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**RESEARCH ARTICLE****Revealing the Meanings on William Wordsworth's Poem *Strange Fits of Passion Have I Known*****Sukarno**

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**ABSTRACT**

This study investigates a literary work, a poem, from a linguistic framework. The aim of this study is to reveal the meanings found in William Wordsworth's poem '*Strange Fits of Passion Have I Known*' from systemic stylistic analysis in the framework of Systemic Functional Linguistics and Verbal Art Semiotics. The data were collected by library study and analyzed with a descriptive, deconstructive method and content analysis with an intrinsic objective approach. This result of the study proves that the subject matter of this poem is 'the poet rode a horse to Lucy's cottage from the rise of evening till the drop of the bright moon'. The deep level of meaning refers to the last clause complex 'O that is a mercy, to myself I cried If Lucy should be dead.' The deeper level of meaning of this poem is about 'the death of a young girl named Lucy', and finally, the deepest level or the theme of this poem is about 'death is a natural part of life cycle.'

**KEYWORDS**

Backgrounded, (non)automatized, foregrounded, meanings, theme, verbal arts.

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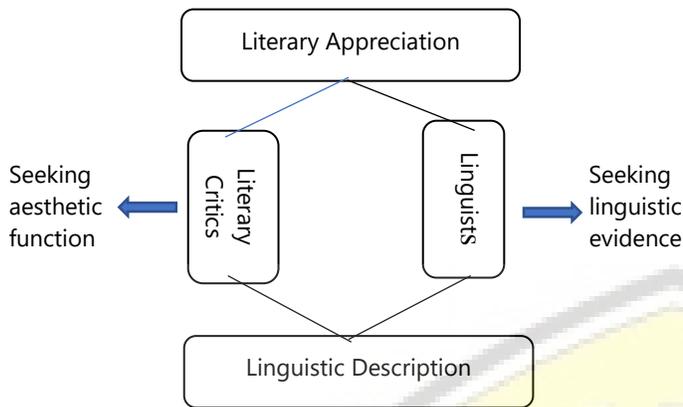
**1. Introduction**

Text is a language that is functional or language that is doing some job in some context (Halliday and Hasan, 1989: 1). Text may occur in a piece of spoken, written, or signed discourse for the purposes of analysis (Nunan, 1993: 6). Halliday (2014) suggests that written language is used for action, information, and entertainment. Zhang and Pramoolsook (2019) suggest that text can also be in the form of academic work such as theses, while Radzi, Bakar, and Hamid (2021) claim that text can be in the form of a non-academic version, such as the language of magazines, and in the song or music video (Darko et al. I, 2022). In other words, texts deal with the analysis of language in use. In relation to the analysis of language in use, discourse analysis is claimed to be a relevant theory to apply compared to the structural analysis of language divorced from their communication (Nunan, 1993: 7). There are many linguistic theories that can be used as approaches in discourse analysis. One of the approaches is a linguistic approach which is based on systematic functional linguistics (Matthiessen, 20212, Foley, 2013).

**2. Literature Review****2.1 Two perspectives of analyzing a poem**

As the object of discourse analysis, text can be in the form of fiction or non-fiction. Since literary work is claimed as the combination of text and art, it is possible to apply linguistic theory to analyze a literary work (Sipahutar and Arianto, 2019). Short and Leech (2007) explain that stylistics can be applied to analyze both literary and non-literary texts. The question which commonly appears to linguists is why the author chooses certain styles herself in a particular way, while literary critics usually ask how the aesthetic effect is achieved through a language. These two different perspectives on the analysis of literary work can be demonstrated in Figure 1 (Sukarno, 2014),

Figure 1: Two different perspectives of analyzing literary work



The purpose of the study is to analyze William Wordsworth’s poem ‘*Strange fits of passions have I known*’ from systemic stylistic analysis in the framework of Systemic Functional Linguistics and Verbal Art Semiotics. Through this article, three levels of meanings of the poem will be revealed. They are the deep level of meaning or the first order of meaning, the deeper level of meaning or the literary meaning, and the deepest level of meaning of the theme of the poem.

**2.2 Linguistic perspective for analyzing a poem**

As a literary work, a poem makes use of various linguistic features (Hassanpour and Hashim, 2012). Consequently, a poem can be studied from a linguistic perspective. Linguistically, the analysis of a poem can be carried out on the Systemic Functional Linguistic theory. The main question raised from the system in functional perspective analysis on the meanings of a poem is how literariness can be achieved through the opposition or backgrounded and foregrounded (Robey, 1995). Since the backgrounds or the automatized pattern, as well as the foregrounds or the non-automatized pattern, can only be generated from the lexicogrammatical analysis, this question can be broken down into how to produce the backgrounded meaning in the strata of the semiotic system of language, and to create the foregrounded meaning to generate the deep level of meaning, and the deeper level of meaning of the poem in strata of verbal art semiotic (Hasan, 1988) consistently.

Mukarovsky (1977) and Freeman (1979) claim that there is a symbiotic relationship between poems as literary work and linguistics as the language study. They state that poetic theme is connected to language bilaterally, in the sense that not only the linguistic expression is governed by its theme, but the theme is also governed by the linguistic expression. In relation to the relationship, stylistics studied the relationship between poems as literary work and language as the linguistic study widely. Widdowson (2014) explains that stylistics is the study of literary discourse from a linguistic orientation, and what distinguishes stylistics from literary criticisms on the one hand, and linguistics, on the other hand, is that it is a means of linking the two. Stylistics endeavors to comprehend a text by studying its formal-linguistic features to the context they are used (Mishra, 2011).

Furthermore, Hasan (1990) says that stylistics is the study of the language of literature and employs a descriptive framework that is derived from some models of linguistic theory. Therefore, stylistics is concerned not only with any element of literature but solely and especially with the linguistic one. She formulates the relationship between lexicogrammar and theme in verbal art semiotics. This relationship can be associated with the relationship between the strata of the semiotic system of language and of the semiotic system of verbal art, which can be demonstrated in Figure 2 (Hasan, 1990: 99).

Figure 2: Two semiotic systems of verbal art and of language

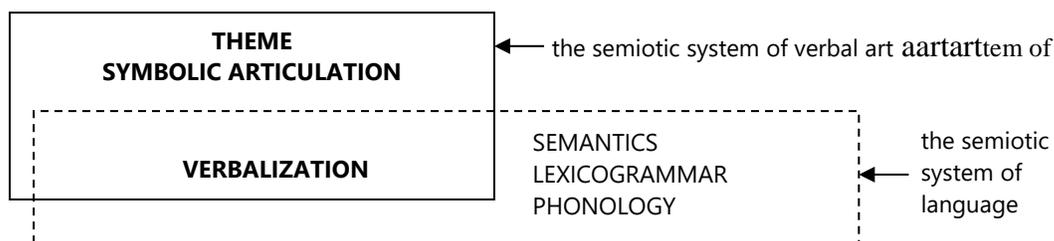
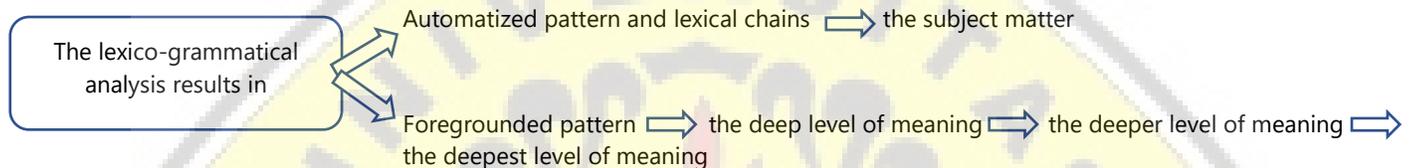


Figure 2 demonstrates that the analysis of a poem departs from the analysis of lexicogrammar at the strata of the semiotic system of language. As a result, this analysis will produce two semantic components: the automatized pattern and the nonautomated pattern. The automatized pattern of the poem can be gained from many different linguistic analyses such as; complexing, processes and tense types, mood and modality, theme markedness, the instancial system, and lexical cohesion. The automatized pattern will create the subject matter of the poem, and the subject matter will also help to produce a deep level of meaning in the stratum of verbalization in the semiotic system of verbal art.

The second semantic component, foregrounded, can be derived from the nonautomatized pattern. At the level of verbalization, the consistency of foregrounding will create the deep level of meaning or the first order meaning in the strata of the semiotic system of verbal art. The creation of this meaning is also supported by the subject matter. At the higher stratum, at the symbolic articulation, the deep level of meaning serves as the symbol, sign, or metaphor of the deeper level of meaning of the literary meaning or the second-order of meaning. Finally, at the highest stratum of the semiotic level of verbal art, the literary meaning will be generalized to produce the highest meaning or the theme of the poem. The relationship between the two strata and their semantic components and the meanings produced by these systems can be summarized and presented in Figure 3.

Figure 3: language semiotic, literary work, and the meanings



### 2.3 The current study

The current study concerns the stylistic analysis of literary work, a poem *'Strange fits of passions have I known'* written by William Wordsworth. The goal of this present study is to reveal the meanings stated in the poem, both direct and indirect meanings. The study employs systemic functional linguistics (SFL) and the theory of verbal arts (as presented in the section of literature review) to reveal the meanings of the poem (the deep level, the deeper levels, and the deepest level of meanings).

This study explores the use of linguistic properties in a poem, *'Strange fits of passions have I known,'* or the analysis of a literary work from the perspective of linguistics (stylistic study). Two main research questions of this study are (a) how literariness can be achieved through the opposition of backgrounded and foregrounded of this poem, and (b) how to produce the backgrounded meaning in the strata of the semiotic system of language and to create the foregrounded meaning to generate the deep level of meaning, the deeper level of meaning, and the deepest level of meaning or the theme of the poem in the strata of verbal art semiotics consistently.

## 3. Methodology

### 3.1 Type of research

This is qualitative and quantitative research with a descriptive and content analysis method. The data of this research were in the forms of lexicons (words) and clauses. The source of the data is the poem *'Strange fits of passions have I known'* by William Wordsworth. The data were collected with a documentary technique.

### 3.2 Data and their modification

Prior to the analysis, the original poem was slightly modified and structurally reversed to meet the grammatical analysis. The research is concerned with systemic stylistics on a poem written by William Wordsworth, *'Strange fits of passions have I known'* (the original version presented in the appendix). Following Hasan (1988), to facilitate the lexicogrammatical analysis, a poem can be slightly modified or structurally reversed as far as it does not change the meaning. Having been slightly modified and structurally reversed, the poem is presented as follows:

#### Strange Fits of Passion Have I Known

(by William Wordsworth)

Strange fits of passion have I known  
 And I will dare to tell in the Lover's ear alone,  
 What once be befell to me.

When she I loved looked every day as a fresh rose in June,

I bent my way to her cottage beneath an evening-moon.

Upon the moon, I fixed my eye all over the wide lea;  
With quickening pace, my horse drew nigh those paths so dare to me.

And then we reached the orchard-plot;  
And the sinking moon still came near, and nearer to Lucy's cot  
as we claimed the hill,

In one over those sweet dreams << >> was kind Nature's gentlest boon!  
<<when I slept>>,  
And all the while, I kept my eyes on the descending moon.

My horse moved on;  
hoof after hoof he raised,  
and (he) never stopped:

When (going) down behind the cottage roof,  
At once, the bright moon dropped.

A lover will think of fond and wayward thoughts

"O, that is a mercy."  
To myself, I cried  
"If Lucy should be dead."

### 3.3 Data analysis

Firstly, it was determined the clauses derived from the poem, and they were broken down and classified into lexicons (words), functions, processes (verbs), participants (nouns) lexical chains. Next, the data were analyzed using a descriptive-constructive method and content analysis. In the first stage (in the strata of the semiotic system of language), the data were analyzed to find the automatized and non-automatized patterns. In the second step (in the strata of the semiotic system of verbal art), the consistency of non-automatized patterns made the foregrounded patterns of all the clauses produce a deep level of meaning. The deep level of meaning was used as a symbol to create a deeper level of meaning. Finally, the deeper level of meaning was used to create the deepest level of meaning. The design was chosen to provide a clear framework for collecting, discussing, and interpreting the data to address the goals of the research (Creswell and Clark, 2017).

## 4. Results and Discussions

The poem as the object of this study undergoes two levels of analysis. First, the poem is analyzed on the strata of semiotic systems of language, and secondly, it is analyzed on the strata of the semiotic system of verbal arts.

### 4.1 The Analysis on the Strata of Semiotic System of Language

The analysis of the strata of the semiotic system of language is based on the lexicogrammatical analysis. A semiotic system of language is concerned with logical semantics or complexing, experiential semantics, interpersonal semantics, textual semantics, logo genetic process, lexical cohesion, and subject matters (Nugraha, 2008, 2009). Each analysis of lexicogrammar in the strata of a semiotic system of language on the poem is presented below to generate the backgrounded meaning or the automatized pattern.

#### 4.1.1 Logical semantics or complexing

Logical semantics, which is also known as logical semantic or complexing, describes the logico-semantic relation among the clauses (Halliday, 2014: 36). There are two types of clauses: clause simplex consisting of one verb (cf. simple sentence) and clause complex consisting of two or more verbs (cf. compound, complex, and compound-complex sentences). Logical semantics describes the types of relations between clauses (Thompson, 2014: 197) used in the poem. The logico-semantic relation deals with Taxis, Expansion, and Projection. Parataxis is the linking of equal clauses, which are represented by the Arabic numerical notation: 1, 2, 3, etc. Hypotaxis is the binding of unequal clauses, which are represented by Greek alphabetical notation to show dependency: a dominant clause is indicated by  $\alpha$ , while a dependent clause is represented by  $\beta$  (Halliday and Matthiessen, 2014). Expansion is a clause that expends another by elaborating (=), by extending (+), or by enhancing (x). Locution (says) means that one clause is

projected through another, which represents it as locution (a construction of wording). Idea (think) means that a clause is projected through another, which represents it as an idea. Finally, the result of the complex analysis of the poem is presented in Table 1.

Table 1: The analysis or logical semantics or complexing

No	Clauses	Notation	Logical Relation				
			Simplex clause	Sub clauses			
				Main Clause	Extension	Enhancement	Projection
1.	Strange fits of passion have I known	1	√				
2.	And I will dare to tell in the Lover's ear alone,	2 $\alpha$		√			
3.	What once be befell to me.	2" $\beta$				√	
4.	When she I loved looked every day as a fresh rose in June	$x\beta$			√		
5.	I bent my way to her cottage beneath an evening-moon.	$\alpha$	√				
6.	Upon the moon, I fixed my eye all over the wide lea;	1	√				
7.	With quickening pace, my horse drew near those paths so dare to me.	+2		√			
8.	And then we reached the orchard-plot;	1	√				
9.	And <<10>> the sinking moon still came near, and nearer to Lucy's cot	+2		√			
10.	as we claimed the hill	<<2 $x\beta$ >>			√		
11.	In one over those sweet dreams <<12>> was kind Nature's gentlest boon!	1 $\alpha$	√				
12.	when I slept,	<<1 $x\beta$ >>			√		
13.	And all the while I kept my eyes on the descending moon.	+2		√			
14.	My horse moved on;	1	√				
15.	hoof after hoof he raised	+2		√			
16.	and he never stopped	+3		√			
17.	When (going) down behind the cottage roof,	$x\beta$			√		
18.	At once, the bright moon dropped.	$\alpha$	√				
19.	A lover will think of fond and wayward thoughts		√				
20.	"O that is a mercy."	"1 $\alpha$				√	
21.	To myself I cried	2 $x\beta$	√				
22.	"If Lucy should be dead."	1 $x\beta$			√		
			1	8	6	5	2

In terms of complexing, as presented in Table 1, the poem consists of 22 clauses that are realized by one clause simplex (clause no. 19) and 8 clause complexes. The 8 clause complexes consist of 8 main clauses and 13 dependent or sub(ordinated) clauses. The 13 subclauses consist of 6 clauses of extension, 5 clauses of elaboration, 2 clauses of enhancement, and 2 clauses of projection. The result of this analysis demonstrates that this poem is normally realized by extended clauses. Consequently, extension is the automatized pattern of the poem because the poem is normally realized by the extended clauses.

**4.1.2 Experiential meaning**

Experiential semantics is a resource for representing experience (Halliday, 2014: 36), and experiential semantics describes a process type (processes). According to Halliday (2014), there are 7 processes: material, mental, behavioral, verbal, existential, causative, and relational processes. In conjunction with the clause processes, this poem expresses five processes. They are relational, mental, material, behavioral, and verbal processes. In addition, in terms of the tenses, the poem is expressed by present simple, present future perfect, and simple past tenses. Furthermore, the result of the experiential analysis of the poem is presented in Table 2.

Table 2: The analysis of experiential meaning

No	Clauses	Processes					Tenses			
		Relational	Mental	Material	Behavioral	Verbal	Present Simple	Present Future	Present Perfect	Past Simple
1.	Strange fits of passion have I known		√					√		
2.	And I will dare to tell in the Lover's ear alone,					√	√			
3.	What once be befell to me.			√					√	
4.	When she I loved looked every day as a fresh rose in June	√							√	
5.	I bent my way to her cottage beneath an evening-moon.			√					√	
6.	Upon the moon I fixed my eye all over the wide lea;				√				√	
7.	With quickening pace my horse drew near those paths so dare to me.			√					√	
8.	And then we reached the orchard-plot;			√					√	
9.	And the sinking moon still came near, and nearer to Lucy's cot			√					√	
10.	as we claimed the hill			√					√	
11.	In one over those sweet dreams was kind Nature's gentlest boon!	√							√	
12.	when I slept,				√				√	
13.	And all the while I kept my eyes on the descending moon.				√				√	
14.	My horse moved on;			√					√	
15.	hoof after hoof he raised			√					√	
16.	and he never stopped			√					√	
17.	When going down behind the cottage roof,			√					√	
18.	At once, the bright moon dropped.			√					√	
19.	A lover will think of fond and wayward thoughts				√		√			
20.	"O that is a mercy."	√				√				
21.	To myself, I cried				√				√	
22.	"If Lucy should be dead."	√				√				
		4	1	11	5	1	2	2	1	17

In relation to the analysis of experiential meaning (presented in Table 2), the poem is mostly occupied by material process (11 clauses) and respectively followed by behavioral process (5 clauses), mental process (1 clause), and verbal process (1 clause). Referring to tenses, the poem is dominated by 17 clauses of present past (simple) tense and followed by 2 clauses of present simple tense and one clause of the present perfect tense. In other words, the poem is a material process, and present simple tense is the automatized pattern, or the background of the poem is mainly realized by material process and simple past tense, so both material process and past tense become the automatized patterns of this poem.

**4.1.3 Interpersonal meaning**

Interpersonal meaning is a resource for enacting relationships (Halliday, 2014:36), and it explains a mood type, a modality type, and a finiteness type (Butt et al. I, 2000). A mood type comprises declarative, interrogative, and imperative. A modality type includes modals (*probability* and *equality*) modulation (*obligation* and *inclination*). Probability concerns with *possibility*, *probably*, and *certainly*. Usuality deals with *sometimes*, *usually*, *always*, *(n)ever*, *often*, and *seldom*. Obligation refers to *be allowed to*, *be committed to*, *be supposed to*, *be expected to*, *be required to*, *be forced to*, etc. Inclination points to *dare*, *willingly*, *anxiously*, *intentionally*, *be keen to*, *be determined to*. The result of the interpersonal meaning or mood analysis of this poem is presented in Table 3.

Table 3: The analysis of mood

No	Clauses	Modality	Mood			Embedding	
			Declarative	Interrogative	Imperative	Non-embedded	Embedded
1.	Strange fits of passion have I known		√			√	
2.	And I will <b>dare</b> to tell in the Lover's ear alone,	inclination	√			√	
3.	What once be befell to me.		√			√	
4.	When she I loved looked every day as a fresh rose in June		√			√	
5.	I bent my way to her cottage beneath an evening-moon.		√			√	
6.	Upon the moon I fixed my eye all over the wide lea;		√			√	
7.	With quickening pace my horse drew near those paths so dare to me.		√			√	
8.	And then we reached the orchard-plot;		√			√	
9.	And the sinking moon still came near, and nearer to Lucy's cot		√			√	
10.	as we claimed the hill		√				√
11.	In one over those sweet dreams was kind Nature's gentlest boon!		√			√	
12.	when I slept,		√				√
13.	And all the while I kept my eyes on the descending moon.		√			√	
14.	My horse moved on;		√			√	
15.	hoof after hoof he raised		√			√	
16.	and he <b>never</b> stopped	usuality	√			√	
17.	When going down behind the cottage roof,		√			√	
18.	At once, the bright moon dropped.		√			√	
19.	A lover will think of fond and wayward thoughts		√			√	
20.	"O that is a mercy."		√			√	
21.	To myself I cried		√			√	
22.	"If Lucy <b>should</b> be dead."	certainty	√			√	
			22	-	-	20	2

As demonstrated by Table 3, there are three types of modalities used in this poem: inclination (*dare to* in clause 2), usuality (*never* in clause 16), and certainty (*should* in clause 22). In terms of mood, the poem is only realized by declarative, and in relation to embedding, this poem is dominated by non-embedded clauses. In summary, the analysis of interpersonal meaning generates those declarative and non-embedded clauses are the automatized pattern of this poem.

#### 4.1.4 Textual meaning

Textual meaning is a resource for creating a message (Halliday, 2014: 36) and textual meaning encodes theme type and theme moods (Eggins, 2004). A theme type explains the markedness of clauses: unmarked and marked themes. The theme moods include a textual theme (structural conjunction of coordinator and subordinator, cohesive conjunction of *moreover*, *therefore*, *however*, etc. and continuative of *well*, *all right*, *yes*, *no*, etc.), interpersonal theme (comment adjunct of *fortunately*, *honestly*, *surprisingly*, etc. mood adjunct of *generally*, *actually*, *especially*, *practically*, etc. vocative of *O*, *God*, *darling*, *John*, *good morning*, etc., and finite of *can*, *may*, *would*, *should*, etc.), and experiential/topical theme (participant, process, complement, and adjunct). The result of the textual meaning analysis of this poem is presented in Table 4.

Table 4: The analysis of theme

No	Theme			Rheme
	Textual	Marked	Unmarked	
1.		Strange fits of passion		have I known
2.	And		I	will dare to tell in the Lover's ear alone,
3.			What	once be befell to me.
4.	When		she [I loved]	looked every day as a fresh rose in June
5.			I	bent my way to her cottage beneath an evening-moon.
6.		Upon the moon		I fixed my eye all over the wide lea;
7.		With quickening pace		my horse drew near those paths so dare to me.
8.	And then		we	reached the orchard-plot;
9.	And <<10>>		the sinking moon	still came near, and nearer to Lucy's cot
10.	<<as		we	claimed the hill >>
11.			In one over those sweet dreams <<12>>	(was) kind Nature's gentlest boon!
12.	<<when		I	slept, >>
13.	And	all the while		my eyes I kept on the descending moon.
14.			My horse	moved on;
15.		hoof after hoof		he raised
16.	and		he	never stopped
17.	When			(going) down behind the cottage roof,
18.		At once,		the bright moon dropped.
19.			A lover	will think of fond and wayward thoughts
20.	"O		[that	is a] mercy"
21.		To myself		I cried
22.	"If		Lucy	should be dead."
	11	7	13	

As mentioned previously, this poem is realized by 22 clauses. From the textual analysis or the analysis of the theme, it can be reported that the poem is constructed by 13 unmarked themes and 7 marked themes, and 11 textual themes. Consequently, an unmarked theme is the automatized pattern of the background of the poem because the poem is dominated by clauses of the unmarked theme.

#### 4.1.5 Logogenetic process

According to Halliday and Matthiessen (2014: 184-5), logogenesis is a process of making meaning through an instancial system (a changing of system) when text unfolds (in the unfolding text). Furthermore, Matthiessen (2012: 40) adds that Logogenetic process reveals the grammatical shift or 'latent patterning' (Butt, 1988), which coincides with episodic shift (Hasan, 1988) or generic structure (Eggins, 2014). Following these theories, the shifts or the changes of the poem can be described in four stages, as follows.

1. Shift from 'unmarked theme' (clause 5) to 'marked theme' (clause 6) coincides with shift from 'birth' to 'youth.'
2. Shift from 'unmarked theme' (clause 7) to 'unmarked theme' (clause 8) coincides with the shift from 'youth' to 'adult.'
3. Shift from 'unmarked theme' (clause 5) to 'marked theme' (clause 6) coincides with shift from 'adult' to 'old age.'
4. Shift from 'unmarked theme' (clause 5) to 'marked theme' (clause 6) coincides with shift from 'old age' to 'death.'

Thus, the instancial system of the process is used as a resource for making meaning in the poem, and the Logogenetic process of the poem is demonstrated in Table 5.

Table 5: Logogenetic processes

Clause Number	Grammatical Shift (Latent Patterning)	Episodic Shift (Generic Structure)
1. 5.	mark theme unmarked theme	Birth: Orientation 'an evening moon"
6. 7.	mark theme marked theme	Youth: Complication "upon the moon."
8 12	unmark theme unmarked theme	Adult: Evaluation 'the sinking moon.'
13. 17	mark theme unmarked theme	Old age: Resolution "the descending moon"
18. 22.	mark theme unmarked theme	Death: Conclusion 'the bright moon dropped."

**4.1.6 Lexical cohesion**

Lexical cohesion occurs when two words in a text are semantically related in terms of their meanings (Nunan, 1993). As a text, a poem is not a group of unrelated words, but it should make a unit of meaning or hang together (Halliday and Hasan, 1989). The coherence of text in a poem can be realized by a lexical chain, and each chain is employed by lexical items or lexical factors (Riffaterre, 1978). The main lexical chain, together with the experiential meaning, will play an important role in building the subject matter of the poem. Lexical cohesion consists of several lexical chains, and each chain has a number of lexical items (Riffaterre, 1978). The poem is realized by lexical chains consisting of 101 lexical items presented in table 6.

Table 6: Lexical cohesion

No.	Lexical Chain	Lexical items	Total
1.	I	I (8x), me (2x), my (5x), myself	16
2.	Lucy	Lover (2x), she, Lucy (2x), her	6
3.	We	We, we	2
4.	Horse	horse (2x), he	3
5.	Material Process	befell, bent, drew, dropped, came, climbed, going down, move, raised, reached, slide, stopped,	12
6.	Mental Process	Have known	1
7.	Behavioral Process	Cried, fixed my eye (looked), kept my eyes (looked), loved, slept,	5
8.	Relational Process	Looked (was), was, is, be	4
9.	Verbal process	tell	1
10.	Repetition	Moon (5x), cottage/cot/cottage (3x), horse (2x), hoof (2x)	12
11.	Synonym	Fits = passion, near = nearer, wide = wayward, boon = mercy, dear = sweet, kind = gentlest, pace = paths, fond = thoughts, sinking = descending, quickening = high,	20
12.	Antonym	fresh > < dead	2
13.	Hyponym	Nature = hill, rose, lea, orchard	5
14.	Co-hyponym	Once, every day, June, evening, now, still, all the while, at once	8
15.	Meronym	Head = ear, eye, eyes	4
Overall total			101

The lexical cohesion analysis indicates that there are 15 lexical chains consisting 101 lexical items. The analysis of lexical cohesion reveals that the main lexical chains (three longest chains) are the persona 'I' (16 lexical items), material process (12 lexical items), and repetition of moon (5 lexical items). In other words, the main lexical chains are the automatized patterns because the poem is frequently realized by the main lexical chains: persona, material process, and repetition, as displayed in Table 6.

**4.1.7 Subject Matter**

The field includes subject matter as a special manifestation (Halliday, 2014: 10), and the field is realized by experiential meaning (Halliday, 2014:143). Then, the field is encoded by both experiential meaning and lexical cohesion (Eggins, 2014:112). In addition, the subject matter is expressed by both experiential meaning and lexical cohesion. Section 4.1.2 shows that experiential meaning

is frequently realized by the material process. It means that subject matter is frequently encoded by the material process. The analysis of the material process is mapped out in Table 7.

Table 7: The analysis of material processes

No.	Actor	Process	Goal	Circumstance
1.	What	once be befell	to me	
2.	I	bent	my way	to her cottage beneath an evening-moon.
3.	my horse	drew		near those paths
4.	we	reached	the orchard-plot	
5.	the sinking moon	came		came and nearer to Lucy's cot
6.	we	claimed	the hill	
7.	My horse	Moved on		Hoof after hoof
8.	he	raised		
9.	He	Never stopped		
10.	The moon	Went down		Behind the cottage roof
11.	The bright moon	Dropped		At once

Section 4.1.2 proves that experiential meaning (see Table 2) is normally realized by material process, and section 4.1.6 explains that lexical cohesion is also dominated by the material process. In other words, the subject matter is normally realized by the material process. The automatized pattern of the material process indicates that the automatized meanings are Actor (the poet and his horse), Process (traveled = drew, reached, came, claimed, moved on, dropped), and Circumstances (Lucy's cottage, from the rise of evening moon till the drop of the bright moon). To conclude, the subject matter of the poem is that **the poet rode a horse to Lucy's cottage from the evening moon till the drop of the bright moon.**

**4.2 The analysis on the strata of semiotic system of verbal art**

A semiotic system of verbal art consists of three levels: the deep level of meaning, the deeper level of meaning, and the deepest level of meaning. Each level of meaning of the poem can be found by finding the foregrounding based on the lexicogrammatical analysis of the poem as presented in the strata of the semiotic system of language (see section 4.1).

**4.2.1 Verbalization: The deep level of meaning**

Section 4.1.1 shows that extension is the automatized pattern, so a combination of extension and enhancement is foregrounded. Thus, the foregrounding of logical relation takes place in clauses number 1, 2, 3, 8, 9, 10, 11, 12, 13, 20, 21, and 22. Section 4.1.2 indicates that the material process is automatized, so other processes are foregrounded. It means that foregrounding of the process refers to clauses 1, 2, 4, 6, 11, 12, 13, 19, 20, 21, and 22. Section 4.1.2 also indicates that the past tense is automatized, so other tenses are foregrounded. Therefore, foregrounding of tenses takes place in clauses 1, 2, 19, and 20. The analysis of mood (4.1.3) informs that non-modality is automatized, so modality is foregrounded. Consequently, foregrounding modality of this poem happens to clauses 2, 16, and 22. Finally, section 4.1.4 (the analysis of theme) demonstrates that unmarked theme is automatized, so marked theme is foregrounded, which refers to clauses 1, 6, 7, 13, 15, 18, and 21. The summary of foregrounding of logical relations, process, tense, embedding, and theme is mapped out in Table 8.

Table 8: Patterns of foregrounding

No.	Logical Relation	Process	Tense	Modality	Theme
1	√	√	√	-	√
2	√	√	√	√	
3	√				
4		√			
5					
6		√			√
7					√
8	√				
9	√				
10	√				
11	√	√			
12	√	√			
13	√	√			√

14					
15					√
16				√	
17					
18					√
19		√			
20	√	√	√		
21	√	√			√
22	√	√	√	√	

Patterning of the various foregrounded meanings converges to clauses **20, 21, and 22**. It means that consistency of foregrounding points towards the last clause complex. Then, consistency of foregrounding makes the foregrounded patterns of the last clause complex produce consistently foregrounded meaning which is also called the first order of meaning or the deep level of meaning. It is notable that consistency of foregrounding occurs in the last clause complex since the last clause complex has the foregrounding of logical relation (a combination of enhancement and projection), process (a combination relational and verbal), modality (certainty = should), and theme (marked theme). In summary, the consistently foregrounded meaning of the last clause complex, which is called the deep level of meaning of the poem, refers to **Oh that is Mercy, to myself I cried If Lucy should be dead**.

**4.2.2 Symbolic articulations: the deeper level of meaning**

The first order of meaning, which is also known as the deep level of meaning, functions as a symbol, sign, or metaphor of the deeper level of meaning (Hasan, 1990: 98), which is also called the second-order of meaning, or the literary meaning. Section 4.2.1 shows that the deep level of meaning describes that **Oh that is Mercy, to myself I cried If Lucy should be dead**. In other words, the deep level of meaning states that the poet was amazed when he found Lucy dead. In section 4.1.5, logogenetic process tells about the death of Lucy. In short, the deeper level of meaning or the literary meaning of the poem is about **the death of a young girl named Lucy**.

**4.2.3 Theme: The deepest level of meaning**

The deeper level of meaning creates the deepest level of meaning, which is also called the theme or the third order of meaning. Hasan (1990: 97) claims that the theme of verbal art is very close to generalization, which can be viewed as a hypothesis about some aspect of social life. Moreover, Hasan (1990: 54) adds that the deepest level of meaning is a meaning that arises from saying one thing and meaning another. In brief, the deepest level of meaning of this poem concerns with **death is a natural part of the life cycle** because the cycle of life (birth, youth, adult, old age, and death) is naturally analogous to the motion on the moon (the evening moon, upon the moon, the sinking moon, descending moon, and the drop of bright moon).

**5. Conclusion, Recommendation and Limitation**

**5.1 Conclusion**

This study applies the systemic stylistic analysis in the framework of Systemic Functional Linguistics and Semiotic System of Verbal Art. Linguistically, the lexicogrammatical analysis at the stratum of a semiotic system of language produces semantic patterns. There are two kinds of semantic patterns: automatized and nonautomated patterns or backgrounded patterns and foregrounded patterns. On the one hand, the automatized or the backgrounded patterns yield the automatized meaning, and in turn, the automatized meanings produce subject matter. On the other hand, at the stratum of verbalization, the nonautomated patterns or the backgrounded patterns produce consistently foregrounded meaning which is also known as the first-order meaning. In turn, the first-order meaning creates the second-order meaning. Then, the second-order meaning generates the third-order meaning or the deepest meaning or the theme of the poem.

As stated previously that the goal of the study is to reveal the meanings found in William Wordsworth's poem '*Strange fits of passions have I known.*' This study proves that there are three meanings that can be found in the poem. **The first meaning or the deep level of meaning of this poem** leads to clauses 20 to 22, which refer to: '**Oh that is a Mercy, to myself I cried If Lucy should be dead.**' Next, the deep level of meaning, at the stratum of symbolic articulation, functions as symbols or metaphors to reveal the second meaning, the deeper level of meaning, or the literary meaning of the poem. Referring to the deep level of meaning, **the second meaning of this poem** is about: '**the death of a young girl named Lucy.**' Finally, the deeper level of meaning creates the deepest level of meaning or the theme of the poem. From the analysis, it can be concluded that **the deepest level of meaning or the theme of this poem** is '**death is a natural part of life cycle.**'

### 5.2 Recommendation

This current study analyzes William Wordsworth's poem 'Strange fits of passions have I known' from a stylistic point of view. It recommends other experts to analyze this poem from different perspectives, such as literary studies, semiotics, or any other perspectives, to make the study of meanings in this meaning more comprehensive.

### 5.3 Limitation

This study is based exclusively on **the meanings of the poem**, which is considered to be the main discussion of this study. For the purpose of analysis, the data (the poem) was **slightly modified and reversed**, which may make the version of this poem slightly different from the original one.

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**Appendix:**

**Strange Fits of Passion Have I Known**

Strange fits of passion have I known:

And I will dare to tell,  
But in the Lover's ear alone,  
What once to me be befell.

When she I loved looked every day  
Fresh as rose in June,  
I to her cottage bent my way,  
Beneath an evening-moon.

Upon the moon I fixed my eye,  
All over the wide lea;  
With quickening pace my horse drew nigh  
Those paths so dare to me.

And now we reached the orchard-plot;  
And as we claimed the hill,  
The sinking moon to Lucy's cot  
Came near, and nearer still.

In one over those sweet dreams, I slept,  
Kind Nature's gentlest boon!  
And all the while my eyes kept  
On the descending moon.

My horse moved on; hoof after hoof  
He raised, and never stopped:  
When down behind the cottage roof,  
At once, the bright moon dropped.

What fond and wayward thoughts will slide  
Into a Lover's head!  
"O mercy!" to myself I cried,  
"If Lucy should be dead."

-William Wordsworth- (<https://id.pinterest.com/pin/10090884787728654/>, accessed on the 2<sup>nd</sup> of January, 2022)