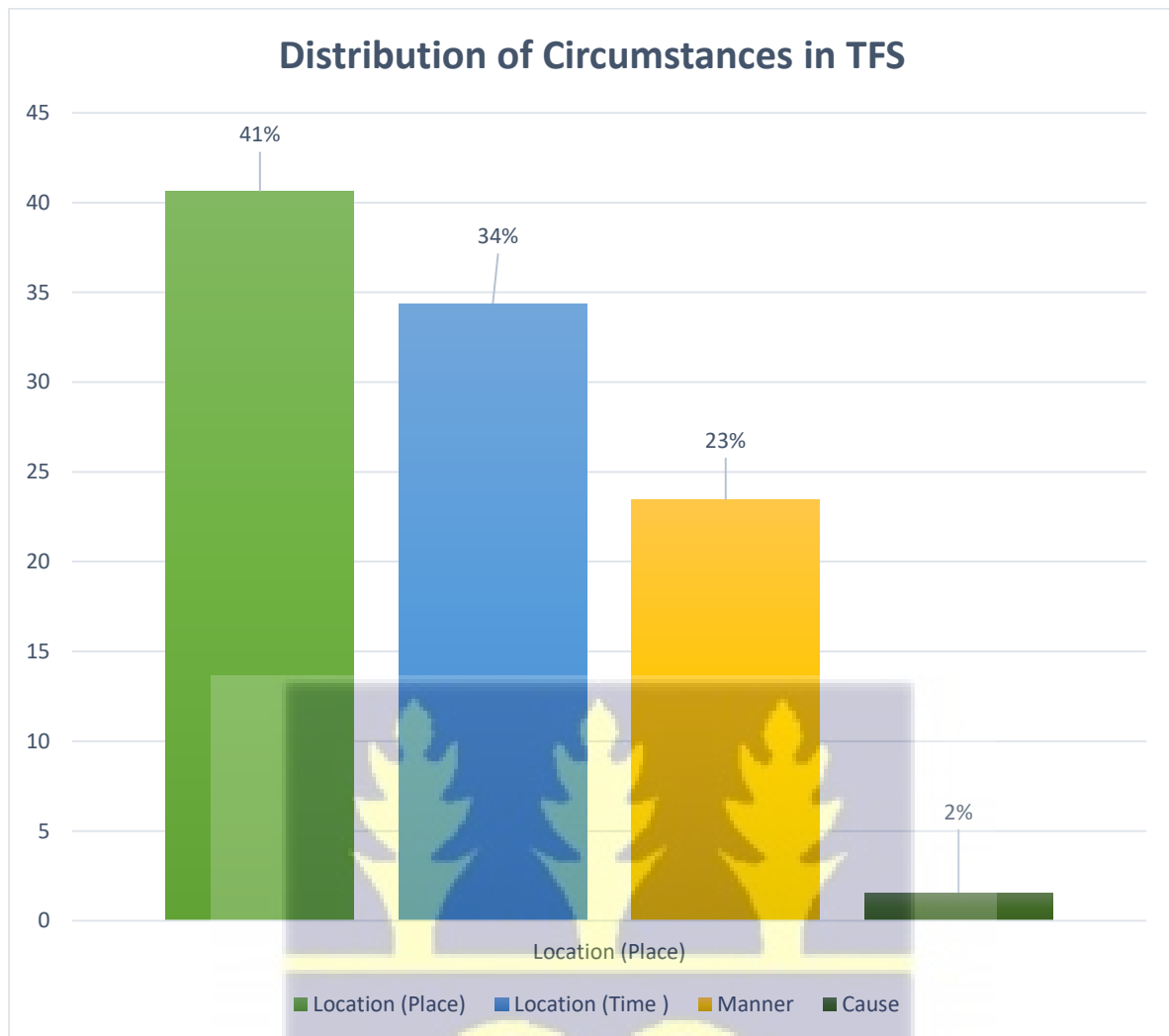


Figure 14: Distribution of circumstances in TFS

Examples of clauses with the three dominant circumstances found in TFS include:

7. **By the waters of Leman (circumstance, location, place)** I (actor) (behaber) sat down (transformative, Mat)
8. the evening hour (actor) that strives (creative, Mat)/ **Homeward (circumstance, location, place)**
9. **At the violet hour (circumstance, location, time)**, when the eyes and back (carrier)/ Turn (Rel) **upward from the desk (circumstance, manner)**
10. O the moon (actor) shone (creative, Mat) **bright (circumstance, manner)** on Mrs. Porter/ And on her daughter (goal)

11. **when** (circumstance, location, time) the human engine (actor) waits (transformative, Mat)

4.1.4 The transitivity system of Section 5: “What the Thunder Said” (WTS)

The transitivity system is made up of processes, participants and circumstances. Each of these elements are entry conditions that point to a more delicate pattern.

This section gives a detailed analysis of the transitivity patterns in “What the Thunder said” (WTS). From the statistical analysis, 94 processes were identified together with 115 participants and 57 circumstances. Figure 15 shows the realization of transitivity elements in “What the Thunder Said” (WTS).

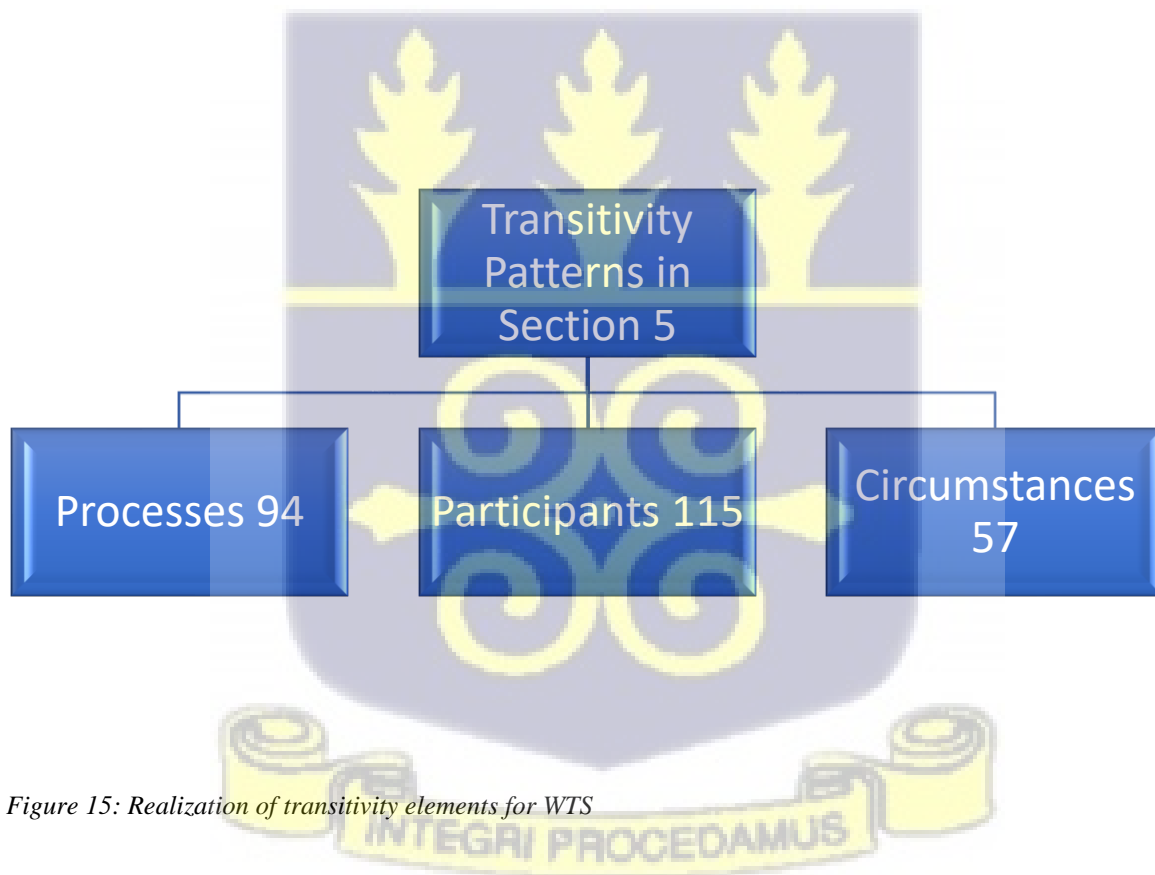


Figure 15: Realization of transitivity elements for WTS

4.1.4.1 Process types in Section 5: What the Thunder Said (WTS)

There were 94 processes in WTS (Section 5 of “The Waste Land”). These processes were distributed across the material (58.51%), relational (18.09%), existential (11.70%), mental (5.32%), verbal (3.19%) and behavioural processes (3.19%). This means that the poet exploited all the process types found in the transitivity system to conceptualize the poem. This finding in the study is contrary to Halliday & Matthiessen’s (2014) assertion that the three major types of processes in texts are the material, relational and mental processes. Table 4.3 gives a detailed representation of the process types found in WTS.

Table 4.3: Distribution of process types in WTS

Process types	Attestations	Percentage %
Material	55	58.51%
Relational	17	18.09%
Existential	11	11.70%
Mental	5	5.32%
Verbal	3	3.19%
Behavioural	3	3.19%
Total	94	100

As indicated from table 4.5, the material, relational and existential processes were the dominant process types. The study looks at these three dominant process types into detail. The material process was the most predominant process type with a frequency of 55, representing 58.51%. A further analysis of more delicate subtypes of material processes indicated that, just like in “The Fire Sermon”, the transformative material process dominated in WTS with an occurrence

of 37 representing 67.27%, followed by the creative material process with a frequency of 18 representing 32.72%. Examples of transformative material processes in WTS included *gathered, winding, stand, lie, sit, walks, count, walking, gliding, wrapt, crawled, beat, harm, waited, and broken*. Also, some examples of material creative processes were *singing, swarming, drew, fiddled, bringing, revive, invited, and fishing*. Figure 16 shows the distribution of the material process types found in the text.

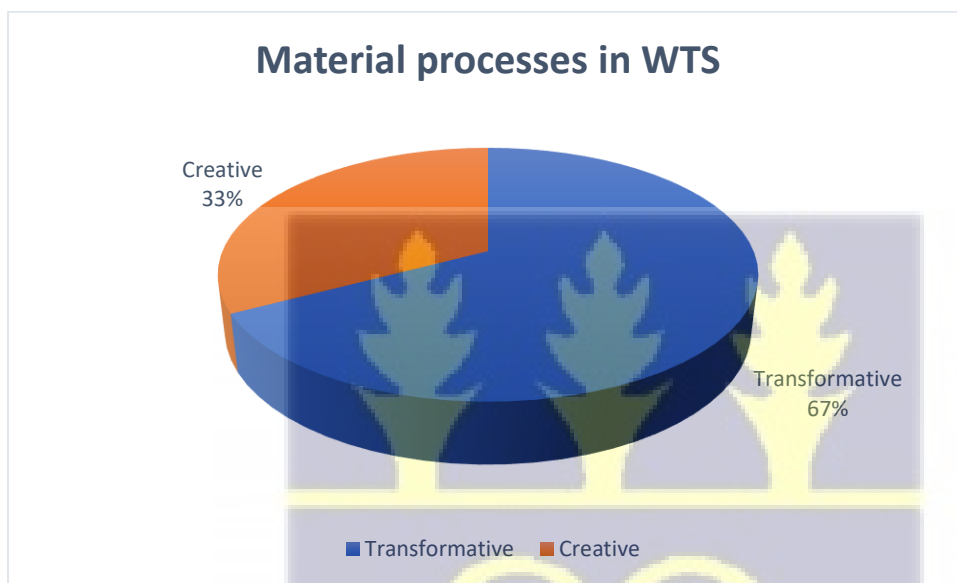


Figure 16: Distribution of material process types in WTS

The relational process came second with a frequency of 17, representing 18.09%. These processes consisted mainly of verbs such as *is, are, was* and *were*. There were 12 occurrences of attributive relational process constituting 70.59% and 5 occurrences of identifying relational process constituting 29.41% of the relational processes in WTS. Table 4.4 below shows the distribution of the relational process types in WTS.

Table 4.4: Distribution of relational process types in WTS

Relational Process	Realizations	Percentage (%)
Attributive	12	70.59
Relational Process		
Identifying	5	29.41
Relational Process		
Total	17	100

Interestingly, the existential process came third with a frequency of 11, representing 11.70%. Halliday & Matthiessen (2004) asserts that existential clauses are uncommon in texts hence they form the least type of processes. However, in section 5 (WTS) of the poem, this assertion seems to be challenged. After the statistical analysis, there were 11 occurrences of the existential process type accounting for 11.70% of the processes found in WTS. They consisted of the various forms of the verb “be” which included *is*, *are* and *were*.

4.1.4.2 Participants in WTS

In WTS, there was a total of 115 instantiations of participants attendant on the processes. The actor (36.52%) and goal (14.78%) of the material process were predominant, followed by the carrier (12.17%) of the relational process, existent (10.43%) of the existential process, and attribute (9.57%) of the relational process. The senser of the mental process and token of the relational process had 4.35% each. The scope of the material process, phenomenon of the

mental process, sayer and verbiage of the verbal process all had 1.74% each. Finally, the behavior of the behavioural process had 0.86%. Figure 17 shows the participants in WTS.

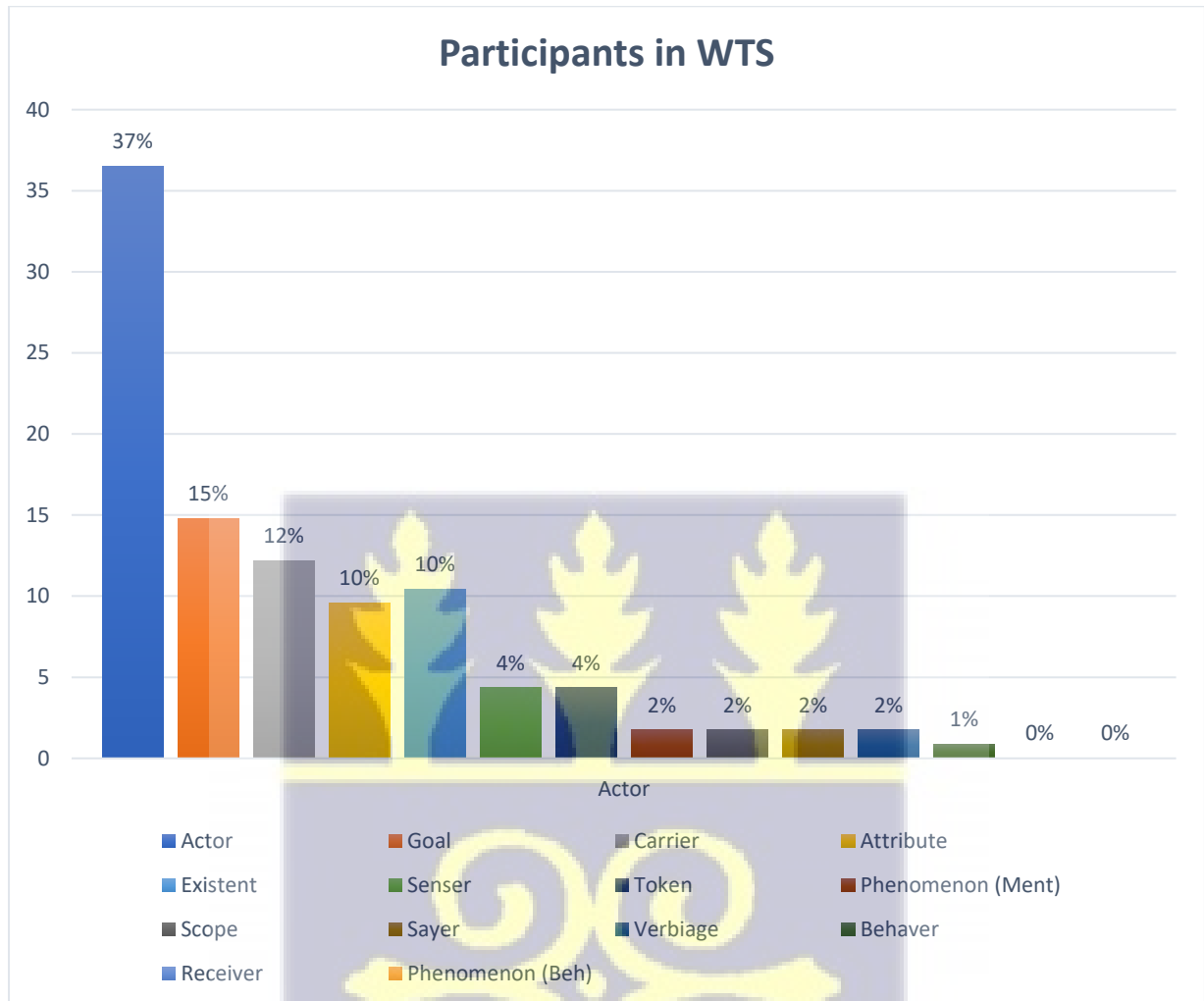


Figure 17: Distribution of participants in WTS

Some examples of clauses containing the dominant participants include:

12. **Dry bones (actor)** can harm (transformative, Mat) **no one (goal)**
13. **My friend, blood (actor)** shaking (transformative, Mat) **my heart (goal)**
14. **It (carrier)** has (Rel) **no windows, (attribute)**
15. If there were (Ext) **water (existent)**
16. there are (Ext) only **you and I together (existent)**

4.1.4.2 Circumstances in WTS

In all, there was a total distribution of 57 circumstances in WTS. The breakdown is as follows: location (place): 32; location (time): 12; manner (9), matter (2), accompaniment (1) and cause (1). Table 4.5 shows the realization of circumstantial elements in WTS.

Table 4 5: Realizations of circumstantial elements in WTS

Types of circumstances	Realizations	Percentage %
Location (Place)	32	56.14
Location (Time)	12	21.05
Manner	9	15.79
Matter	2	3.51
Accompaniment	1	1.75
Cause	1	1.75
Total	57	100

The locative (place) which was the dominant circumstance makes reference to places that suggests desolation and degeneration. Some of these included:

over endless plains, in cracked earth, amongst the rock, in the sand, from doors of mud-cracked houses, out of empty cisterns and exhausted wells, in this decayed hole among the mountains, over the tumbled graves, far distant, in our obituaries, in our empty rooms, in his prison, with the arid plain behind me, and against my ruins.

4.2 Analysis and Discussions

This section focuses on interpretation of the implications of distributions of the predominant processes and their corresponding participants, and also the circumstances in the individual sections in order to answer research questions 2 and 3.

4.2.1 Interpretation of Material Processes and their participants in TFS

From the analysis of TFS (Section 3), it is evident that the text is dense with material processes. From Table 4.2, out of the 102 processes in TFS, there were 65 material processes which represented 63.72% of the entire clauses. As intimated by Halliday & Matthiessen (2004), material clauses account for doings and happenings. In other words, they include verbs that indicate actions, events, and movements. Some of the material processes identified in TFS include:

clutch, sink into, crosses, run, departed, have left, crept, dragging, fishing, shone, wash, waits, throbbing waiting, throbbing, strives, spread, touched, engage, assaults, encounter, bring, awaited, engage, bore, undid, connect and pluckest.

Eliot chiefly uses the material process in *The Waste Land* to show what was going on during the Post-World War I era. It is worthy to note that the social underpinnings of the poem are brought to bear by the predominance of the material process. He also uses the material processes to show what the participants in the poem were doing that brought about a waste land.

Also, out of the 65 material clauses in TFS, 80% were Transformative material processes while 20% were Creative material processes. Transformative Material processes deal with the change of state of the actor or illustrate processes that are done to existing goals while Creative

Material processes, as the name implies, brings actors and goals into existence (Halliday & Matthiessen, 2004). Processes of destruction are treated by the grammar as transformative clauses. Thus, the preponderance of Transformative material clauses in TFS indicate that the processes and participants involved in TFS are undergoing change, a negative change to be specific as in the following clauses:

17. the last fingers of leaf (actor)/ **clutch (Mat, transformative)**

18. and **sink into (Mat, transformative)** the wet bank (goal)

19. The wind/ **crosses (Mat, transformative)** the brown land (goal), unheard (circumstance, manner, means).

Also, most of the participants involved in the material processes are animate participants—nature participants— to be specific. For instance, *leaf, wet bank, wind, brown land, Sweet Thames, canal* are all nature participants. The indication is that there is distress in nature which brings about degeneration.

In clause 17, the actor and nature participant (leaf) is seen undergoing a transformative material process which is not pleasant. This signifies that the land as evident in the waste land was a very barren one. Everything was dying; even including “the last fingers of leaf” in a wet area. Using the transformative material processes “clutch” in clause 17 and “sink into” in clause 18 depict how the actor (the last fingers of leaf) was struggling to survive but the nature of the land did not favour its struggle for survival, hence degeneration.

In clause 19, it is noted that the transformative material process “crosses”, has effect on the goal participant, brown land, which can also be described as a nature participant. This “land” which is supposed to be green, is rather brown. This connotes infertility or sterility (Wasteland). A “brown land” gives an image of a place where there is no growth, more of a

desert. We can say that when the land is green, the wind crossing the land could have been “heard”; there could have been the rustling of leaves. However, since there is sterility and desolation on the land, and we only have a land without vegetation, the wind crosses it “unheard”. Evidentially, there is a negative transformation on the participants in these clauses which brings about degeneration.

Again, in clause 19, “The wind” which is the actor in this case, “crosses over a brown land”. This implies that the once bustling and lively city of London as indicated by reference to the River “Thames” in clause 20 has been degraded to a “brown land”:

20. Sweet Thames (evocative), **run (transformative, Mat)** softly (circumstance, manner)

In clauses 21, 22 and 23, the poet carefully makes the linguistic choice of the material processes *departed*, *left* and *sat down* to depict the desolate nature of the land. Again, the transformative material processes are seen having effect on animate participants like “their friends, the loitering heirs of city directors” and “the waters of Leman”. It is worthy to note that clause 11 has an elliptical actor “their friends, the loitering heirs of city directors”.

21. And their friends, the loitering heirs of city directors (actor);/ **departed (transformative, Mat)**.

22. **have left (creative, Mat)** no addresses (goal),

23. By the waters of Leman (circumstance, location, place) I (actor) **sat down (transformative, Mat)**

In clause 21, the transformative material process “departed” has its actor as “the loitering heirs of city directors”. Eliot’s own notes suggests that “the loitering heirs of city directors” in clause 21 symbolises the directors of business firms in the financial district of London. These are well-to-do men who take part in the sexual escapades with the women who have been referred to as “nymphs” in clause 44. This sexual encounter is supposed to bring about regeneration but this

does not turn out to be so. These men who take part in the physical action of “departing” render the city lifeless and desolate. In clause 22, the creative material process “have left” do not have any impact or affect anything, rather, they bring about the existence of goals (no addresses). This is suggestive of the fact that the actions undertaken by the *city directors* give birth to something new, and in this case desolation. It is interesting to note that the creative material process which was supposed to bring about regeneration rather turned out to be negative (desolation).

Clause 22 has an elliptical subject/actor of “the loitering heirs of the city”. These “loitering heirs of the city” departed without leaving addresses or contacts behind. Leaving an address or a contact behind signifies the intent of wanting to keep a relationship. However, through the grammar of the poem, it is realised that there is no intention of wanting to keep any relationship whatsoever. The determiner “no” signifies this intent. Modern man is therefore left in solitude and desolation. This is a vivid description of the mundane lifestyle which happened post-World War I. This is also synonymous to the COVID era in 2020 where most parts of the world went on a total lockdown; places which used to see people converge, build and maintain relationships were all closed down. The world became a desolate place, hence a waste land.

In clause 23, the poet uses the transformative material process “sat down” to depict how despondent and tired the persona was. The actor in this process is “I”. The clause depicts the lonely state in which the persona found himself in the waste land.

In TFS, humans have been displaced and left desolate. Dead bodies are seen lying outside at the mercy of the weather and animals. This is captured in clause 24,25 and 26:

24. White bodies on the low damp ground/ And bones cast in a little low dry garret, (goal)/ **Rattled by (transformative, Mat)** the rat’s foot only, year to year (circumstance, location, time).

25. A rat (actor) **crept** (transformative, Mat) softly through the vegetation (circumstance, location, place).
26. **Dragging** (transformative, Mat) its slimy belly (goal) on the bank (circumstance, location, place).

The transformative material process in clause 24 is directed at a goal (white bodies on the low damp ground/ And bones cast in a little low dry garret). This goal participant represents humans who may have once been powerful and who had dominion over rodents like rats. These humans, who are now dead, are left powerless to the mercy of a rat's foot. The transformative material process there (rattled) is a negative one which portrays degeneration and decay. These are all vivid pictures of the massive destruction caused by the first world war. The transformative material process "rattled" is also used to show how the bones have decayed to the extent that even a rat foot can cause it to rattle.

It can also be noted that clause 26, which has an elliptical subject as "rat", undergoes the process of "dragging". This action of dragging is directed at a goal "its slimy belly". It can be noted that the animal participant *rat* has a slimy belly because the once beautiful river banks have now become *slimy* due to the pollution it has suffered. This is the unfortunate reality of the environment which has had its effect on not man alone but even animals. The poet through these processes depict the pathetic condition of man.

As evident in figure 4.8, the actor, i.e. the entity doing the action or undergoing a happening, was the predominant participant in WTS. The ratio of actor to goal and scope participants in the material processes points to the fact that some of the material clauses in TFS are not goal oriented, that is, they do not affect any entity. Some instances can be found in clauses:

27. **A rat (actor)** crept (transformative, Mat) softly through the vegetation (circumstance, location, place)
28. While **I (actor)** was fishing (transformative, Mat) in the dull canal (circumstance, location, place) / On a winter evening (circumstance, location, time) round behind the gashouse (circumstance, location, place).

29. Touched by (transformative, Mat) **the sun's last rays (actor)**,
30. **He, the young man carbuncular (actor)**, arrives (creative, Mat),
31. **I who (actor)** have sat (creative, Mat) by Thebes below the wall (circumstance, location, place)
32. And walked (transformative, Mat) among the lowest of the dead (circumstance, location, place)

Also, some clauses elucidated the theme of sexual sterility and loveless relationships in *The Waste Land*. Examples include clauses:

33. Endeavours *to engage (creative, Mat)* her (goal) **in caresses (scope)**
34. he (actor) *assaults (transformative, Mat)* at once (circumstance, manner, quality)
35. Exploring hands (actor) *encounter (creative, Mat)* no defence; (goal)
36. And makes (transformative, Mat) **a welcome of indifference (scope)**
37. Bestows (transformative, Mat) **one final patronising kiss (scope)**
38. And **gropes (transformative, Mat) his way (scope)**

It can be noted from clause 36, 37 and 38 that the transformative and creative material processes have an elliptical actor of *he*. It can be argued that Eliot uses language in an economical way in “The Waste Land” to demonstrate the scarcity of resources after the destruction that was brought about by the First World War.

Also, some of the material processes (actions) involved in these clauses do not only affect the goal (which is a common pattern found in the material process) but extends into a scope. The scope expresses the path which the action took or the manner the action was performed. Examples of such clauses are clauses 33, 36, 37, and 38. Interestingly, the pattern the scope in these clauses elucidates is a theme on sexual sterility and moral decadence. It tells us the manner sexual relationships took place in the modern times. For instance, the elliptical actor (*he*) in this case, which is a male, tries to find his way to have some sexual encounter with a woman. The action of the actor in this clause affects the human participant (*her*), and the way

the action was done was in *caresses*. This symbolizes the sexual advance that took place. The notion behind this sexual advance is not based on love as clearly instantiated in the transformative material process “assaults” in clause 34. Observably, the actor participant “exploring hands” in clause 35, which is a metonym for the man engaged in this assault, does not care about the feelings of the woman. He just goes on with this sexual assault just to satisfy his sexual desire. The pattern of the scope in the material processes— *in caresses, a welcome of indifference, one final patronizing kiss* and *his way*— all symbolize the concept of love which has degenerated to lust and sexual perversion. These lust and sexual perversion bring about no fruitfulness in the modern times. In *The Waste Land*, the lust and sensual passions of the modern world is seen due to the prevalence of sex and relationships devoid of passion or feeling.

There is also a special way in which references have been made to the participant Tiresias. According to Eliot’s own notes, Tiresias is the most important personage in the poem. Through the grammar of the poem, this assertion has been made clear. The participant *I* is mentioned in a pronoun form, and an emphasis is made in an appositive manner through the nominal group Tiresias.

39. **I Tiresias (actor)**, though blind, **throbbing (transformative, Mat)** between two lives (circumstance, location, place)

The human participant, Tiresias, is always found in the actor or senser position indicating authority over the processes in the clauses. The verbs/ processes used in the clauses that portray Tiresias shows that he is not a pleasant or happy man. He is going through a pulsating pain as evident in the process *throbbing*.

Finally, through the material processes, Eliot's exposes the mechanical lifestyle of some of the participants in *The Waste Land* to depict the melancholic nature of the poem. In clauses 40, 41 and 42, we see the typist who performs certain actions which are portrayed through the transformative and creative material processes: *clears*, *lights* and *lays*. These verbs have been arranged in a phasing manner depriving the clauses of certain linguistic elements that could have been added to the clause to show that the typist was enjoying what she was doing. These material clauses suggest that the actor participant (*typist*) does not enjoy the life she lives just like Tiresias. In clause 40 for instance, the transformative material process *clears* is used to show that the human participant *typist* was not even enjoying the meal she was taking. It is worthy to note that the typing job can be described as a mechanical one. Hence, the poet extends this mechanical nature of the typist job to her way of life through the material processes associated to her. The clauses below elucidate the explanation above:

40. The typist (actor) home (circumstance, location, place) at teatime (circumstance, location, time), **clears** (transformative, **Mat**) her breakfast (goal),
41. **Lights** (creative, **Mat**) Her stove (goal),
42. and **lays out** (creative, **Mat**) food (goal) in tins (circumstance, location, place).

4.2.2 The Interpretation of Relational Process and its Participants in TFS

The relational process demonstrates the existence of a relationship between an object and quality or an identity (Bloor & Bloor, 2004). From the results in figure 11, it is evident that the relational process was the second predominant process in "The Fire Sermon" (Section 3). A further investigation revealed the attributive relational process as the highest relational process subtype. It realised 47.87% for the carrier and attribute participants while the identifying relational subtype realised 3.12% for the token and value participants.

Some of the carrier participants for the attributive relational processes were animate and inanimate entities. Animate entities such as *nymphs, eyes, she, I, it,* and *feet* and inanimate entities such as *river's tent, the meal, stern, river, time,* and *walls of Magnus Martyr* were instantiated as carrier participants. This means that the impact of the war was not only felt by humans but also by inanimate entities. The attributes identified included *broken, departed, ended, bored, tired, unreproved, undesired, done, glad, over,* and *a gilded shell red and gold.* These are all negative attributes which characterized the negative happenings in “The Waste Land”. These attributes used in relation to the participants in WTS suggest the extent of the impact and devastation of the war. It also suggests that the land was lifeless and desolate.

The carrier and attribute are the participants of the attributive relational process. The *carrier* is the entity that the quality is being ascribed to and the *attribute* is the quality or description that is being ascribed to the carrier.

In clause 43, Eliot uses the attribute *broken* to portray the desolation, lifelessness and degeneration in the poem. The poet through the grammatical choices illustrates the fact that the vegetation that once served as a “tent” for the river is no more; hence, it is evident that degeneration has taken place.

43. The river's tent (carrier) is (Rel) **broken (attribute)**

In clause 44, 45 and 46, Eliot uses the relational clause to paint a vivid picture of the happenings in *The Waste Land*.

44. The nymphs (carrier) are (Rel) **departed (attribute)**

45. The river (carrier) bears (Rel) **no empty bottles, sandwich papers, /Silk handkerchiefs, cardboard boxes, cigarette ends / Or other testimony of summer nights(attribute).**

46. The nymphs (carrier) are (Rel) **departed (attribute)**

These clauses show that life was at a halt. It tells us the state of natural element. In normal times, when people are happy and going about their lives, the river will have these elements (empty bottles, sandwich papers, silk handkerchiefs, cardboard boxes, and cigarette ends) to indicate how much people are enjoying life. But when life comes at a standstill, the river becomes so clean. Hence, during the desolation, the only good thing is a cleansing of nature which is marked by the absence the inanimate participants—*empty bottles, sandwich papers, silk handkerchiefs, cardboard boxes, and cigarette ends*— in rivers. This picture is vivid when one casts his/her mind back to what happened during COVID-19 lockdowns. It is worthy to note that the river in these clauses refer to River Thames (from the poem). Through the relational processes which are mainly used for characterization, symbolically, Eliot uses River Thames to describe the life of man during his time. Scofield (1992) intimates that Eliot's objective of describing the life of man during his (Eliot's) time is achieved by presenting a vivid description of the Thames River which represents the cultural heart of London.

Also, observably, clause 44 is a repetition of clause 46. This is to emphasise the desolate nature of the land. The attribute *departed* describes the way the *nymphs* who once made the place lively have left the land desolate. Hence, there is basically no activity going on there. These are all negative attributes used to describe the waste land.

4.2.3 The interpretation of Mental Process and its Participants in TFS

The mental process was the third predominant process type in TFS. It realized a total of 20 participants: 10 senser and 10 phenomena. The senser mostly comprised of the personal pronoun *I* (6), *Tiresias* (1), *his vanity* (1), *he* (1) and *people* (1). The phenomenon included *the king, the sound of horns and motors, the scene, no response, all, the pleasant whining of a mandolin, a clatter and a chatter, oil and tar, what, and nothing*.

As discussed in figure 4.9, all the four subtypes of the mental processes were present in TFS. In the four subtypes of the mental processes, the senser participant role was predominantly occupied by the persona in the various clauses through the use of the first person pronoun “I” and “my”. These are instantiated in 8 out of 12 clauses and distributed across all the four subtypes of mental processes. The clauses below show the instantiations:

47. But at my back in a cold blast (circumstance, location, place) **I** (senser) **hear** (*Ment, perception*) / the rattle of the bones, and chuckle spread from ear to ear.
48. But at **my** back (circumstance, location, place) from time to time (circumstance, location, time) **I** (senser) **hear** (*Ment, perception*) / the sound of horns and motors, (phenomenon)
49. City city (evocative), **I** (senser) can sometimes (circumstance, location, time) **hear** (*Ment, perception*)
50. **[I]** **Musing upon** (*Ment, cognition*) the king my brother’s wreck/ and on the king my father’s death (phenomenon) before him (circumstance, location, time).
51. **I** Tiresias, old man with wrinkled dugs (senser)/ **perceived** (*Ment, cognition*) the scene (phenomenon)
52. **My** people, humble people who (senser) **expect** (*desiderative*)/ nothing (phenomenon)
53. And **I** Tiresias (senser) **have foresuffered** (*Ment, emotion*) all (phenomenon)
54. What (phenomenon) should **I** (senser) **resent** (*Ment, emotion*)?

What this means is that the senser participant (persona) experienced what was going on around him from the four senses (perception, cognition, desideration and emotion). His experiences, which are captured in the phenomenon, are not pleasant ones. For instance, the rattle of human bones and a cynical chuckle in clause 47, the wreck of a brother and of a father in clause 50 and the sound (hallucination) of horns and motors in clause 48 are not pleasant experiences.

Again, the human entity *Tiresias*, as the most important personage in the poem, is put in the senser position to show his authority over the processes. Just as in the material process where *Tiresias* was instantiated, *Tiresias* is again instantiated in an appositive manner with the first person pronoun *I* before it. This special form in which *Tiresias* is captured is worthy of note.

In clause 51, the persona (*Tiresias*) goes through a cognitive mental process of perceiving even though blind. This brings some incongruity to the poem. Through the grammar of the poem, it can be noted that *Tiresias* (the persona) is portrayed as someone who is not in his happy moments and that is shown through the material and mental clauses in the poem.

4.2.4 The Interpretation of the Circumstances in TFS

Halliday & Matthiessen (2004:175) assert that “circumstantial elements are optional augmentations of the clause rather than obligatory components”. This implies that the poet could have chosen to leave circumstantial elements out of his poem. However, the prevalence of them in the poem makes it worth analysing.

The dominant circumstances captured in TFS are the locative circumstances. They give a background to the poem. Some of the locatives (place) portray the desolation and degeneration in the poem. For instance, the circumstance in clause 55 alludes to the biblical text in Psalm 137:1 (By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion). This is a communal lamentation of the Israelites after they were exiled from Judah to Babylon after the siege of Jerusalem by Nebuchadnezzar. Unable to “sing the Lord’s song in a strange land” the exiled Jews wept “by the Rivers of Babylon”. The circumstance in clause 55 brings to the persona the nostalgic feeling of a land that was full of life which now lies “waste” and desolate. Nothing seems to be happening in the land. Eliot’s own notes suggests that he wrote the poem beside lake Lemane (which is another name for Lake Geneva). This is suggestive of the fact that the setting has a greater role to play in the reminiscence of all the peaceful and good life that once existed before the First World War.

55. **By the waters of Lemane (circumstance, location, place)** I (actor) (behavior) sat down (Mat, transformative)

56. and wept (Beh)...

In clause 57 and 58, another instance of degeneration and desolation is portrayed when the persona, through the locatives, describes the places where an animal (rat) which is less powerful than a human being has now become more powerful and is feeding on the remains of the dead. The places included a “vegetation” and a “bank”. Vegetation and bank connote life, but in this instance, it has been depicted as a desolate and gloomy place.

57. A rat (actor) crept (Mat, transformative) **softly (circumstance, manner)** through the **vegetation (circumstance, location, place)**

58. Dragging (Mat, transformative) its slimy belly (goal) **on the bank (circumstance, location, place)**

The circumstances attendant to the clauses involving Tiresias also paint a gloomy picture of *The Waste Land*.

59. While I (actor) was fishing (Transformative Mat,) **in the dull canal (circumstance, location, place)/ On a winter evening (circumstance, location, time)** round behind the gashouse (circumstance, location, place)

60. **At the violet hour (circumstance, location, time)**, when the eyes and back (carrier)/ Turn (Rel) upward from the desk (circumstance, manner)

61. Old man with wrinkled female breasts (senser), can see (Ment, perception)/ **At the violet hour (circumstance, location, time)**

62. **the evening hour (actor)** that strives (creative, Mat)/ **Homeward (circumstance, location, place)**

63. I who (actor) have sat (transformative, Mat) **by Thebes below the wall (circumstance, location, place)**

64. And walked (transformative, Mat) **among the lowest of the dead (circumstance, location, place)**

The circumstantial elements in the clauses above is evident of the fact that the poem captures gloom and death. Through optional grammatical elements like *in the dull canal, on a winter evening, at the violet hour, homeward, among the lowest of the dead*; it can be observed that

the message of the poem that has been captured through processes and participants happened with death and gloom as its experiential meaning. This is because the circumstantial elements cited above all connote gloom and death.

4.2.5 Interpretation of material process and its participants in WTS

Observably, the actor positions were occupied by human body parts, animate and abstract entities. Some examples of the human body parts at the actor position are *dry bones*, *dead mountain mouth of carious teeth* and *bats with baby faces*. The animate entities included *hermit-thrush*, *hooded hordes*, *limp leaves*, *beneficent spiders* and *lean solicitor*. Some of the abstract entities at the actor position are *voices*, *damp gust* and *an age of prudence*. Instances where human body parts were used showed decay, transience, degeneration and horror. These are captured through the material processes where instead of them being alive and performing an action, they are found lifeless. Instances can be found in clause 65 and 66:

65. Dead mountain of carious teeth that (actor) cannot spit (Mat, transformative)

66. Dry bones (actor) can harm (transformative, Mat) no one (goal)

In relation to the material clause, Eliot makes use of catenative verbs. He serializes the verbs in a single clause. An instance is found in clause 67:

67. *Gliding* (transformative, Mat) *wrapt* (Mat transformative) in a brown mantle (circumstance, manner), *hooded* (transformative, Mat).

In clause 68, the “hooded hordes” has been assigned three participant roles. The human participant “hooded hordes” has been assigned value, actor and goal. It is the value of “are” in the same clause, the actor of the transformative material process “swarming” in clause 69, and the goal of the transformative material process “ringed” in clause 70.

68. who (token) are (Rel) **those hooded hordes** (*value*) (*actor*) (*goal*)
69. swarming (transformative, Mat) over endless plains (circumstance, location, place)
70. Ringed (transformative, Mat) by the flat horizon only (circumstance, manner, means)

It can be noted that, as in section 3, this parsimony in language has been also used in this section to depict the scarce resources available at the time. This can be alluded to the fact that, due to the degeneration that occurred, Eliot used language in a parsimonious way in order to save the scarce resources available. In section 3 (TFS) of the poem, it is evident how degenerated the land had become in terms of nature and human relationships. In the post-World War I era, everything went bleak; the land became sterile and desolate; life was hopeless, and resources were scarce. This could be related to the poet's economical use of words.

4.2.6 Interpretation of relational process and its participants in WTS

The relational clauses in WTS characterize degeneration and incongruity. Eliot, by using the relational clauses which were predominantly “is”, “was” and “were” draws attention to the relationship that exists between the participant and the attribute. The relational processes “was” and “were” have been put in the past tense to show the former nature of the participants. This means that the carrier participants are no more alive. To be alive is to have the capacity to regenerate. However, this is not the description we get from these clauses. To show degeneration, participants in clauses 71, 72 and 73 have now metamorphosed into the dead which refers to the “rattling bones” earlier discussed in TFS. It must be noted that clause 72 has an elliptical actor of “he” in clause 73. The following clauses depict this degeneration.

71. He (carrier) who (carrier) **was** (**Rel**) living (attribute)
72. **Is** (**Rel**) now dead (attribute)
73. We (carrier) who (carrier) **were** (**Rel**) living (attribute)

Also, to show incongruity, carrier participants like “sweat” and “towers” with their respective attributes as “dry” and “... upside down in air” in clauses 55 and 56 portray incongruity. The attribute dry in relation to sweat makes it incongruous. Sweats are generally not dry; the same thing applies to the towers, which were turned upside down.

74. **Sweat (carrier)** is (Rel) **dry (attribute)**

75. **And upside down in air (attribute)** were (Rel) **towers (carrier)**

These incongruities seem to find support in paradoxical pairings which are in attributive positions.

76. Here (circumstance, location, place) is (Rel) **no water but only rock (attribute)**

77. which (carrier) are (Rel) **mountains of rock without water (attribute)**

Additionally, Ganga, which is a reference to the Ganges river, is described as “sunken”.

78. Ganga (carrier) is (Rel) **sunken (attribute)**

According to Alter (2001), Ganges is the holy and most famous river of the Indian rivers. It is the longest river in India and the third largest river by discharge in the world. This river is worshipped as the goddess Ganga in Hinduism—the goddess of purification and forgiveness. Economically, many depend on the Ganga river for their livelihood as it passes through many of the densely populated areas in India. This river which houses many species and amphibians is being threatened by pollution as pilgrims put the ashes of their dead relatives into the river which is backed by a religious belief as bringing the souls of the dead to rebirth. A recent article published on bbc.com made it clear that due to the COVID-19 pandemic, India’s holiest river has been polluted with dead bodies. This is in resonance with “The Wasteland”. Though in the 20th century, this poem can be seen to still have relevance in this 21st century. That is, the

pollution that was prevalent in the 20th century still persists which may also explain that the sunken state of the river predates contemporary times. Ganga in clause 78, is the carrier participant with the attribute “sunken” which shows the deplorable nature at the time to the extent that great rivers were not even spared as evident in contemporary times.

4.2.7 Interpretation of Existential Process and its Participants in WTS

It is quite intriguing to find the existential process as the third dominant process because for a poem that captures the experiences of the Post-World War I era, one would expect to find the mental process among the dominant processes to capture the internal world or psychological state of the people at the time. Hence, as part of the predominant processes in this section, the study will discuss the existential process’ contribution to the experiential meaning of the poem.

There were 11 existents in the participant roles. Existential clauses show that an entity exists (Thompson, 2014). However, in WTS, some of the existential verbs realized in the existential clauses were in the negative form with “not” attached to the verb “is”. It can also be noted that some of the existential clauses were represented in the subordinate clause. The existential clauses realized in the negative forms include:

79. There is (Ext) **not even silence in the mountains but dry sterile thunder without rain (existent)**
80. There is (Ext) **not even solitude in the mountains (existent)**
81. But there is (Ext) **no water (existent)**

It can be noted these clauses have their existents (participants) to be abstract entities (*solitude* and *silence*) and an inanimate entity (*water*). These entities together with the negator in the existential processes depict the absence of things that could have made life better in the waste land. For instance, clause 79 shows the existence of a *dry sterile thunder without rain* and *silence*. Literally, the stroke of a thunder is accompanied with noise and rain. This presence of

noise depicts the absence of silence which implies the absence of peace. This means that the glimmer of hope that the *thunder* brings in the early part of the poem is quashed through the realization of these participants. Clause 80 depicts the absence of peace even in the mountains. This can be alluded to the biblical text in Psalm 121 which says “I will lift up mine eyes unto the hills, from whence cometh my help. My help cometh from the Lord, which made heaven and earth”. In other words, after all the agonies and suffering in the preceding sections of the poem which have been instantiated in circumstances, the persona expects to find some kind of rest or solitude in the mountains but all he sees is *red sullen faces sneering and snarling*. This is evident in clauses:

- 82. But red sullen faces sneer (Beh)
- 83. And snarl (Beh) from doors of mudcracked houses (circumstance, location, place)

In the poem, water symbolises regeneration; however, its absence in clause 87 —*But there is no water*— does not make this regeneration possible. Hence, the non-existence of *water* reinforces the theme of degeneration. In other words, the attempt to seek for regeneration is not achieved.

Additionally, as mentioned above, a critical look at some of the existential clauses show that they were instantiated in the subordinate clauses; especially in the subjunctive hypothetical clauses. Such existential clauses were realized in the following clauses:

- 84. If there were (Ext) water (existent)
- 85. If there were (Ext) only water among the rock (existent)
- 86. If there were (Ext) water and no rock (existent)
- 87. But there is (Ext) no water (existent)
- 88. If there were (Ext) rock and also water and water a spring a pool (existent) among the rock (circumstance)

89. If there were (Ext) the sound of water only not the cicada and dry grass (existent)

90. If there were (Ext) the sound of water only

The subordinate clause has a reduced illocutionary force as compared to the main clause. This means that the existents in these clauses, even though were important to human life, had been put in the subordinate clause because they are not in existence. The “if clause” verb tense (*If there were*) illustrates the hypothetical nature of the clause. Therefore, they can be classified as only hopes and not reality.

It is worthy to note that the minor process types—mental, verbal and behavioural—were not accounted for in this study because the second objective of the study is to find out how the predominant process types contribute to the experiential meaning of the poem.

4.2.8 Circumstances in Section 5 (WTS)

Circumstances, as already discussed, are optional prepositional phrases and adverbial groups used to present the background information about a process (Halliday & Matthiessen, 2004; Frimpong et al., in press). “What the Thunder Said” however realized 57 circumstances making it a very pervasive feature in the data. Table 4.5 indicates that the predominant circumstance types were location (place) with 32 occurrences and location (time) with 12 occurrences. This attests to the fact that most of the circumstantial elements in WTS capture meanings of locations and time. The clauses below are examples of such instances:

91. swarming (Mat, creative)/ **Over endless plains (circumstance, location, place),**

92. stumbling (Mat, transformative) **in cracked earth (circumstance, location, place)**

93. And voices (actor) singing (Mat, creative) **out of empty cisterns and exhausted wells. (circumstance, location, place)**

94. **Here (carrier/circumstance, location, place)** is (Rel) no water but only rock (attribute)

For instance, the circumstance *over endless plains* in clause 91 suggests a vast place with few trees, *in a cracked earth* in clause 92 also suggests a land that has been scorched aggressively by the sun and *out of empty cisterns and exhausted wells* in clause 93 depict the barren land that contributes to the degeneration in the poem. All these circumstantial elements have negative connotations and portray the sterility of the land. It is evident that this land has been devoid of rain for a very long time —as seen in clause 92: *cracked earth*— (this suggests degeneration) hence *the sound of thunder of spring over distant mountains* is a foreboding of regeneration. Clause 94 vividly shows that there is an absence of water in that particular location and it is worthy to note that water symbolizes regeneration in the poem. An absence of that as evident in clause 94 shows that hope in regeneration of the land is almost impossible.

In clause 95, there is a locative circumstance of place which include Jerusalem, Athens, Alexandria, Vienna and London. These cities symbolize centers of civilization. For instance, Athens, Alexandria and Vienna were the capitals of empires that have now fallen. Athens was the capital of the Athenian empire and regarded as the centre for Western civilisation, Alexandria was the capital of the Ptolemic empire and regarded as the cradle of civilization and Vienna was the capital of the Austro-Hungarian empire. These centres of civilization use to be indispensable some time ago but now they are being forgotten (*falling towers*). This circumstance found in the relational clause is to describe how modern life has deteriorated from the time of antiquity.

95. What (token) is (Rel) the city (value) over the mountains

Cracks and reforms and bursts in the violet air

Falling towers

Jerusalem Athens Alexandria

Vienna London (circumstances)

The agonies and painful circumstances that led to desolation, degeneration and sexual sterility are all captured in prepositional phrases.

After the torchlight red on sweaty faces (circumstance, location, time)

After the frosty silence in the gardens (circumstance, location, time)

After the agony in stony places (circumstance, location, time)

The shouting and the crying

Prison and palace and reverberation

Of thunder of spring over distant mountains

96. He (carrier) who (carrier) was (Rel) living (attribute)

97. is (Rel) now dead (attribute)

However, these circumstantial elements, especially those linked to the relational clauses in clause 96 and 97 depict that there is a flicker of hope. The flicker of hope is seen in the circumstance: *of thunder and spring over distant mountains*. Thunder forebodes rain and spring also forebodes good times to come. However, all these are *over a distant mountain*, a background circumstance. This hope has been shrouded in *reverberation*. This means that there is still anxiety in the midst of hope or regeneration.

Observably, most of the references to optimism and regeneration are captured in fragments of prepositional circumstantial elements. Words like *spring*, *thunder* and *moonlight* are captured in circumstantial elements and not in main clauses as major elements, indicating that they are peripheral. This backgrounding of regeneration means that the hope in WTS is only a mirage.

This explanation is instantiated in the clause below:

98. In this decayed hole among the mountains (circumstance, location, place), *In the faint moonlight* (circumstance, location, place), the grass (actor) is singing (Mat, creative).

The extensive use of circumstances in the data indicates that language has been used strategically to present the concept of a waste land.

4.3 Summary of the Chapter

This chapter focused on the results and discussions of the transitivity elements that were found in the data (section 3 and section 5 of *The Waste Land* by T. S. Eliot). First of all, the chapter presented the raw scores of the number of all the process types, participants and circumstances found in the overall sampled data; which is Section 3 (TFS) and Section 5 (WTS) put together. The study went on to analyse the individual sections' raw score as well. The chapter later presented the raw scores of each section (TFS and WTS) differently with the view that due to the incoherent nature of the poem, they may present different transitivity patterns and experiential meaning. This was indeed attested through the results that came up for section 5 where the existential clause was found to be one of the dominant process types contrary to Halliday & Matthiessen's (2004) view as the least process type. Through interpretive methods, the chapter analysed how the dominant processes, participants and circumstances contribute to the experiential meaning of the poem, *The Wasteland*.



CHAPTER FIVE

CONCLUSION

5.1 Introduction

This section focuses on a presentation of the major findings of the study in line with the research questions, the limitations and implications for further studies. Thus, it is a summary chapter that recaptures the main issues of engagement of the thesis and concludes the work.

5.2 Summary of Major Findings

This section presents the major findings that were made in relation to the research questions that guided the study. These questions have been restated and answered based on the findings in Chapter 4.

5.2.1 Research Question 1

How are the transitivity elements distributed in *The Waste land*?

It was discovered that the material, relational and mental processes were the predominant process types together with their participants and attendant circumstances in the overall analysis of the sampled data (section 3 and section 5 together). This corroborates Halliday & Matthiessen's view that the material, relational and mental processes form the major types of processes. However, when the two sampled texts were analysed independently, the existential process, which according to Halliday & Matthiessen (2014), is one of the least process type came third in section 5 of the poem. This is in contrast with Halliday's (2004) assertion that the existential process is the least type of process. In relation to the participants, the actor, goal, scope, attribute, senser, phenomenon and existent showed prominence in the various sections.

There was a predominance of the locative circumstance of place and time which gave background to the poem.

5.2.2 Research Question 2

What meanings reflect through the predominant process types and their participants?

Using the results generated for research question 1, the study found that the material process and its participants (actor, goal and scope) were predominantly used across the two sections (section 3 and section 5) of the poem. To determine the motivation for this predominance, the subtypes of the material process were investigated and the investigation proved that the transformative material process was the prevalent one across the two sections of the poem. This meant that the participants were always undergoing a change which were mostly negative changes that brought about degeneration. The actor and goal participants were mostly animate and inanimate participants in both sections of the poem. This portrayed that the transformations or degeneration that happened did not only happen to the humans or animate entities, but also the devastation was so huge that even inanimate entities were not spared.

Again, the second predominant process type across the two sections was the relational process. Observably, Eliot chiefly used the attributive relational process to describe the Modern times (the era in which the poem was written). It was identified that the predominant participant in the relational process was the attribute. Through the attributes, Eliot painted a panorama of futility and anarchy which resulted in degeneration and a faint hope for regeneration.

Finally, the third predominant process type bifurcates into the mental process for section 3 and the existential process for section 5. It was observed that through the mental process, the poet captured the psychological underpinnings of the text. The mental processes revealed that the

persona experienced the happenings around him from the four senses (perception, cognition, desideration and emotion). However, these experiences which have been captured in the phenomenon were not pleasant or positive ones. The sensor participants were actively experiencing the happenings mentally. This shows that as a text written in the post-World War I era, the happenings of that era had a mental toll (perception, cognition, desires) on them.

The existential process which proved to be the third predominant process type in the section 5 revealed that contrary to Halliday's (2004) view about the existential process bringing things into existence; this was not the case in *The Waste Land* since the existential clause was consistently presented in the negative form. This implied the non-existence of a participant or an entity. This entity which could have made life better was non-existent. The few existents found in the poem connoted negative things which could not contribute to any positivity in the poem. This contributes to the discussion of desolation and degeneration found in the poem.

5.2.3 Research Question 3

What message do circumstantial elements present about the background of the poem?

Thompson (2014) intimates that circumstantial elements are less central to the meaning of the clause. However, that was not the case in this study. Eliot used so many circumstantial elements to give the background of happenings in the poem. The circumstantial elements distributed across the two sections (section 3 and section 5) of the poem mostly had negative connotations. This showed the bleak atmosphere of the aftermath of the First World War. Also, most of these circumstantial elements were captured in prepositional phrases and adverbial groups to depict the time and place of the processes. Some of the circumstances were also captured in the subordinate clauses to show that they are indeed peripheral to the clause (they are not an

integral part of the clause). The implication is that, in times such as theirs, essential issues are often backgrounded.

5.3 Limitations

Due to the fragmentary nature of the poem, it made it difficult to give a comprehensive and chronological analysis to all the clauses identified in the sampled text. The poem was also saturated with six foreign languages (Italian, Latin, Greek, French, German and Indian languages); the present study did not analyse them since the focus was on the systemic functional grammar of English. Also, due to the time frame, out of the five sections of the poem, the study did a metonymic study by covering two sections of it.

Again, the study limited itself with the experiential metafunction of the systemic functional grammar. One may wonder what the findings would be if the study investigated the other two metafunctions of SFG in relation to the poem.

5.4 Conclusion

5.5 Implications and Recommendations for Future Studies

This study analysed T.S. Eliot's poem by using the experiential metafunction of the Systemic Functional Grammar. What this implies is that other language models such as register, genre, or morphology could also be used to analyse this text to contribute to the meaning of this influential and seminal poem.

To add, the study used the experiential metafunction of the grammar to analyse the poem. The study therefore recommends that other studies should look at the poem from the interpersonal

and textual metafunctions since they are used concurrently in a text or language (Bloor & Bloor, 2004; Halliday, 2004; Halliday & Matthiessen, 2014, Thompson, 2014).

It is recommended that other scholars should explore the other sections of the poem since the study limited itself to only two sections of the poem (section 3 and section 5). Again, a comparative study of some of Eliot's works may be carried out using the transitivity model. What this implies is that it will contribute to scholarship on Eliot's works and by extension his canon.

Finally, teachers of the English Language and Literature can use the transitivity framework or at least aspects of it to analyse texts in their classrooms. This will help bridge the gap between language and literature.

5.5 Summary of the Chapter

This chapter focused on the findings made in this study in relation to the research questions. It also discussed the limitations, implications and recommendations for further studies.

5.6 Conclusion of the Study

This work has used the experiential metafunction of Systemic Functional Grammar to analyse a poem (*The Waste Land*). Through this approach, the experiential meaning underlying the poem has been unpacked. This study has realized that the processes, participants and circumstances have been distributed in ways such that they make meanings relevant to the “goings-on” during the period the poem was written. This has led the study to recommend that models of SFG such as the Transitivity model are useful in understanding literary texts. The study also finds a parallel between contemporaneity and antiquity. This is because most of the happenings in *The Waste Land* can be described as still happening in our current world.

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APPENDICES

APPENDIX A: A Sample of the Analysed Data on “The Fire Sermon” (Section 3 of *The Waste Land*).

Section 3: The Fire Sermon

1. The river’s tent (carrier) is (Rel) broken(attribute):
2. the last fingers of leaf (actor) Clutch (Mat, transformative)
3. and sink into (Mat, transformative) the wet bank (goal).
4. The wind (actor) Crosses (Mat, transformative) the brown land (goal), unheard (circumstance, manner).
5. The nymphs (carrier) are (Rel) departed (attribute).
6. Sweet Thames (evocative), run (Mat, transformative) softly (circumstance, manner),
7. till I (actor) end (Mat, transformative) my song (goal).
8. The river (carrier) bears (Rel) no empty bottles, sandwich papers,
Silk handkerchiefs, cardboard boxes, cigarette ends
Or other testimony of summer nights(attribute).
9. The nymphs(carrier) are (Rel) departed(attribute).
10. And their friends, the loitering heirs of city directors; (actor)
Departed, (Mat, transformative)
11. have left (Mat, creative) no addresses (goal).
12. By the waters of Leman (circumstance, location, place) I (actor) (behavior) sat down
(Mat, transformative)
13. and wept (Beh) . . .
14. Sweet Thames (actor), run (Mat, transformative) softly (circumstance, manner),

15. till I (actor) end (Mat, transformative) my song (goal),
16. Sweet Thames (actor), run (Mat, transformative) softly (circumstance, manner),
17. for I (sayer) speak (Verb) not loud or long.
18. But at my back in a cold blast (circumstance, location, place) I (senser) hear (Ment, perception) /The rattle of the bones, and chuckle spread from ear to ear (phenomenon).
19. A rat (actor) crept (Mat, transformative) softly through the vegetation (circumstance, location, place)
20. Dragging (Mat, transformative) its slimy belly (goal) on the bank (circumstance, location, place)
21. While I (actor) was fishing (Mat, transformative) in the dull canal (circumstance, location, place) On a winter evening (circumstance, location, time) round behind the gashouse (circumstance, location, place)
22. Musing upon (Ment, cognition) the king my brother's wreck And on the king my father's death (phenomenon) before him (circumstance, location, time).
23. White bodies naked on the low damp ground
And bones cast in a little low dry garret, (goal)
Rattled by (Mat, transformative) the rat's foot only (actor), year to year (circumstance, location, time).
24. But at my back (circumstance, location, place) from time to time (circumstance, location, time) I (senser) hear (Ment, perception) The sound of horns and motors, (phenomenon) (actor)
25. which shall bring (Mat, creative) Sweeney to Mrs. Porter (goal) in the spring (circumstance, location, time).
26. O the moon (actor) shone (Mat, creative) bright (circumstance, manner) on Mrs. Porter
And on her daughter (goal)

27. They (actor) wash (Mat, transformative) their feet (goal) in soda water (circumstance, location, place)

Et O ces voix d'enfants, chantant dans la coupole!

Twit twit twit

Jug jug jug jug jug jug

28. So rudely forc'd.

Tereu

Unreal City

Under the brown fog of a winter noon

29. Mr. Eugenides, the Smyrna merchant

Unshaven (sayer), with a pocket full of currants

C.i.f. London: documents at sight,

Asked (Verb) me (receiver) in demotic French (circumstance, manner) To luncheon (verbiage) at the Cannon Street Hotel (circumstance, location, place) Followed by a weekend at the Metropole.

30. At the violet hour (circumstance, location, time), when the eyes and back (carrier) Turn (Rel) upward from the desk (circumstance, manner),

31. when (circumstance, location, time) the human engine (actor) waits (Mat)

32. Like a taxi (actor) throbbing waiting (Mat, transformative),

33. I Tiresias, though blind (actor), throbbing (Mat, transformative) between two lives (circumstance, location, place),

34. Old man with wrinkled female breasts (senser), can see (Ment, perception) At the violet hour (circumstance, location, time),
35. the evening hour (actor) that strives (Mat, creative) Homeward (circumstance, location, place),
36. and brings (Mat, creative) the sailor (goal) home from sea (circumstance, location, place),
37. The typist (actor) home (circumstance, location, place) at teatime (circumstance, location, time), clears (Mat, transformative) her breakfast (goal),
38. Lights (Mat, creative) Her stove (goal),
39. and lays out (Mat, creative) food (goal) in tins (circumstance, location, place).
40. Out of the window perilously (circumstance, manner) spread (Mat, transformative) Her drying combinations (goal)
41. Touched by (Mat, transformative) the sun's last rays (actor),
42. On the divan (value) are piled (at night her bed) (Rel) Stockings, slippers, camisoles, and stays (token).
43. I Tiresias, old man with wrinkled dugs (senser/ sayer) Perceived (Ment / cognition) the scene (phenomenon),
44. and foretold (Verb) the rest (receiver)—
45. I too (actor) awaited (Mat, transformative) the expected guest (goal).
46. He, the young man carbuncular (actor), arrives (Creative, Mat),
A small house agent's clerk, with one bold stare,
47. One of the low on whom (goal) assurance (actor) sits (Mat, transformative)
As a silk hat (circumstance, manner) on a Bradford millionaire (circumstance, location, place).
48. The time (carrier) is (Rel) now propitious (attribute),

49. as he (senser) guesses (Ment, cognition),
50. The meal (carrier) is (Rel) ended (attribute),
51. She (carrier) (actor) (initiator) is (Rel) bored (attribute) and tired (attribute),
52. Endeavours to engage (Mat, creative) her (goal) in caresses (scope) (circumstance, manner)
53. Which (carrier) still (circumstance, location, time) are (Rel) unreproved (attribute), if undesired (attribute).
54. Flushed (Mat, transformative)
55. and decided, (Ment / cognition)
56. he (actor) assaults (Mat, transformative) at once (circumstance, manner);
57. Exploring hands (actor) encounter (Mat, creative) no defence; (goal)
58. His vanity (senser) (actor) requires (Ment, desiderative) no response, (phenomenon)
59. And makes (Mat, creative) a welcome of indifference. (scope)
60. (And I Tiresias (senser) have foresuffered (Ment, emotion) all (phenomenon)
61. Enacted (Mat, transformative) on this same divan or bed; (circumstance, location, place)
62. I who (actor) have sat (Transformative Mat,) by Thebes below the wall (circumstance, location, place)
63. And walked (Transformative, Mat) among the lowest of the dead (circumstance, location, place).
64. Bestows (Transformative, Mat) one final patronising kiss (scope),
65. And gropes (Transformative, Mat) his way (scope),
66. Finding (Mat, transformative) the stairs (goal) unlit . . . (circumstance, manner)
67. She (actor) (behave) turns (Mat, transformative)

68. and looks (Beh) a moment (circumstance, location, time) in the glass (circumstance, location, place),
69. Hardly aware of her departed lover (circumstance, manner); Her brain (actor) allows (Mat, transformative) one half-formed thought (goal) (actor)
70. to pass (Mat, transformative):
71. “Well now (circumstance, location, time) that (carrier) ’s (Rel) done (attribute):
72. and I (carrier) ’m (Rel) glad (attribute)
73. It (carrier) ’s (Rel) over (attribute).”
74. When lovely woman (actor) stoops to (Mat, transformative) folly (scope)
75. And Paces about (Mat, transformative) her room (scope) again (circumstance, manner), alone,
76. She (actor) smooths (Mat, transformative) her hair (goal) with automatic hand (circumstance, manner),
77. And puts (Mat, transformative) a record (scope) on the gramophone (circumstance, location,).
78. “This music (actor) crept (Mat, transformative) by me (scope) upon the waters (scope)”
And along the Strand (scope), up Queen Victoria Street.
79. O City city (vocative), I (senser) can sometimes (circumstance, location, time) hear (Ment / perception)
Beside a public bar in Lower Thames Street, (circumstance, location, time)
The pleasant whining of a mandolin (phenomenon)
And a clatter and a chatter(phenomenon) from within (circumstance, location, place)
80. Where fishmen (actor) lounge (Mat, transformative) at noon (circumstance, location, time):

81. where the walls Of Magnus Martyr (carrier) hold (Rel) Inexplicable splendour of
Ionian white and gold (attribute).

82. The river (behave) sweats (Beh) Oil and tar (phenomenon)

83. The barges (actor) drift (Mat, transformative) With the turning tide (circumstance,
cause)

84. Red sails Wide (actor)

To leeward, swing (Mat, transformative) on the heavy spar (goal).

85. The barges (actor) wash (Mat, transformative)

Drifting logs (goal) Down Greenwich reach Past the Isle of Dogs (circumstance, location,
place).

Weialala leia

Wallala leialala

86. Elizabeth and Leicester (actor)

Beating (Mat, transformative) oars (scope)

87. The stern (carrier) was formed (Rel) A gilded shell Red and gold (attribute)

88. The brisk swell (actor)

Rippled (Mat, transformative) both shores (goal)

89. Southwest wind (actor)

Carried (Mat, creative) down stream (circumstance, location, place)

The peal of bells (goal)

White towers

Weialala leia

Wallala leialala

“Trams and dusty trees.

90. Highbury (actor) bore (Mat, creative) me (goal).

91. Richmond and Kew (actor)

Undid (Mat, transformative) me (goal).

92. By Richmond I (actor) raised (Mat, transformative) my knees (goal)

Supine on the floor of a narrow canoe.” (circumstance, location, place)

93. “My feet (carrier) are (Rel) at Moorgate (circumstance, location, place), and my heart

Under my feet.

94. After the event (circumstance, location, time)

He (behavior) wept (Beh).

95. He (sayer) promised (verb) a ‘new start.’ (verbiage)

96. I (sayer) made (Verb) no comment (verbiage).

97. What (phenomenon) should I (senser) resent (Ment /emotion)?”

98. “On Margate Sands.

I (actor) can connect (Mat, transformative)

Nothing with nothing (goal).

The broken fingernails of dirty hands.

99. My people humble people who (senser) expect (Ment /desiderative)

Nothing.” (Phenomenon)

la la

100. To Carthage then (circumstance, location, place) I came (Mat, transformative)

Burning burning burning burning

101.O Lord Thou (actor) pluckest (Mat, transformative) me (goal) out

102.O Lord Thou (actor) pluckest (Mat, transformative)

103.Burning (Mat, transformative)

APPENDIX B: A Sample of the Analysed Data on “What The Thunder Said” (Section 5 of *The Waste Land*)

Section 5: What the Thunder Said

After the torchlight red on sweaty faces (circumstance, location, time)

After the frosty silence in the gardens (circumstance, location, time)

After the agony in stony places (circumstance, location, time)

The shouting and the crying

Prison and palace and reverberation

Of thunder of spring over distant mountains

1. He (carrier) who (carrier) was (Rel) living (attribute)
2. is (Rel) now dead (attribute)
3. We (carrier) who (carrier) were (Rel) living (attribute)
4. are now dying (Mat/ transformative) // With a little patience (circumstance, manner, means)
5. Here (carrier/circumstance, location, place) is (Rel) no water but only rock (attribute)
Rock and no water and the sandy road
6. The road (actor) winding (Mat, transformative) above among the mountains
(circumstance, location, place)

7. Which (carrier) are (Rel) mountains of rock without water (attribute)
8. If there were (Ext) water (existent)
9. we (actor) should stop (Mat, transformative)
10. and drink (Mat, transformative)
11. Amongst the rock (circumstance, location, place) one (actor) (senser) cannot stop (Mat, transformative)
12. or think (Ment, perception)
13. Sweat (carrier) is (Rel) dry (attribute)
14. and feet (carrier) are (Rel) in the sand (circumstance, location, place)
15. If there were (Ext) only water amongst the rock (existent)
16. Dead mountain mouth of carious teeth that (actor) cannot spit (Mat, transformative)
17. Here (circumstance, location, place) one (actor) can neither stand (Mat, transformative)
18. nor lie (Mat, transformative)
19. nor sit (Mat, transformative)
20. There is (Ext) not even silence in the mountains But dry sterile thunder without rain (existent)
21. There is (Ext) not even solitude in the mountains (existent)
22. But red sullen faces sneer (Beh)
23. and snarl (Beh) /From doors of mudcracked houses (circumstance, location, place)
24. If there were (Ext) water/ And no rock (Existent)
25. If there were (Ext) rock/ And also water And water A spring A pool (existent) among the rock (circumstance, location, place)
26. If there were (Ext) the sound of water only Not the cicada (existent)
And dry grass (existent) (actor) singing (Mat, creative)
But sound of water over a rock

27. Where the hermit-thrush (actor) sings (Verb) in the pine trees (circumstance, location, place)
Drip drop drip drop drop drop drop (verbiage)
28. But there is (Ext) no water (existent)
29. Who (token) is (Rel) the third (value)
30. who (actor) walks (Mat, transformative) always (circumstance, location, time) beside you? (circumstance, location, place)
31. When I (actor) count (Mat, transformative),
32. there are (Ext) only you and I together (existent)
33. But when I (behavior) look ahead (Beh) up the white road (circumstance, location, place)
34. There is (Ext) always (circumstance, location, time) another one (existent) (actor) (actor)
35. Walking (Mat, transformative) beside you (circumstance, accompaniment)
36. Gliding (Mat, transformative) wrapt (Mat, transformative) in a brown mantle (circumstance, manner), hooded (Mat, transformative)
37. I (senser) do not know (Ment, cognition) whether a man or a woman (phenomenon)
38. —But who (token) is (Rel) that on the other side of you? (value)
39. What (token) is (Rel) that sound high in the air (value)
Murmur of maternal lamentation
40. Who (token) are (Rel) those hooded hordes (value) (actor) (actor) (goal)
41. swarming (Mat, creative) Over endless (circumstance, location, place),
42. stumbling (Mat, transformative) in cracked earth (circumstance, location, place)
43. Ringed (Mat, transformative) by the flat horizon only (circumstance, manner, means)
44. What (token) is (Rel) the city (value) over the mountains
Cracks and reforms and bursts in the violet air
Falling towers

Jerusalem Athens Alexandria

Vienna London

Unreal

45. A woman (actor) drew (Mat, creative) her long black hair (scope) out tight
46. And fiddled (Mat, creative) whisper music (goal) on those strings (circumstance, location, place)
47. And bats with baby faces (actor) (actor) (actor) in the violet light (circumstance, location, time) Whistled (Mat, creative),
48. and beat (Mat, transformative) their wings (goal)
49. And crawled (Mat, transformative) head downward (circumstance, manner, means) down a blackened wall (circumstance, location, place)
50. And upside down in air (attribute) were (Rel) towers (carrier)
51. Tolling reminiscent bells, that (actor) kept (Mat, transformative) the hours (goal)
52. And voices (actor) singing (Mat, creative) out of empty cisterns and exhausted wells. (circumstance, location, place)
53. In this decayed hole among the mountains (circumstance, location, place) In the faint moonlight (circumstance, location, place), the grass (actor) is singing (Mat, creative) Over the tumbled graves, (circumstance, location, place) about the chapel (circumstance, location, place)
54. There is (Ext) the empty chapel, only the wind's home (existent).
55. It (carrier) has (Rel) no windows, (attribute)
56. and the door (actor) swings, (Mat, transformative)
57. Dry bones (actor) can harm (Mat, transformative) no one (goal).
58. Only a cock (actor) stood (Mat, transformative) on the roofree (circumstance, location, place)

Co co rico co co rico

In a flash of lightning. (circumstance, location, time)

59. Then a damp gust (actor) Bringing (Mat, creative) rain (goal)

60. Ganga (carrier) was (Rel) sunken, (attribute)

61. and the limp leaves (actor) Waited (Mat, transformative) for rain, (circumstance, cause, purpose)

62. while the black clouds (actor) Gathered (Mat, transformative) far distant, (circumstance, location, place) over Himavant. (circumstance, location, place)

63. The jungle (actor) crouched, (Mat, transformative) humped in silence. (circumstance, manner, means)

64. Then spoke (Verb) the thunder (sayer) DA *Datta*: what (goal) have we (actor) given (Mat, Creative)? (verbiage)

65. My friend, blood (actor) shaking (Mat, transformative) my heart (goal)

The awful daring of a moment's surrender

66. Which (goal) an age of prudence (actor) can never retract (Mat, transformative)

67. By this, and this only (circumstance, manner, means), we (actor) have existed (Mat, creative)

68. Which (actor) (goal) (goal) is not to be found (Mat, transformative) in our obituaries (circumstance, location, place)

69. Or in memories (circumstance, location, place) (goal) draped (Mat, transformative) by the beneficent spider (actor)

70. Or under seals (circumstance, location, place) (goal) broken (Mat, transformative) by the lean solicitor (actor)

In our empty rooms (circumstance, location, place)

DA

71. *Dayadhvam*: I (senser) have heard (Ment, perception) the key (actor)
72. Turn (phenomenon) (Mat, transformative) in the door (circumstance, location, place) once
(circumstance, location, time)
73. and turn (Mat, transformative) once only (Circumstance, location, time)
74. We (senser) think (Ment, perception) of the key, (circumstance, matter)
75. each (senser) in his prison (circumstance, location, place) Thinking (Ment, perception) of
the key, (circumstance, matter)
76. each (actor) confirms (Mat, transformative) a prison (goal)
77. Only at nightfall (circumstance, location, time), aethereal rumours (actor) Revive (Mat,
creative) for a moment (circumstance, location, time) a broken Coriolanus (goal)

DA

78. *Damyata*: The boat (sayer) responded (Verb)
Gaily, (circumstance, manner, means)
79. to the hand expert (target) with sail and oar (circumstance, manner, means) The sea
(carrier) was (Rel, attributive) calm, (attribute)
80. your heart (actor) would have responded (Mat) Gaily, (circumstance, manner, means)
81. when invited, (Mat, creative)
82. beating (Mat, transformative) obedient (goal) To controlling hands (circumstance,
location, place)
83. I (actor) sat (Mat, transformative) upon the shore (circumstance, location, place)
84. Fishing (Mat, creative), with the arid plain behind me (circumstance, location, place)
85. Shall I (actor) at least set (Mat, transformative) my lands (scope) in order?

86. London Bridge (actor) is falling down (Mat, creative)

87. falling down (Mat, creative)

88. falling down (Mat, creative)

Poi s'ascese nel foco che gli affina

Quando fiam uti chelidon—O swallow swallow

Le Prince d'Aquitaine à la tour abolie

89. These fragments (goal) I (actor) have shored (Mat) against my ruins (circumstance, location, place)

90. Why then Ile fit you.

Hieronymo (carrier)'s (Rel, attributive) mad (attribute) againe. (circumstance, location, time)

Datta. Dayadhvam. Damyata

Shantih shantih shantih

