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**College of Education for the Humanities**



# **A Cognitive Grammar Study of Narrative Structure System in Tolkien's *The Lord of the Rings***

A Thesis

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Master Degree in English Language and Linguistics

Written by

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**2025 A.D.**

**1446 A.H.**

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَاللَّهُ أَخْرَجَكُمْ مِنْ بُطُونِ أُمَّهَاتِكُمْ لَا تَعْلَمُونَ شَيْئًا وَجَعَلَ لَكُمُ  
السَّمْعَ وَالْأَبْصَرَ وَالْأَفْئِدَةَ لَعَلَّكُمْ تَشْكُرُونَ ﴿٧٨﴾

صدق الله العلي العظيم

سورة النحل، آية 78

*In the Name of Allah, the Most Gracious, the Most Merciful*

‘And Allah brought you out of the wombs of your mothers while you knew nothing, and gave you hearing, sight, and intellect so perhaps you would be thankful.’

*Almighty Allah has told the truth*

Surah An-Nahl, Ayah (78)

(Translated by Al-Khattab, 2016)

### **Supervisor's Declaration**

I certify that this thesis entitled '**A Cognitive Grammar Study of Narrative Structure System in Tolkien's *The Lord of the Rings***', written by **Hussein Hassan Rakan**, has been prepared under my supervision at the University of Kerbala as a partial fulfillment of the requirements for the Degree of Master in English Language and Linguistics

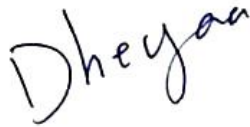
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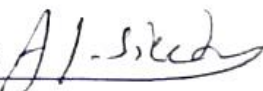
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We, the examining committee, certify that we have read this thesis entitled 'A Cognitive Grammar Study of Narrative Structure System in Tolkien's *The Lord of the Rings*', written by **Hussein Hassan Rakan**, from the Department of English. We have examined the student in its contents, and we decide it is adequate for awarding the Degree of Master in English Language and Linguistics.


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## **Dedication**

*To my family*

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## Abstract

This study applies Ronald Langacker's Cognitive Grammar framework to analyze the narrative structure of John Tolkien's *The Lord of the Rings*. Specifically, it uses the Canonical Event Model and the Compositional Path to investigate how the writer constructs the fantasy narrative in his work using perceptually grounded, conceptualized symbolic assemblies. The study addresses a gap in previous research, as these Cognitive Grammar models have not been systematically applied to literary fantasy. The research examines the narrative structure within ten selected scenes from the novel, with the scenes being visually represented using the Compositional Path. The study posits two hypotheses that the chosen novel exhibits distinct and recurrent cognitive patterns in its narrative construction, with the selected scenes being governed by a dominant narrative structure system. The study adopts a qualitative method, selecting data based on the saturation principle. The findings confirm the two initial hypotheses, addressing the questions of the study. The research successfully met its aims by examining the cognitive conceptualization of events in a fantasy narrative. It used a clause-level analysis to show how grammatical choices create both physical and mental actions. It also defined the narrative structure system by identifying recurring grammatical patterns, proving that different types of actions have distinct underlying grammatical systems. Visual schemas were created to represent the cognitive conceptualization evoked by the symbolic grammar. The findings collectively demonstrate that applying cognitive grammar to fantasy literature is not only possible but also a powerful way to deconstruct the foundational conceptual schemas of grammatical structures in imaginative fiction. This validates Langacker's claim that language is intertwined with human cognition, providing strong evidence that the used grammar is an organized inventory of conventional interconnected linguistic units, regardless of whether the events are real or imaginary.

**Keywords:** Cognitive Grammar, Canonical Event, Compositional Path, Narrative Structure, Trajector, Landmark, Action Chain

## **List of Contents**

<b>Dedication.....</b>	<b>II</b>
<b>Acknowledgements.....</b>	<b>III</b>
<b>Abstract.....</b>	<b>IV</b>
<b>List of Figures.....</b>	<b>IX</b>

### **CHAPTER ONE**

#### **INTRODUCTION**

<b>1.0 Introductory Note.....</b>	<b>1</b>
<b>1.1 Background of the Study.....</b>	<b>1</b>
<b>1.2 Statement of the Problem.....</b>	<b>3</b>
<b>1.3 The Problem of the Study.....</b>	<b>3</b>
<b>1.4 Aims of the Study.....</b>	<b>5</b>
<b>1.5 Hypotheses of the Study.....</b>	<b>5</b>
<b>1.6 The Procedure of the Study.....</b>	<b>6</b>
<b>1.7 Significance of the Study.....</b>	<b>6</b>
<b>1.8 Scope and Limitations.....</b>	<b>7</b>

### **CHAPTER TWO**

#### **LITERATURE REVIEW**

<b>2.0 Introductory Note.....</b>	<b>8</b>
<b>2.1 Cognitive Linguistics.....</b>	<b>8</b>
<b>2.2 Cognitive Semantics.....</b>	<b>9</b>
<b>2.2.1 Meaning is Conceptualization .....</b>	<b>11</b>
<b>2.2.2 Conventional Imagery .....</b>	<b>12</b>
<b>2.3 Cognitive Grammar.....</b>	<b>15</b>
<b>2.3.1 General Assumptions.....</b>	<b>16</b>
<b>2.3.2 Semantic-Phonological Structure.....</b>	<b>18</b>
<b>2.3.3 Usage-Based and Linguistic Structure .....</b>	<b>20</b>
<b>2.3.4 Grammatical Structure .....</b>	<b>24</b>
<b>2.3.5 Language and Cognition .....</b>	<b>25</b>

2.3.6 Grammar and Lexicon .....	25
2.4 Cognitive Grammar vs. Generative Grammar.....	-26
2.5 Central Concepts in Cognitive Grammar .....	27
2.5.1 Trajector and Landmark .....	27
2.5.2 Symbolic Units .....	30
2.5.3 Constructions .....	32
2.5.4 Composition.....	37
2.5.5 Compositional Path .....	38
2.5.6 The Conception of Events .....	44
2.5.7 Models and Archetypes .....	45
2.5.8 Action Chain.....	46
2.5.9 Canonical Event Model .....	48
2.6 Sentence Structure Type.....	51
<i>Subschemas of Agent-Theme</i> .....	52
a. The Agent-Patient.....	-52
b. The Agent-Effectum.....	52
c. The Agent-Mover.....	-52
<i>Subschemas of Experiencer-Theme</i> .....	-53
a. The Experiencer-Zero.....	-53
1. Experiencer-Zero: perception.....	53
b. The Recipient-Mover.....	54
c. The Source-Mover.....	54
<i>Subschemas of mover-space</i> .....	-55
a. The Mover-Source.....	55
b. The Mover-Goal.....	-55
c. The Mover-Path.....	55
2.7 Conceptual Structuring System.....	56
2.7.1 Narrative Structure .....	56
2.7.2 Scene.....	59

2.8 Narrative Structure in Literature.....	59
2.9 Elements of Fiction Narrative.....	60
2.10 Previous Studies.....	61

### CHAPTER THREE

#### METHODOLOGY

3.1 Research Design.....	63
3.2 Data Description .....	63
3.2 Sample Size.....	65
3.3 The Model of Analysis.....	65

### CHAPTER FOUR

#### DATA ANALYSIS AND DISCUSSION OF RESULTS

##### 4.0 Introductory Note

Extract 1.....	67
Extract 2.....	71
Extract 4.....	74
Extract 5.....	76
Extract 6.....	79
Extract 7.....	81
Extract 8.....	85
4.1 Discussion of Results.....	88
4.2 Trajector-Landmark Alignment .....	92
4.3 The Conceptual Power of Visual Schemas .....	93
4.4 Verification of Hypotheses.....	جعية غير معرفة

### CHAPTER FIVE

#### CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTIONS

5.0 Introductory Note.....	97
5.1 Conclusions.....	97
5.2 Recommendations.....	99
5.3 Suggestions for Further Research.....	99
References.....	100

## List of Figures

No.	Title	P.
1	<b>Figure 2.1</b> Category prototype of <i>Circular Object</i>	12
2	<b>Figure 2.2</b> (a) Hypotenuse (profiled part of right triangle). (b) Tip (profiled part of elongated object). (c) Uncle (profiled part of kinship network)	13
3	<b>Figure 2.3</b> (a) Profiled verb <i>GO</i> . (b) Profiled adverb <i>AWAY</i> . (c) Profiled past participle <i>GONE</i>	13
4	<b>Figure 2.4</b> Depiction of <i>signifier</i> and <i>signified</i> given by De Saussure	17
5	<b>Figure 2.5</b> (a) Symbolic structure: Semantic structure and phonological structure. (b) Simple lexical item	18
6	<b>Figure 2.6</b> Composite Structure and Component Structures in Complex Lexical Item (Symbolic Assembly)	19
7	<b>Figure 2.7</b> Human conceptualizer, conceptual categories and linguistic	22
8	<b>Figure 2.8</b> Depiction of various alternatives of <i>Construal</i>	23
9	<b>Figure 2.9</b> Basic terms in Cognitive Grammar	28
10	<b>Figure 2.10</b> Schematization of the two prepositions: <i>WITH</i> and <i>ACROSS</i>	30
11	<b>Figure 2.11</b> Simplex and complex non-processual relationship	31
12	<b>Figure 2.12</b> Schematic representation of <i>near the door</i>	33
13	<b>Figure 2.13</b> Compositional path of <i>a table near the door</i>	37
14	<b>Figure 2.14</b> Hierarchical arrangement as <i>constituency</i>	37
15	<b>Figure 2.15</b> Compositional Path of <i>Sally likes this black cat</i>	40
16	<b>Figure 2.16</b> Compositional path of ‘ <i>jar lid factory</i> ’	41
17	<b>Figure 2.17</b> Ultimate Composite Structure vs. Ultimate Component Structure	43
18	<b>Figure 2.18</b> Billiard-ball model of <i>Action Chain</i>	46
19	<b>Figure 2.19</b> Archetypal roles of <i>Action Chain</i>	47
20	<b>Figure 2.20</b> Canonical Event Model of <i>Action Chain</i>	49
21	<b>Diagram 3.1</b> The Model of Analysis	66
22	<b>Figure 4.1</b> Compositional Path of ‘ <i>He believed he had once seen an Elf</i> ’	69
23	<b>Figure 4.2</b> Canonical Event Model of <i>Gandalf moved his chair</i> .	72
24	<b>Figure 4.3</b> Schematic Representation of Compositional Path of <i>Gandalf moved his chair</i>	74
25	<b>Figure 4.4</b> Schematic Representation of Compositional Path of <i>Gandalf moved his chair</i>	76
26	<b>Figure 4.5</b> Compositional path of the scene <i>He hated it and loved it</i>	78
27	<b>Figure 4.6</b> Schematic Representation of <i>under the illuminated tree</i>	80
28	<b>Figure 4.7</b> Depiction of <i>an apple left his hand</i>	81
29	<b>Figure 4.8</b> CP of the scene ‘ <i>an apple left his hand (and) hit Bill square on the nose</i> ’	82
30	<b>Figure 4.9</b> Compositional path of ‘ <i>I liked white</i> ’	87

## List of Acronyms

<b>No.</b>	<b>Acronyms</b>	<b>Full Form</b>
<b>1.</b>	<b>A/D</b>	Autonomous / Dependent
<b>2.</b>	<b>AC</b>	Action Chain
<b>3.</b>	<b>CEM</b>	Canonical Event Model
<b>4.</b>	<b>CG</b>	Cognitive Grammar
<b>5.</b>	<b>CL</b>	Cognitive Linguistics
<b>6.</b>	<b>CP</b>	Compositional Path
<b>7.</b>	<b>CS</b>	Cognitive Semantics
<b>8.</b>	<b>CST</b>	Cognitive Stylistics
<b>9.</b>	<b>CxG</b>	Construction Grammar
<b>10.</b>	<b>GG</b>	Generative Grammar
<b>11.</b>	<b>LM</b>	Landmark
<b>12.</b>	<b>TR</b>	Trajector

# **CHAPTER ONE**

## **INTRODUCTION**

### **1.0 Introductory Note**

This chapter establishes the foundational ground of the study by presenting the background, which traces the emergence of Cognitive Linguistics (henceforth CL) as an interdisciplinary enterprise and discusses its two main subfields Cognitive Semantics (henceforth CS) and Cognitive Grammar (henceforth CG). The chapter then articulates the problem of the study identifying a significant gap that the study attempts to fill. The study presents four questions as well as four aims and two hypotheses. Furthermore, the chapter outlines procedure, significance, and scope of the study.

### **1.1 Background of the Study**

Cognitive Linguistics is an interdisciplinary approach to the study of natural language, mind, and sociocultural experience that concentrates on language as an instrument for organizing, processing, and conveying information (Geeraerts & Cuyckens, 2007).

While its origins are philosophical in nature, CL has been strongly influenced by theories and findings from the other cognitive sciences, especially combining knowledge from both cognitive psychology and linguistics, and more recently by the brain sciences, the interdisciplinary field known as cognitive neuroscience (Evans, 2007).

Because CL is an approach that uses a set of assumptions, perspectives, and guiding principles which lead to overlapping and complementary theories, it is characterized as a movement or an enterprise

(Evans & Green, 2006). Cognitive Linguistics has the two most advanced sub-branches of CL, they are CS and CG (Evans, 2007).

Cognitive linguistics emerged as a reaction against the dominant Chomsky's generative linguistics, which emphasizes the primacy of syntax, disregarding the role of semantics and pragmatics in linguistic theory (Evans, 2007). Cognitive Grammar rejects the idea of autonomy of language in general and syntax in particular. There are no clear-cut boundaries that are assumed to exist between syntax and lexicon (Langacker, 1991).

As a theory of grammar, Evans and Green views CG is closest to Construction Grammar (henceforth CxG) approach in that they share key assumptions such as the grammar-lexicon continuum and the importance of cognitive abilities such as profiling and categorization (Evans & Green, 2006). They define a construction in CxG as a pairing of semantic structure and syntactic structure, while syntax in CG has no independent role, being a part of semantics. It is a pair of a semantic pole and a phonological pole. CG offers a conceptual characterization of syntactic functions such as subject and object, which instead seem to be taken as primitives in CxG (Evans & Green, 2006).

As a theoretical framework, the current study discusses CL and specifies the Canonical Event Model (henceforth CEM) that involves the 'Billiard-ball Model' or Action Chain (henceforth AC), and the visual schematic representation of the Compositional Path (henceforth CP). They both, CEM and CP, are central to the CG theory by Ronald Langacker. The study attempts to apply them both to the narrative structure system of the fantasy novel *The Lord of the Rings* by the writer John Ronald Reuel Tolkien (1937) through analyzing the structure of sentences and clauses of the selected scenes. The novel is selected for it is one of the most richly

inventive and fantasy epics in English literature. The study utilizes the frameworks of Ronald W. Langacker (1987, 1991, 2008, 2013) which are rooted in CL. This approach suggests that language is inherently linked to human cognition and how the human perceives and processes Language using the stored symbolic assemblies.

## **1.2 Statement of the Problem**

While CL has been applied to literary analysis, a significant challenge exists in the specific application of Ronald Langacker's Cognitive Grammar—particularly the CEM and CP—to analyze the narrative structure of fantasy fiction. Consequently, there is a lack of understanding of how the grammatical choices in fantasy and imaginary events are chosen to conceptually structure the narrative even though it is fantasy one.

## **1.3 The Problem of the Study**

Cognitive Linguistics is a new and influential paradigm in contemporary linguistic inquiry. This interdisciplinary approach, drawing from the wider field of Cognitive Science, has seen substantial investigation by prominent scholars, including Gilles Fauconnier, Charles Fillmore, George Lakoff, Leonard Talmy, and Ronald Langacker. As a relatively recent school of thought, CL represents one of the most innovative and significant frameworks for analyzing the complex relationship between language and cognition (Evans & Green, 2006). Furthermore, various aspects of CL have been extensively explored in literary works. For instance, scholars have conducted significant studies on CS and CSt, applying these frameworks to literary analysis. However, a notable gap exists in the application of CG to the study of literary works, an area that remains largely unexamined.

Consequently, the precise gap can be articulated as follows:

1. There is a lack of applications of CG in fantasy literature. While CL has been applied to literature, CG (Langacker's frameworks) has hardly ever been used to analyze narrative structures in fantasy novels. No major study has systematically applied Langacker's CEM to Tolkien's grammatical design of narrative structure in his works, specifically in his *The Lord of the Rings*. No major study has investigated how clause-level grammar shapes narrative cognition. The current study attempts to fill this gap using CEM in CG. It analyzes how Tolkien uses the grammatical structures (not just lexicon or style) that guides his mental conceptualization of events within the narrative structure system when he retrieves the symbolic assemblies and structure stored in his mind to his written imaginary and fantasy work.

2. Furthermore, there is a lack of schematic visualization of grammar in literary analysis. Most of cognitive linguistic works in literature are textual and thematic; few provide cognitive schemas of the grammatical structure of the narrative. The current study utilizes CP to fill this gap.

Considering these aspects, the following research questions are formulated to define the problem under study:

1. What is the cognitive conceptualization of the grammatical structures of events in the selected scenes?
2. What are the tools of the Canonical Event Model and Compositional Path which are used to analyze the symbolic assemblies involved in the structure of the selected scenes?
3. What is the narrative structure system that can be arrived at for the selected scenes in the chosen novel under investigation?

4. What are the sentence structure schemas for the selected data that demonstrate the cognitive conceptualization?

## **1.4 Aims of the Study**

This study aims to achieve the following academic objectives:

- 1 Examine the cognitive conceptualization of events within selected scenes, employing the (CEM) and (CP).
- 2 Explore and analyze the narrative structure system as it is employed in the chosen scenes.
- 3 Investigate the schemas of sentence structure present in each selected scene and their influence on cognitive processes within the data under analysis.
- 4 Conduct a detailed analysis of the components and cognitive processes that exist within the sequential events of the selected scenes.

## **1.5 Hypotheses of the Study**

The study proposes to examine the narrative structure system of the chosen novel by testing two main hypotheses.

**1. Hypothesis 1:** Tolkien's literary work, *The Lord of the Rings*, is hypothesized to contain significant and recurring patterns in its narrative structure, specifically through the application of the CEM and the CP framework.

**2. Hypothesis 2:** It is posited that each selected scene within the novel contains a dominant narrative structural system of an event, which reflects Tolkien's underlying cognitive symbolic assemblies.

## **1.6 The Procedure of the Study**

To achieve the aims of the study, the following steps will be followed:

1. The selected novel is subjected to a careful reading to identify relevant samples, encompassing both simplex and complex structural instances, for subsequent analysis.
2. Specific scenes from the novel are chosen as textual extracts to be considered samples for analysis utilizing the tools of the adapted model.
3. An analytical model is adapted to a structured and systematic examination to the specific selected scenes from the novel.
4. The selected scenes are then analyzed utilizing the adapted analytical model (CEM) and (CP).
5. Finally, the researcher provides discussions for the results and findings.

## **1.7 Significance of the Study**

The study has a significance related to academic field. It sheds lights on some aspects, which are not adequately investigated by the previous research, especially the field of CG. Another important value for the study is that the readers may get a good recognition and depiction about how *a* writer's mind conceptualizes the events and actions in reality and then he/she uses language in mental cognitive processes of the grammatical structures, and then how do they apply it to any structure scene.

It is worthy to mention that not all people can recognize this aspect easily, so the present study attempts to make it easy as well as open the door for more research and investigations to be tackled in future to enrich this significant field.

To sum up, the current study is significant for the readers of the novel. It shows how the writer utilizes the conceptualized images of the component and composite structures as meanings in the inventory of his mind using cognitive processes to give novel expressions as fantasy events and actions. It proves that *a* writer uses their conceptualized words and usage-based expressions he/she experiences it in the environment.

## **1.8 Scope and Limitations**

The study is explicitly limited to focus on CG according to Langacker's approach to analyze the narrative structure in *The Lord of the Rings*, specifically the linguistic patterns of the scenes. Therefore, the main aim of the study limits itself to the CG analysis of narrative structuring system in *The Lord of the Rings*. Though CG is a broad framework, the study concentrates on the application of CP and AC models to analyze the linguistic patterns of the narrative structure system excluding other linguistic or literary theoretical perspectives.

The novel *The Lord of the Rings* is a complex and lengthy work, which makes a challenge to analyze all aspects of its narrative structure system for all scenes. Therefore, the study investigates the CP and AC of the linguistic patterns of the ten selected scenes as a limited data to be a representative sample for the same structures in the novel, achieving the saturation for the study.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.0 Introductory Note**

This chapter presents the theoretical background of the study, focusing on Cognitive Linguistics and its two subfields CG and CS. This chapter defines and exemplifies main concepts such as Conceptualization, Conventional Imagery, and key elements of CG like TR-LM alignment and Symbolic Units. It extends to fundamental assumptions of CL, including symbolization and usage-based linguistic structure. It explores the relationship between Language and cognition, in addition to the core difference between grammar and lexicon. Archetypes are described in detail. Finally, the chapter presents the Conceptual Structuring System.

#### **2.1 Cognitive Linguistics**

Cognitive linguistics is an enterprise or an approach to the study of language and the mind rather than a single articulated theoretical framework. While CL began to emerge in the 1980s as a broadly grounded intellectual movement, it traces its roots to work that was taking place in the 1970s, particularly in the United States, which was reacting to formal linguistics. Early pioneers in the 1970s who were instrumental in formulating this new approach include Gilles Fauconnier, Charles Fillmore, George Lakoff, Ronald Langacker and Leonard Talmy (Evans, 2007).

In the study of mind and language as well as their intersections, it emphasizes the significance of meaning, intellectual (cognitive) processes, and embodied experience. CL is not a well-articulated and single theoretical framework. Rather, it is an approach to the study of language and mind

(Evans, 2007). According to Evans and Green (2018), there are two main categories of CL: Cognitive Semantics and Cognitive Grammar.

Cognitive Linguistics emerged in the 1970s as a challenge to formal language theories. However, its foundations lie in 1960s cognitive science and Gestalt psychology, particularly in the study of human categorization. While early research began in the 1970s and 80s, the field united into a distinct movement in the early 1990s with the founding of the International Cognitive Linguistics Society and its journal. CL is not a single, unified theory but rather an approach guided by a set of shared principles that lead to multiple, sometimes overlapping, theories (Ghitheeth, 2023).

In addition, CL extends beyond the traditional aspects of language to investigate the cognitive processes that underlie our conceptualization of core categories, including time, space, scenes and events (Fauconnier, 2003).

## **2.2 Cognitive Semantics**

Cognitive Semantics represents an approach rather than a single articulated theory. CS is concerned with investigating the relationship between experience, the conceptual system and the semantic structure encoded by language (Evans, 2007). In specific terms, scholars working in CS investigate knowledge representation (conceptual structure), meaning construction, and conceptualization (Evans & Green, 2018).

Cognitive Semantics is the study of the way conceptual content is organized in language. In his view, a sentence (or other portion of discourse) does not objectively represent its referent scene, but it evokes in the listener a cognitive representation, defined as “an emergent, compounded by various

cognitive processes out of the referential meanings of the sentence elements, understanding of the present situation, general knowledge, and so on” (Talmy, 2000b, p. 93).

Furthermore, Talmy (2000b) proposes that the grammatical, closed-class elements in a sentence convey the structure of the cognitive representation, while the lexical, open-class elements mainly contribute to sentence content. Across languages, the set of “set of grammatically specified notions collectively constitutes the fundamental conceptual structuring system of language. That is, this crosslinguistically select set of grammatically specified concepts provides the basic schematic framework for conceptual organization within the cognitive system of language” (p. 21).

According to Langacker (1987), CG assumes that grammar, lexicon, and semantics are not separate or distinct processes, but rather they exist on a continuum (Langacker, 1987).

Language has been used by cognitive semanticists as a lens to examine certain cognitive processes. As a result, computer science research is typically as interested in modeling the human mind as it is in examining linguistic semantics. CS is a technique or approach rather than a single fully developed theory, much like the broader CL enterprise of which it is a part (Evans, 2007).

The cognitive approach holds that before a sufficient cognitive model of grammar can be created, a model of meaning must be established. As a result, CG depends on and presupposes CS. This is due to the cognitive conception of grammar as a meaningful system. As such, grammar shares

significant characteristics with the linguistic meaning system and cannot be meaningfully separated from it (Evans & Green, 2018).

There are guiding principles of CS that characterize the approach. Some examples of theories in CS include Blending Theory, Conceptual Metaphor Theory, Frame Semantics, Mental Spaces Theory, Principled Polysemy and approaches to linguistic semantics such as cognitive lexical semantics and encyclopedic semantics (Evans, 2007).

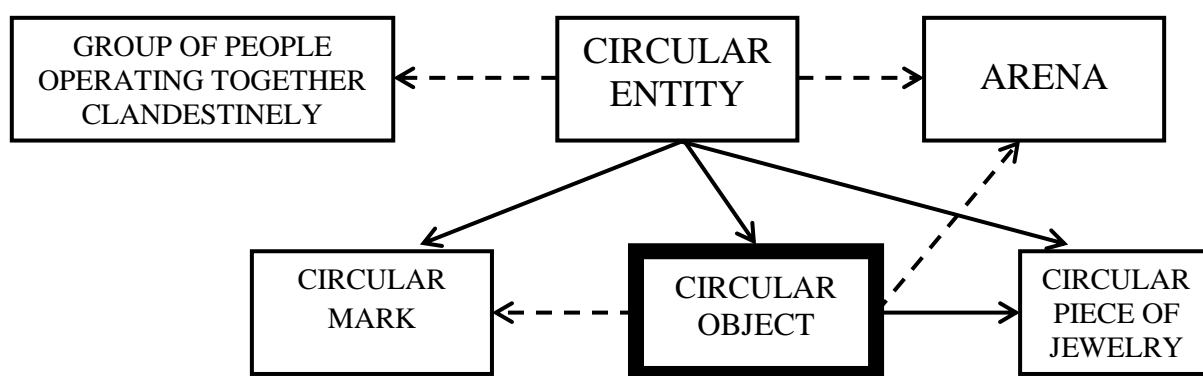
### **2.2.1 Meaning is Conceptualization**

Meaning is equated with conceptualization. Therefore, Linguistic Semantics must attempt the structural analysis and explicit description of abstract entities like thoughts and concepts. The term conceptualization is interpreted quite broadly: it encompasses novel conceptions as well as fixed concepts; sensory, kinesthetic, and emotive experience; recognition of the immediate context (social, physical, and linguistic); and so on (Langacker, 2002).

Langacker asserts that because the conceptualization resides in cognitive processing, our ultimate objective must be to characterize the types of cognitive events whose occurrence constitutes a given mental experience (Langacker, 2002). He adds that “[m]ost lexical items have a considerable array of interrelated senses” (p.31), which define the range of their conventional usage.

These alternate senses are conveniently represented in network form; Figure 2.1 depicts a fragment of the network associated with the noun *ring*. Certain senses are “schematic” relative to others, as indicated by the solid arrows. Some represent ‘extensions’ from others (i.e. there is some conflict in specifications), as indicated by the dashed-line arrows. The nodes

and categorizing relationships in such a network differ in their degree of entrenchment and cognitive salience – for instance, the heavy-line box in Figure 2.1 corresponds to the category prototype. A speaker’s knowledge of the conventional value of a lexical item cannot in general be reduced to a single structure, such as the prototype or the highest-level schema. The conventional meaning of a lexical item must be equaled with the entire network, not with any single node (Langacker, 2002).

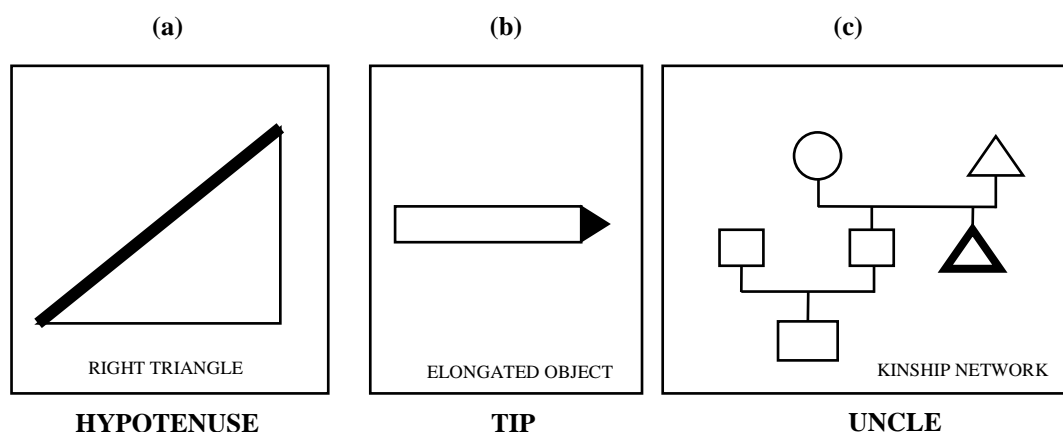


**Figure 2.1** Category prototype of *Circular Object* (from Langacker, 2002)

## 2.2.2 Conventional Imagery

Langacker (2002) shows that the conventional imagery that is a part of meaning of an expression is its semantic structure. He defines imagery as our seeming ability to organize or interpret a domain’s material in different ways. As Langacker (2002) explains, every linguistic prediction exhibits one of the aspects of imagery. It involves forcing a “profile” onto a “basis.” A prediction's foundation is its. Its profile is the substructure that the term designates, which is raised to a unique degree of prominence within the base.

Figure 2.2 shows some examples, where the *profile* is shown in thick lines. The idea of a right triangle serves as the base (or domain) for the characterisation of *hypotenuse*; an elongated item serves as the base for a *tip*; and a group of people connected by familial ties serves as the *uncle*. Each semantic meaning of predication clearly depends on its base, yet an *uncle* is not a familial network, a *hypotenuse* is not a right triangle, and a *tip* is not an elongated item. The selection of a specific substructure inside the base for the distinguishing prominence characteristic of a profile is the only way to determine the meaning of *hypotenuse*, *tip*, and *uncle* in each situation. The semantic significance of an expression is found in the interaction between the *base* and the *profile* rather than in either one alone (Langacker, 2002).



**Figure 2.2** (a) Hypotenuse (profiled part of right triangle). (b) Tip (profiled part of elongated object). (c) Uncle (profiled part of kinship network) (Langacker, 2002)

Additional examples illustrating the descriptive value and grammatical significance of these phrases are provided by Langacker (Langacker, 2002, pp. 34-5). As illustrated in (1), the aforementioned predictions correspond to particular meanings of *go*, *away*, and *gone*:

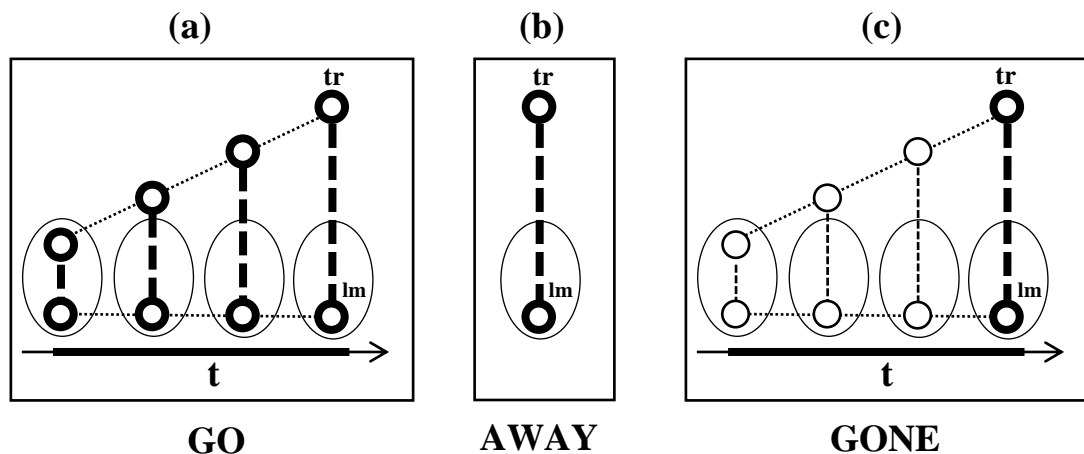
- (1) a. You should *go* now.  
b. China is very *away*.  
c. He was already *gone*.

First, consider the particular idea of the verb *go* that is represented in Figure 2.3(a). This is a relational state of predication rather than nominal one; that is, it *profiles* the links between imagined *entities*, which are shown by the thick dashed lines in Figure 2.3a.

Time and space are the pertinent domains. With the passage of time, an individual called trajector (tr), moves over time from a point in the neighborhood of another one called landmark (lm), to a final place outside of that area. The process is shown as a continuous series with just four states explicitly displayed.

The landmarks are represented by dotted lines showing the correspondence from one state to the next. The connection profiled by *Away* is the same as the end state of *go*: the trajector is located outside the immediate proximity of landmark. Now note that this same connection is profiled by the participle *gone*, but with regard to a different base. An item can only be *gone* by virtue of the going process; the base for *gone* is the process defined by *go*, whereas the base for *away* is just the spatial domain.

The past participial inflection limits the profile of the stem—in this example, *go*—to its ultimate state, which is its semantic contribution. Therefore, *gone* is different from *go* because of its profile, while *away* is different because of its base. Refer to Figure 2.3.



**Figure 2.3** (a) Profiled verb *GO*. (b) Profiled adverb *AWAY*. (c) Profiled past participle *GONE* (from Langacker, 1987)

## 2.3 Cognitive Grammar

According to Langacker (1990), grammar is made up of standard patterns for assembling symbolic assemblies, or combining separate symbolic structures to create composite structures. He continues by saying that these patterns so represent a compositional rules of language. They confine or partially convey the real, contextual meanings of instantiating statements by specifying their compositional value. In order to offer systemic motivation for fixed phrases that were initially generated in line with grammatical patterns, grammatical patterns must be invoked in the processing of new expressions and continue eternally (Langacker, 1990).

As stated by Evans (2007), the CG has been evolving since the middle of the 1970s. He adds this is the most thorough and comprehensive theory of grammar that has been created within CL, and it has also had the most effect among cognitive approaches to grammar (Evans, 2007, p. 20).

Since the mid-1970s, this theoretical approach (CG) aims to study language from the lens of the cognitive processes. It has been developed by

Ronald Langacker through his two famous volumes *Foundations of Cognitive Grammar: Volume I: Theoretical Prerequisites* (1987) and *Foundations of Cognitive Grammar: Volume II: Descriptive Application* (1991).

Langacker (2008) argues the main claim of CG is that grammar is “symbolic in nature”. He argues that “lexicon and grammar form a gradation consisting solely in assemblies of symbolic structures” (Langacker, 2008, p. 5).

The general goal of research on grammar in CL is to develop a framework for the analysis of linguistic structure that is grounded in general cognitive processes, i.e., processes that are not only involved in language, but also in other cognitive phenomena such as vision, attention, and abstract thought (Dąbrowska & Divjak, 2019, p. 50).

### **2.3.1 General Assumptions**

It is necessary to mention some general remarks concerning the nature of language (Langacker, 1987):

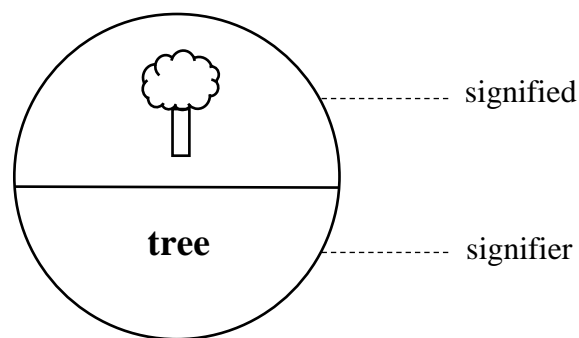
#### **2.3.1.1 Symbolization**

The nature of language is symbolic. It gives the speaker access to an unrestricted collection of linguistic expressions or signs for their own or other people’s use, each of which links a phonological representation to a semantic representation of some sort.

Thus, Langacker (1987) accepts the essence of traditional Saussurean diagrams while acknowledging that the elements they represent need to be explicitly and substantively characterized.

### 2.3.1.2 Cognition

An essential component of human intellect is language. Langacker asserts that whether one believes in a unique language module or an intrinsic faculty of language, an explanation of linguistic structure should thus align with the current understanding of cognitive processes in general. Even if



**Figure 2.4** Depiction of *signifier* and *signified* given by De Saussure (Langacker, 1987)

there is such a capacity, it is a part of the general psychological matrix since it involves the growth and fixation of structures that have a less specialized origin. Even though the genetic blueprints for language are ingrained in the human body, their development into a fully defined linguistic system during language learning and their application in daily speech are obviously influenced by experiential factors and closely linked to psychological phenomena that are not specifically linguistic in nature (Langacker, 1987).

### 2.3.1.3 Integrated Systems

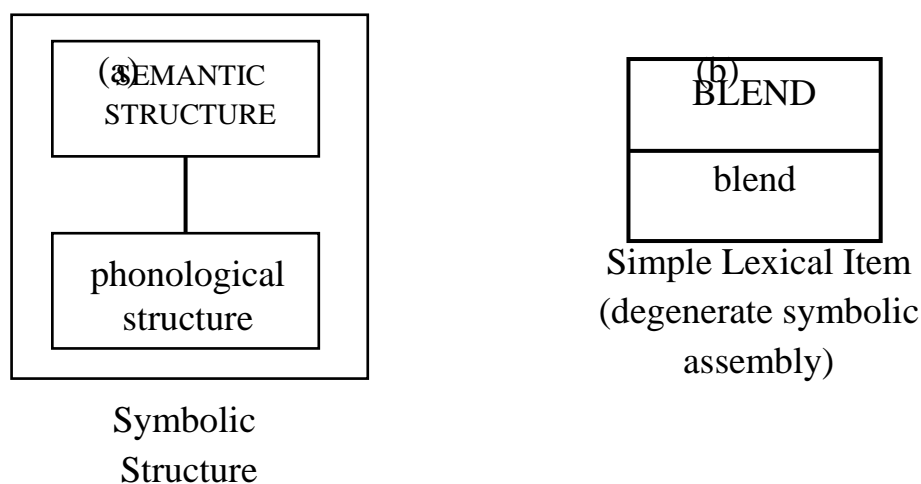
Most linguistic units are highly integrated structural complexes, or systems, which are more than just the sum of their recognizable parts. It is

nevertheless common for linguists to impose a componential analysis on these systems, representing them as unordered bundles of discrete features.

### 2.3.2 Semantic-Phonological Structure

As argued by Langacker (1990), Grammar is nothing more than traditional, conventional patterns for accomplishing the mental integration of component elements with symbolizing them by illustrating their conceptual integration via their phonological integration. This is what grammar is.

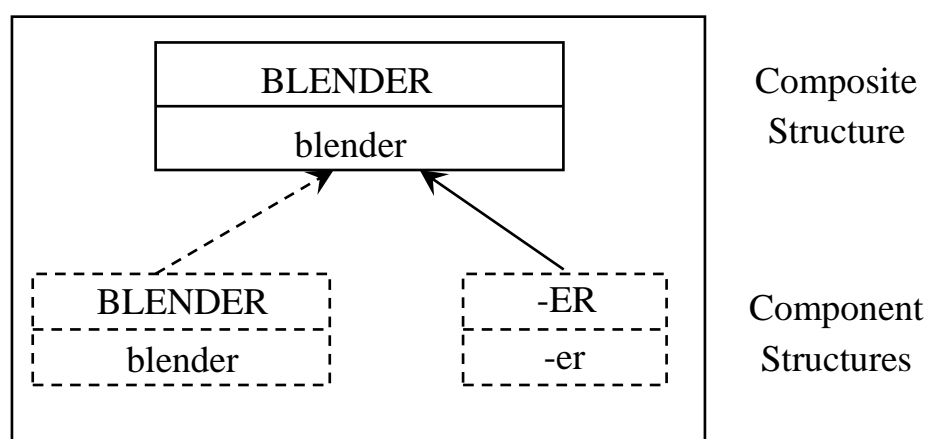
Thus, grammar is viewed to form-meaning pairs and it is symbolic. The relationship between a phonological structure that evokes a conceptual (or semantic) structure and a phonological structure that helps to evoke it. The semantic level is abbreviated with capital letters while the phonological level is provided orthographically in lower case (Langacker, 1990). The association between them is what constitutes a symbolic structure, as seen in Figure 2.5(a) (Langacker, 1990).



**Figure 2.5** (a) Symbolic structure: Semantic structure and phonological structure.  
(b) Simple lexical item (Langacker, 1990).

In Language, a collection of fixed expressions, whether basic and complex or simple, are called Lexicon. The degenerate symbolic assemblies made up of only one symbolic element are known as simple lexical items, (or morphemes). The verb *blend*, which is shown in the above Figure 2.5 (b), serves as an illustration. To a certain extent, the majority of lexical items may be broken down into smaller symbolic pieces due to their intricate polymorphism. These expressions are made up of assemblies where the overall meaning and phonological form of the composite symbolic structure are interpreted in reference to its symbolic elements, or constituent parts.

Figure 2.6 provides an example. The composite expression is the result of the semantic and phonological integration of the component symbolic structures, which are the stem *blend* and the ending *-er*. However, this composite idea or conception is understood in connection with the blending process and the idea of instrumentality or *agentivity* that *-er* conveys.



**Figure 2.6** Composite Structure and Component Structures in Complex Lexical Item (Symbolic Assembly) (Langacker, 1990).

*Blender* is typical of complex lexical items in that, despite being largely analyzable, its composite meaning is more elaborate than anything predictable in terms of the compositional pattern it instantiates. How and why does this circumstance so commonly arise? It happens because expressions are first constructed and understood in specific contexts by language users with a wide range of cognitive abilities and vast stores of world knowledge (Langacker, 1990).

The speaker (or the addresser) and the hearer (or the addressee) use all of these resources to arrive at complex contextual understandings that the symbolic elements that make up an expression, when combined according to regular compositional patterns, can only hint at—the compositional meaning of the expression at best approximates its actual contextual value. Extra-compositional aspects of an expression's contextual values that are constantly present are organically absorbed into its conventional linguistic meaning if it is used frequently and becomes a lexical item (Langacker, 1990).

### **2.3.3 Usage-Based and Linguistic Structure**

The usage-based model of grammar is another name for CG. In CG, the storehouse of deeply ingrained and entrenched symbolic assemblies is seen as a mental inventory. However, these contents of inventory are not kept in a random manner. The links between the symbolic assemblies give the inventory its structure. For instance, certain units create sub-parts of other units, which in turn create sub-parts of other units (for instance, words and sentences are made up of morphemes and phrases, respectively). Langacker describes this collection of overlapping and interconnected interactions as a structured network using a network model. What Langacker

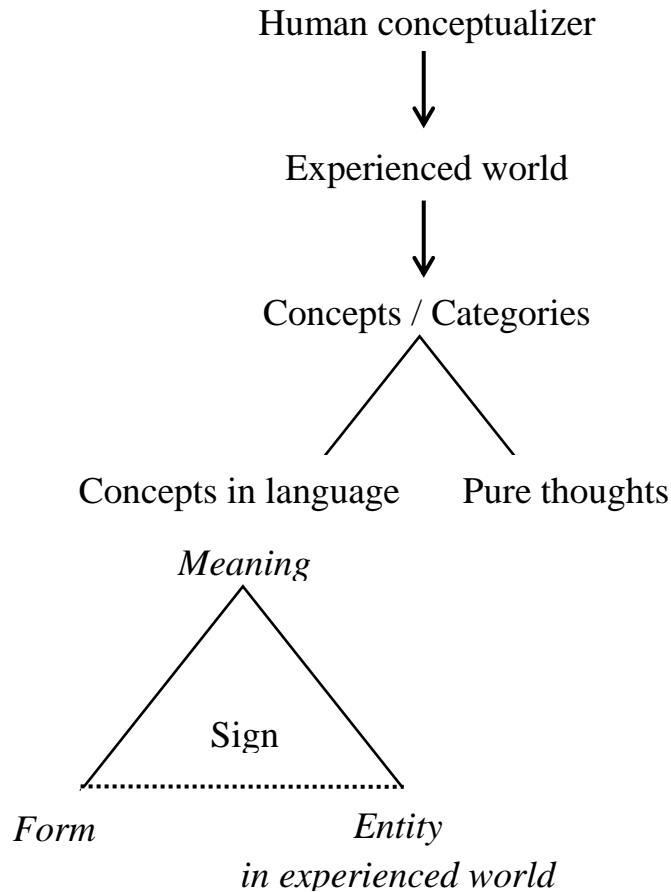
calls the ‘content requirement’ limits the entities that make up the network of symbolic assemblies (Evans, 2007).

According to Harrison, Nuttall, Stockwell, and Yuan, a construction is a pairing between *form* and *meaning* which creates a unit of language. Consider, for example, the following sentence: *Millie’s stocking is above the fireplace*. This construction is made up of discrete symbolic units: there is a named actor, signalled through the proper noun ‘Millie’; the stative verb ‘is’ suggests an ongoing situation; and particular entities that populate the location can also be identified (‘stocking’ and ‘the fireplace’). More generally, these individual units can also work to evoke particular mental templates regarding how constructions should be understood (Harrison *et al.*, 2014).

For example, in this sentence the preposition ‘above’ encodes a spatial relationship, suggesting the physical location of the stocking in relation to the fireplace. Of course, the lexical choices further evoke mental templates: the combination of ‘stocking’ and ‘fireplace’ in this construction may call up schematic knowledge, such as that relating to an conventional occasion. In these ways, any linguistic construction can be regarded as inherently meaningful, encoding a particular understanding or interpretation of experience in the world (Harrison *et al.*, 2014, p. 2).

Dirven and Verspoor state that “[c]onceptual categories which are laid down in a language are linguistic categories or linguistic signs” (p. 14). According to them, any linguistic sign has a form and a meaning, which roughly speaking is identical with a concept. A meaning or concept relates to some entity in our experienced world. A more comprehensive view of language as a system of signs must also include the human “conceptualizer” and the world as it is experienced by him (Dirven & Verspoor, 2004). They

show the human conceptualizer, conceptual categories and linguistic signs are interlinked as shown in Figure 2.7.

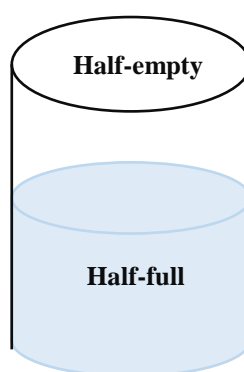


**Figure 2.7** Human conceptualizer, conceptual categories and linguistic signs (Dirven & Verspoor, 2004)

Dirven and Verspoor (2004) asserts that a sign is made up of a *form* and a *meaning*, as shown in Figure 2.7. It represents the world conceptions and categories that human conceptualizers have encountered world concepts/categories concepts in language pure thoughts meaning-form entity in experienced world sign a conceptual category, which is ultimately based on a human conceptualizer and his/her experience of the world; the meaning thus relates to an entity in the experienced world. The meaning is related to an entity in the experienced world because the meaning-form

entity in the experienced world encodes a conceptual category, which is ultimately founded on a human conceptualizer and his or her experience of the world.

The notion that different persons may classify the same object in the world differently—or even the same person may do so at various times—is also taken into consideration by this model of the conceptual and linguistic worlds. A half-filled glass may be described as half full by one person and as half empty by another (Figure 2.8). Constructal means each person’s option among different possibilities (Dirven & Verspoor, 2004).



**Figure 2.8** Depiction of various alternatives of *Construal* (Dirven & Verspoor, 2004)

Dirven and Verspoor (2004) add that conceptual categories may also show up as grammatical categories. The different ways of saying more or less the same thing in the following sentences result from using different grammatical categories:

- (2) a. Look at that rain!
- b. It’s raining again.
- c. And the rain, it raineth every day.

In all three sentences we have chosen the same lexical category rain, but it is construed as two different word classes, as a noun in (2a), as a verb in (2b) and both as a noun and a verb according to Shakespeare in (2c).

### **2.3.4 Grammatical Structure**

Langacker states that a certain way of looking at events is included in the grammatical structure that defines a particular type of sentence. A sort of framework for understanding conceptual information and transforming it into language meanings is made up of elements including maximum scope, immediate scope, profile, trajector, and landmark. Depending on how this viewing paradigm aligns with a particular array of material, new meanings emerge (Langacker, 2008).

Additionally, according to Langacker (1987), the idea of grammatical structure are three closely connected statements.

1. “Semantic structure is not universal; it is language-specific to a considerable degree. Further, semantic structure is based on conventional imagery and is characterized relative to knowledge structures” (p. 2).
2. “Grammar (or syntax) does not constitute an autonomous formal level of representation. Instead, grammar is symbolic in nature, consisting in the conventional symbolization of semantic structure” (p. 2).
3. “There is no meaningful distinction between grammar and lexicon. Lexicon, morphology, and syntax form a continuum of symbolic structures, which differ along various parameters but can be divided into separate components only arbitrarily” (p. 3).

### **2.3.5 Language and Cognition**

Heine (1997) mentions a number of positions that have been maintained regarding the relationship between language and cognition. The following, as numbered by Heine, have perhaps been particularly influential:

1. Language is the main shaper of mental and other activities. This position has been advocated at least since the 18th century, more recent proponents being Sapir (1921) and Whorf (1956).
2. Language is based on an innate stock of human endowment (e.g., Chomsky 1986).
3. Language equals cognition (Langacker 1987, 1991).
4. Language mirrors human conceptualization (Lakoff & Johnson, 1980; Lakoff, 1987).

### **2.3.6 Grammar and Lexicon**

According to Giovanelli, Nuttall, and Harrison, CG does not distinguish between lexicon and grammar. They agree with Langacker's opinion in this point. As an alternative, it sees all language units as being coupled with meanings within a system of symbolic assemblages at various degrees of abstraction (Giovanelli *et al.*, 2021).

The units of language (form-meaning pairings, also referred to as symbolic assemblies or constructions) that make up a given language inventory are included in the cognitive model of grammar, as are the processes that connect and integrate the different language system constructions (Evans & Green, 2006).

Langacker (1991) argues that every linguistic structure ‘embodies conventional images and thus imposes a certain construal on the situation it codes’ (Giovanelli *et al.*, 2021).

The first principle here means that stylistic patterning cannot be separated from a readerly sense of the mind which must have articulated that pattern – whether this is an actual person at our ontological level (an author), or a fictional mind within the world of the text (narrator and characters). Giovanelli *et al.* add that the two central principles mean that a special theory cannot be produced only for literary reading; because it must be based on our general theory of language, while presuming that literature works by exploiting our ordinary cognitive capacities and the workings of language overall (Giovanelli *et al.*, 2021).

## **2.4 Cognitive Grammar vs. Generative Grammar**

Chomsky’s generative model of language separates knowledge of language (competence) from the use of language (performance). According to this view, competence determines performance, but performance can also be affected by language-external factors. Performance often fails to adequately reflect competence. In direct opposition to this view, cognitive linguists argue that knowledge of language is derived from and informed by language use. Language acquisition is understood from this usage-based perspective not as the activation of an innately pre-specified system of linguistic knowledge but instead as the extraction of linguistic units or constructions from patterns in the usage events experienced by the child (Evans & Green, 2006).

Langacker (1987), however, declares that “grammar of a language is simply an inventory of linguistic units” (p. 63). He adds that a

grammar is not a “generative” description, providing a formal enumeration of all and only the well-formed sentences of a language (Langacker, 1987). He considers ‘[t]he grammar of a language is defined as those characteristics of cognitive organization in which dwells a speaker’s understanding of established linguistic convention’. One way to describe it is as an organized list of standard language units. In Langacker’s words: grammar is ‘structured inventory of conventional linguistic units’ (Langacker, 1987, p. 57). Therefore, Pinker and Jackendoff (2005) views CG a reaction to the Chomsky’s GG in which the core of the language users’ grammatical knowledge (i.e., competence) is assigned to a particular faculty of the mind including innate categories and constraints that are exclusively needed for language (Pinker & Jackendoff, 2005).

Dąbrowska and Divjak (2019) support this view. They assure “in the cognitive approach there is no particular language faculty and grammatical knowledge is derived from linguistic experience” (Dąbrowska & Divjak, 2019, p. 50).

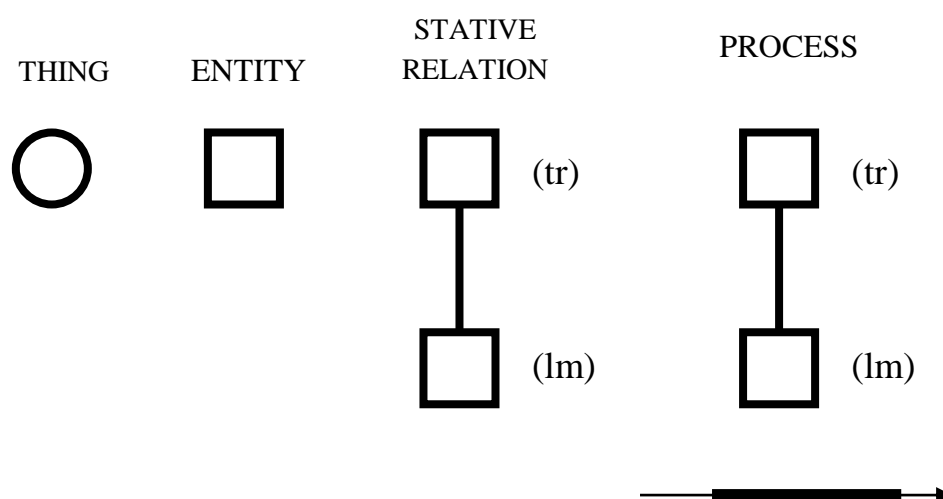
## **2.5 Central Concepts in Cognitive Grammar**

In this section, some main concepts and terms in CG are investigated with examples. These concepts are very important in CG and they are involved in the current study.

### **2.5.1 Trajector and Landmark**

Simply speaking, as described by Hamilton (2003), TR is the entity in a scene that attracts our attention in some way and it stands or moves against the background of the scene, which is LM.

For Langacker (1987), in virtually every relational predication, an asymmetry can be observed between the profiled participants. One of them, called trajector (*TR*), has special status and is characterized as the figure within a relational profile. The term trajector suggests motion, and in processual predications describing physical activity. *TR* generally does move through a spatial trajectory. Their schematic description is applicable to both static and dynamic relations. *LM* is so called because they are naturally viewed (in prototypical instances) as providing points of reference for locating the trajector. The notions subject and object prove to be special cases of trajector and landmark respectively, but separate terms are needed for the general case if confusion is to be avoided (Langacker, 1987, p. 217).



**Figure 2.9** Basic terms in Cognitive Grammar (Langacker, 1987)

As it is seen in Figure 2.9, *TR* is the entity construed as being located, evaluated, or described. It can be characterized as the primary focus within the profiled relationship whereas *LM* is the other participant that is made prominent as a secondary focus. Expressions can have the same content, and profile the same relationship, but differ in meaning because they make different choices of trajector and landmark (Langacker, 2013).

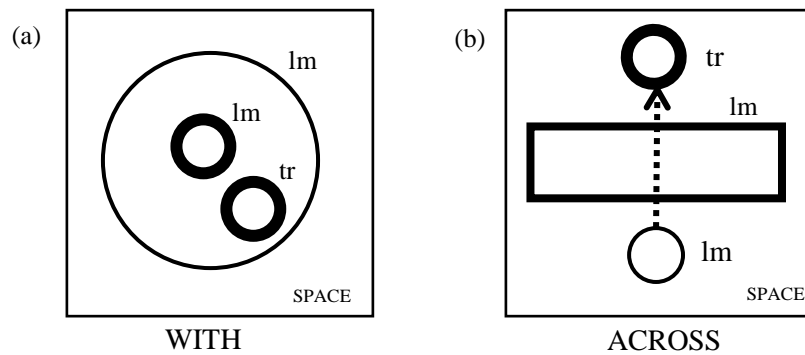
Hamilton (2003) considers the notion of Langacker's trajector-landmark alignment as a central distinguishing feature of CG. Generally speaking, TR and LM are the grammatical equivalent of figure and ground from psychology and perception (Hamilton, 2003).

Examples:

(1) The pen (*tr*) is on the table (*lm*).

(2) The pen (*tr*) is under the table (*lm*).

Furthermore, Langacker mentions some examples for the two prepositions [WITH] and [ACROSS] found in sentences like *There's a mailbox across the street*. *With* situates its trajector in the neighborhood of its landmark; this neighborhood can itself be regarded as a kind of landmark. *Across* locates its trajector on the opposite side of one landmark relative to a point of reference (a second landmark) normally equated with the position of the speaker unless otherwise specified. The multiple landmarks of a complex relational predicate generally differ in their salience. This is noted diagrammatically in Figure 2.10 by leaving the neighborhood in (a) and the reference point in (b) unprofiled (Langacker, 1987).

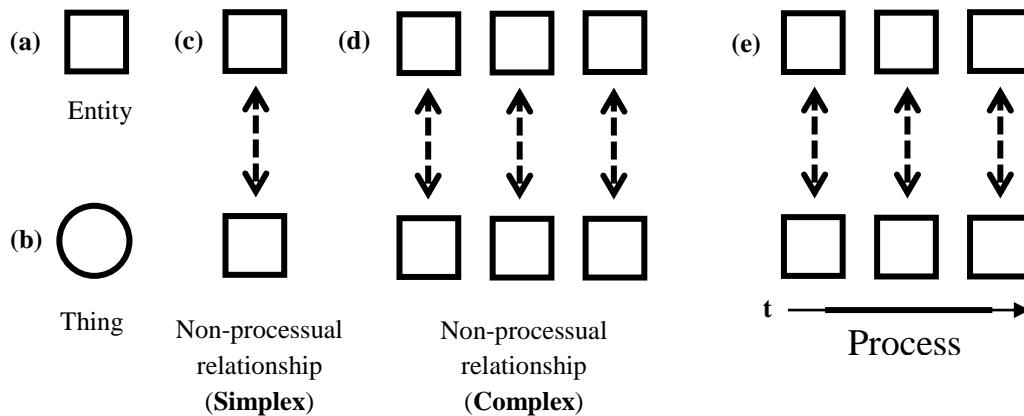


**Figure 2.10** Schematization of *WITH* and *ACROSS* (Langacker, 1987)

## 2.5.2 Symbolic Units

There are two categories for symbolic units: simplex units, like words, and complex units, like constructs. Patterns for combining more sophisticated symbolic elements with simpler ones make up grammar. According to Langacker (1991), construction is a complicated word, phrase, or sentence.

A speaker's understanding of grammatical patterns is included in a huge inventory of symbolic assemblies that span a wide range of schematicity and symbolic complexity criteria. Because the assemblies have a range of relationships with one another, including *instantiation*, *overlap*, and *inclusion*, it is a highly structured inventory (Langacker, 2008). He lists two types of relationships: simplex and complex (2008). A complex relation is made up of several component relationships that are usually realized sequentially over an extended period of time, whereas a simplex relationship is made up of a single configuration that is completely exhibited at a single moment in time (Langacker, 2008).



**Figure 2.11** Simplex and complex non-processual relationship (from Langacker, 1987)

Rectangles are used to represent entities in schematic diagrams (Figure 2.11). The term *entity* refers to anything that might be thought of (or referred to, conceived of) while describing conceptual structure, including entities, relations, quantities, feelings, changes, locations, dimensions, and so on, according to Langacker (2008). A profile of expression is used to describe each category. Therefore, an expression that profiles a thing is the schematic definition of a noun.

The members of other basic classes profile relationships. In diagrams, relationships are often depicted by lines or arrows connecting the entities participating in them. As the term is defined in CG, a process develops through time, represented in Figure 2.11 (e) by the arrow labeled *t*. The bar along the time arrow indicates that its evolution through time is focused rather than backgrounded. A process is further complex, in the sense that its manifestation at any “time-slice” of the overall relationship—is itself a relationship. A relation that lacks these properties is thereby non-processual (Langacker, 2008).

According to Harrison *et al.* (2014), the growing interest in discourse and text analysis, which is influenced by cognitive linguistic techniques as well as the connection between literary analysis and cognition in general, has resulted in the development of a fully designed and established cognitive stylistics that uses the best understanding of language and the mind to investigate how texts are produced, interpreted, and evaluated. In the field, CG is currently a recognized analytical technique. They state that a linguistic unit is a symbolic item that is stored and retrieved (accessed) as a whole rather than being constructed compositionally by the language system.

### **2.5.3 Constructions**

As asserted by Langacker (2009), CG deviates from standard assumptions in two key ways: (i) its assertion that grammar is symbolic in nature; and (ii) its emphasis on constructions, rather than ‘rules’, as the main subjects of description.

In his significant work, Kumashiro (2016) asserts that CG describes the term *construction* as smaller symbolic elements that are combined into a symbolically complex expression. In a typical construction, two *component structures* are integrated into a *composite structure*. A pattern of such combination is called a *constructional schema*. Kumashiro gives an example ‘*near the door*’ with an explanation in Figure 2.12:



correlation between their substructures serves as the foundation for the integration of the two component structures.

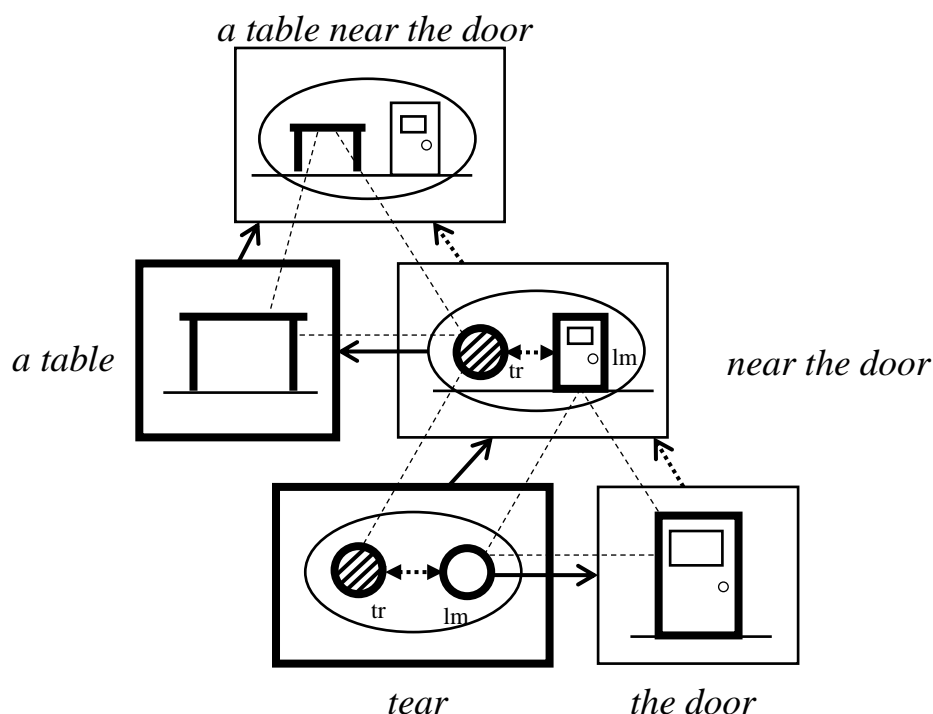
More precisely, a correspondence link (shown by a dotted line) has been created between the profiled specific object, *the door*, in Figure 2.12c at the bottom right, and the schematic landmark of *near* in Figure 2.12b at the bottom left.

The composite structure at the top is created by superimposing these related structures and combining their requirements. The fact that the *near* schematic landmark is shaded suggests that it functions as an elaboration site, or e-site, which is a schematic entity that is specified in further depth by the other component structure. This elaborative relationship is shown by the solid-line arrow that connects the two. Additionally, there are vertical correspondences (shown by dotted lines) that show that the composite structure *near the door*. Because it profiles a connection conveying spatial closeness, the resulting composite structure *near the door* is comparable to the component structure *near*.

However, the two differ in that, while *near* only schematically characterizes its landmark, the landmark of the composite structure *near the door* is specific, incorporating the semantic specifications of the other component structure, *the door*. Observe that the profile of the composite structure is inherited from *near*, not from *the door*, for *near the door* profiles a relationship, not a thing. Thus, *near* is regarded as the profile determinant, i.e. the component structure that imposes its profile on the composite structure. (In a diagram, a profile determinant is indicated by being enclosed in a heavy-line box.) Note that the traditional notion of head is defined in CG as the profile determinant in a given construction. Thus, *near* is the head with respect to *near the door*. There also exist categorizing relationships

linking component and composite structures. The profile determinant *near* in Figure 2.12b at the bottom left is schematic with respect to the composite structure, which is more specific in regard to the characterization of the landmark. (Note the solid arrow connecting Figures 2.12b and 2.12a.).

Another typical example can show the grammatical significance of A/D-alignment. Figure 2.13 depicts the semantic pole of the nominal expression *a table near the door*.



**Figure 2.13** Compositional path of *a table near the door* (Langacker, 1987)

At the lower level of organization, *the door* elaborates the landmark of *near* to form the prepositional phrase *near the door*. *The door* is thus autonomous, and *near* is dependent. Since the composite structure inherits its profile, *near* is the profile determinant. At the higher level of organization, *(a) table* elaborates the trajector of *near the door* to derive the

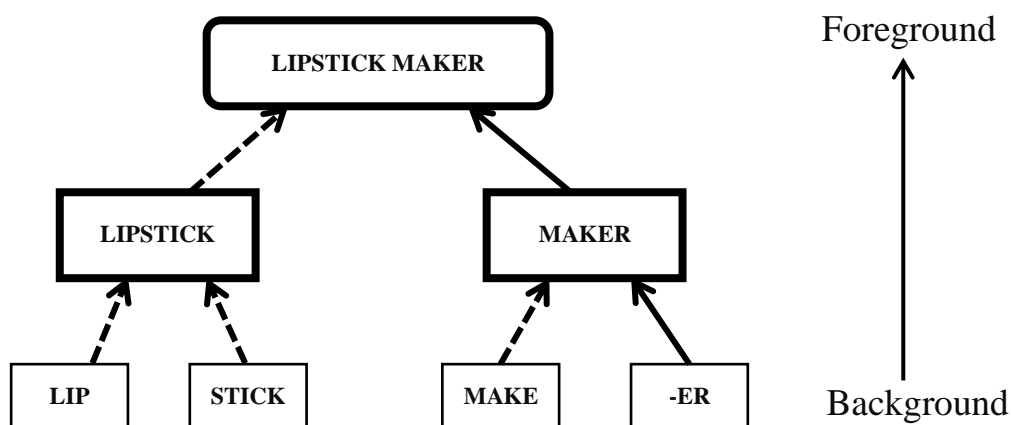
full expression. The former is thus autonomous and the latter dependent. At this level *table* functions as profile determinant, since the overall expression designates the table (rather than the spatial relationship). In traditional terminology, *near* and *table* function as heads at their respective levels of organization. At the lower level, *the door* is said to be a complement of *near*; at the higher level, *near the door* is a modifier with respect to *table*. The descriptive utility of these notions implies, from the CG perspective, that they must have conceptual characterizations. We have seen that a head is a profile determinant, characterized in terms of a typical feature of symbolic assemblies: that of a component structure profile corresponding to the composite-structure profile.

The notions complement and modifier are likewise definable with reference to symbolic assemblies. Each represents a commonly observed configuration in which the head participates in an elaborative relation with the other component structure. The difference between them resides in the direction of elaboration, as shown in Figure 2.13.

A complement is a component structure that elaborates a salient substructure of the head. The head is thus dependent, and the complement is autonomous. Conversely, a modifier is a component structure that contains a salient substructure elaborated by the head. In this case the head is autonomous, and the modifier is dependent. By these definitions, *the door* is a complement in Figure 2.13, since *near* is the head and *the door* elaborates its landmark. At the higher level, *near the door* is a modifier because its trajector is elaborated by the head noun *table*.

## 2.5.4 Composition

Most expressions, as asserted by Langacker (2008), are symbolically complex, being assembled out of smaller symbolic elements. For instance, *lipstick* has *lip* and *stick* as symbolic components. These are component symbolic structures, *lipstick* as an integrated whole being the composite symbolic structure. Likewise, *make* and *-er* are symbolic components of the composite expression *maker*. A composite structure can itself function as a component structure in an expression of greater symbolic complexity. *Lipstick* and *maker* are thus components of the higher-level composite structure *lipstick maker*. Linguists refer to this hierarchical arrangement as constituency and represent it in tree-like diagrams. One version of such a diagram is given for *lipstick maker* in the following figure.



**Figure 2.14** Hierarchical arrangement as *constituency* (Langacker, 1987)

As the diagram indicates, the relation between component and composite structures is an instance of background vs. foreground. The relative degree of foregrounding is represented here by the thickness of

lines. When we use the composite expression *lipstick maker*, we certainly access the individual meanings of *lipstick* and *maker*. The conceptual components *LIP* and *STICK* are backgrounded in relation to LIPSTICK, as are MAKE and -ER in relation to MAKER. When there are multiple levels of composition, the highest-level composite structure (in this case LIPSTICK MAKER) is foregrounded with respect to the structures at all lower levels (Langacker, 2013).

### **2.5.5 Compositional Path**

Cognitive Grammar replaces hierarchical constituency with assemblies of symbolic structures using the compositional path of the symbolic structure. Langacker states that CG defines the meaning of a complex expression as including not only the semantic structure that represents its composite sense, but also its CP. He defines CP as “the hierarchy of semantic structures reflecting its progressive assembly from the meanings of component expressions” (Langacker, 2002). It is “[a]n ordered sequence of structures defined by the successive integration of component structures to form composite structures at progressively higher levels of organization” (Langacker, 1991, p. 546). He adds that the order in which component structures are integrated to yield progressively more elaborate composite structures. Each composite structure along a CP defines a constituent, he calls it constituency. As Harrison (2017) views, CP is “one of the main substructures of the construal process *focusing*” (Harrison, 2017, p. 114).

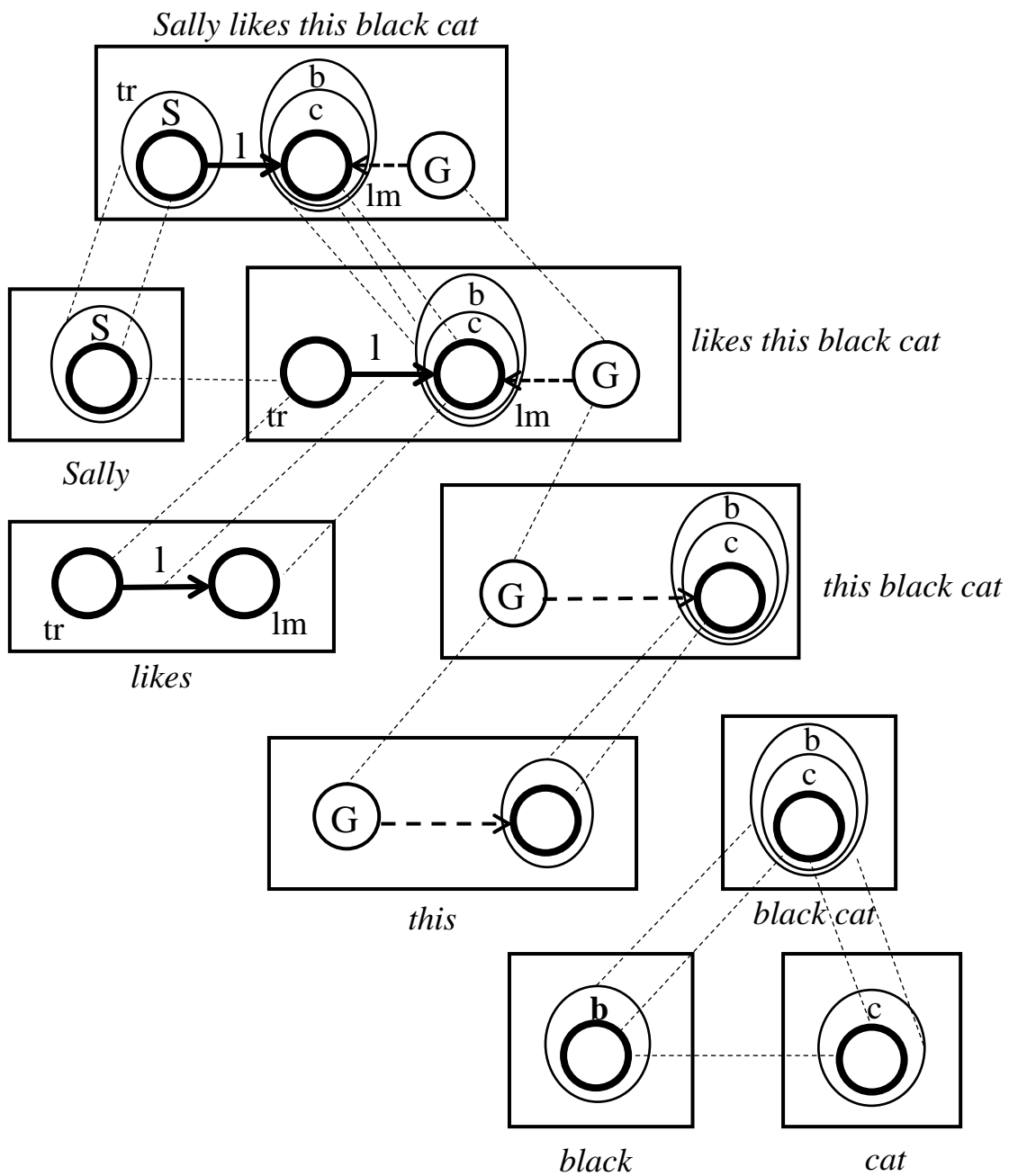
In describing how we understand linguistic meaning, Langacker (1987, p. 292) identifies three ‘facets’, which are ‘functionally and experientially distinguishable’, of how we distinguish the relationship

between semantic components and the composite expression they combine to create:

1. The composite structure: A ‘unified’, ‘seamless’ conceptualization that includes the full content of the expression;
2. The component structures represent limited ‘chunks’ of this content dissociated from the whole for coding purposes;
3. Analyzability: Recognition of the contribution that each component makes to the composite conceptualization.

(Langacker, 1987, p. 292)

Broccias (2017) mentions an example for the compositional path. The example is the sentence *Sally likes this black cat*. This, as a grounding element, combines with the nominal *black cat*. Note that while the horizontal dimension in the diagram (Figure 2.16) shows the composition of symbolic assemblies thanks to their conceptual overlap or correspondences, the vertical dimension in the diagram shows the categorizing relationships that exist between the various symbolic assemblies. For example, *black cat* is an instance of the more general nominal *cat*. At a further level in the compositional hierarchy, the verb *likes*, which profiles a relationship between a trajector and a landmark, combines with *this black cat*. *This black cat* corresponds to or elaborates the landmark of *like*. As the assembly *likes this black cat* profiles a process (liking) rather than a thing (the cat), *likes* is the head. *This black cat* elaborates a salient substructure of the head and is, thus, described as a complement in CG. Finally, *Sally* elaborates the trajector of *likes this black cat* and thus functions as the subject nominal of the overall expression (Kertész, Moravcsik, & Rákosi, 2017).

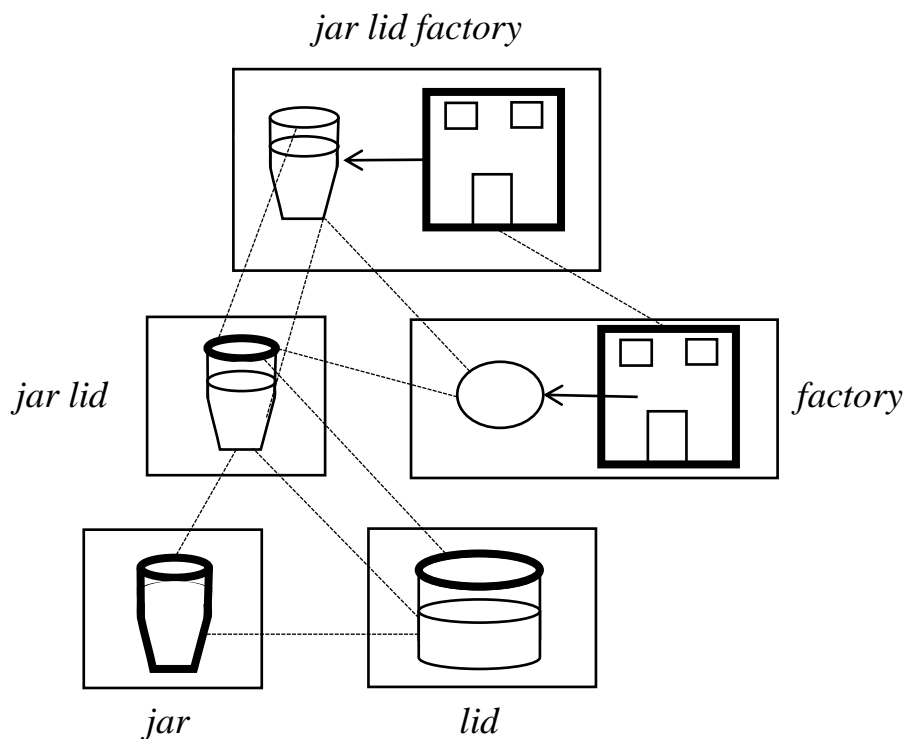


**Figure 2.15** Compositional Path of *Sally likes this black cat* (Broccias, 2017)

Because it is a very real aspect of conceptual organization, the meaning of a statement should be defined as incorporating its CP. Significantly, it contributes to the explanation of commonplace belief that no two statements have precisely the same meaning (Langacker, 2013).

Considering CP, the structures define the stepping-stones for arriving at the composite form and meaning of a symbolically complex expression (Langacker, 2013).

Another example (Figure 2.16) illustrates an assembly with just two levels of grammatical composition is the compound *jar lid factory*. At the first “lower” level of organization, the component structures *jar* and *lid* are integrated to form the composite structure *jar lid*. At the higher level, *jar lid* functions as a component structure, combining with *factory* to form the full expression (Langacker, 2013).



**Figure 2.16** Compositional path of ‘*jar lid factory*’

One justification for referring to component and composite structures as constituting a symbolic “assembly” is the possibility of being misled by the “building” metaphor. Because it is the object of classification,

the composite structure takes center stage inside an assembly. Naturally, we have only looked at basic symbolic assemblages that reflect one compositional level thus far. However, assemblies, which reflect various grammatical organization levels, can be any size. It is common for the composite structure at one level of organization in a complex assembly to act as a component structure with regard to a different, “higher” level of organization. If the component structures serve as stepping stones to the composite structure, then the composite structure itself may serve as a stepping stone to yet another composite structure, and so on. According to Langacker (2008), the structures in a complicated symbolic assembly thereby define a compositional path of arbitrary length.

Consider the three interpretations of the following example:

- *Few men read many books.*

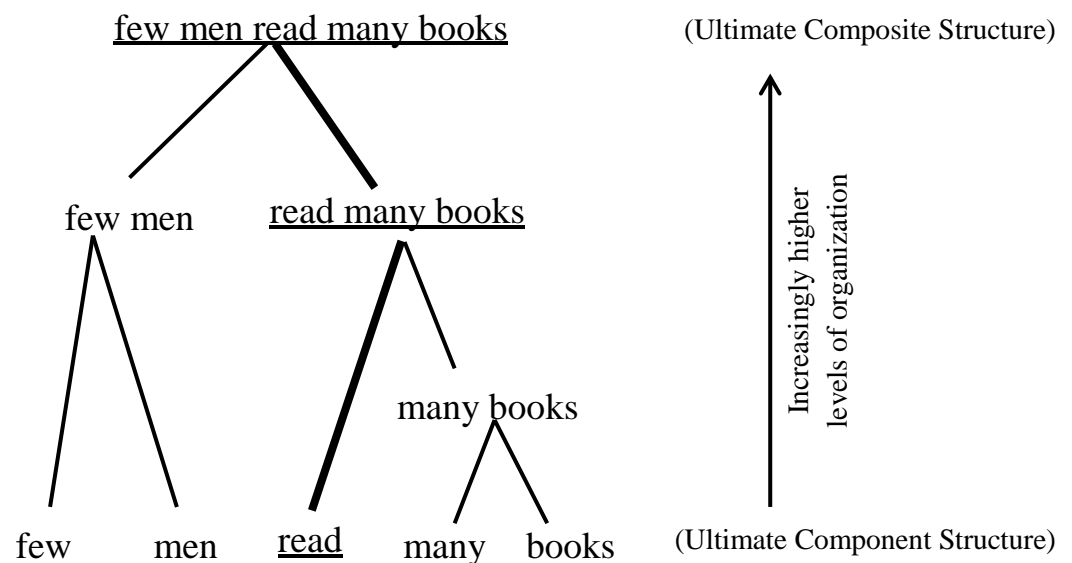
Each resides in a conceptualization that includes:

1. a complex relationship of reading.
2. a set of men characterized as being few in number.
3. and a set of books characterized as being numerous.

On all three interpretations, the *men* is identified in some fashion with the trajector of *read*, and the *books* with its landmark. These relationships are the semantic basis for the bipolar integration giving rise to grammatical constituency.

Let us assume the canonical constituency in which *read* is first integrated with *many books* to derive the symbolic structure *read many books*, which then combines with *few men* to yield *Few men read many books*. This order of assembly defines the hierarchically structured

compositional path depicted in Figure 2.17, which is compatible with all three interpretations. Note in particular the highlighted sub-path *read* > *read many books* > *few men read many books*, along which the complex process of reading is specified (Langacker, 1991).



**Figure 2.17** Ultimate Composite Structure vs. Ultimate Component Structure

The interpretations are summarized and elaborated as follows:

- 1. Scope of *Few*:** This interpretation focuses on the relationship of the quantifier *few* to the rest of the sentence. It could be seen as a statement primarily about the small number of men who perform the action. In this view, the trajector (*few men*) is the main focus, and the event of reading many books is a property attributed to this group.

2. **Scope of *Many*:** This interpretation could highlight the relationship of the quantifier *many* and *the books*. It could be a statement about the specific set of books that are being read, emphasizing that a large number of books are involved. The landmark (many books) becomes a central point of the conceptualization.
3. **Relational Focus:** This third interpretation might emphasize the relationship between the two quantified phrases. It could focus on the concept that for a small number of men, the number of books they read is notably large. This perspective treats the entire phrase “few men read many books” as a single, complex proposition where the relationship between the two quantifiers (few and many) is the most salient feature.

### 2.5.6 The Conception of Events

As noted by Langacker, the world is thought as being populated by discrete physical objects. These objects are capable of moving about through space and making contact with one another. Motion is driven by energy, which some objects draw from internal resources and others receive from the exterior. When motion results in forceful physical contact, energy is transmitted from the mover to the impacted object, which may thereby be set in motion to participate in further interactions. Langacker refers to this way of thinking about the world as the billiard-ball model (Langacker, 1991).

This archetypal folk model exerts a powerful influence on both everyday and scientific thought, and no doubt reflects fundamental aspects of cognitive organization. Our concern here is with its linguistic import, particularly its role in providing the conceptual basis for certain grammatical constructs (Langacker, 1991). He adds that among these constructs are the

universal categories *noun* and *verb*. Aspects of the billiard-ball model correspond directly to the noun and verb prototypes: discrete physical objects are clearly prototypical for the class of nouns, and their energetic interactions for the class of verbs.

Conceptually, physical objects and energetic interactions stand in polar opposition to one another. Considering the elemental components of the billiard-ball model, there are four such components: space, time, material substance, and energy. The essence of space and time is extensionality; together they provide a multidimensional setting within which the other two components are manifested. Moreover, we think of material substance as being manifested primarily in space (we can thus ask *Where is the sand?*, but hardly *\*When is the sand?*), whereas energy is only observable through change and thus requires time for its manifestation. Langacker (1991).

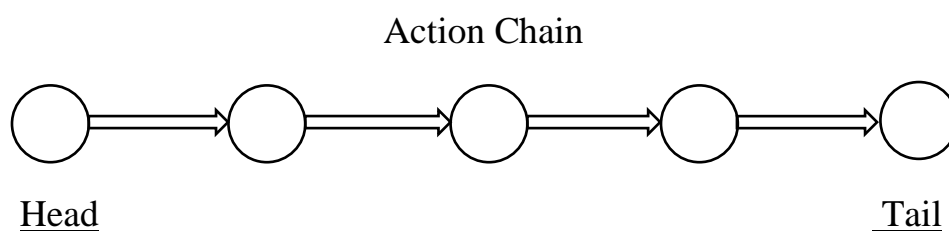
### **2.5.7 Models and Archetypes**

The elements of billiard-ball model are space, time, material substance, and energy. These elements are conceived as constituting a world in which discrete objects move around in space, make contact with one another, and participate in energetic interactions. Conceptually, objects and interactions present a maximal contrast, having opposite values for such properties as domain of instantiation (space vs. time), essential constituent (substance vs. energy transfer), and the possibility of conceptualizing one independently of the other (autonomous vs. dependent). Physical objects and energetic interactions provide the respective prototypes for the noun and verb categories, which likewise represent a polar opposition among the basic grammatical classes. The billiard-ball model also figures in the characterization of a prototypical finite clause, which inherits its profile

from a content verb designating an energetic interaction. A useful construct for describing many aspects of clause structure is the notion of an AC.

### 2.5.8 Action Chain

Langacker (1991) defines AC as a chain of interactions, such that each "link" involves one participant transmitting energy to a second, which is thus induced to interact energetically with the next, and so on. The initial energy source is the head of the chain, and the ultimate energy "sink" is its tail. He describes the designation of AC as billiard-ball model. He states that it also figures in the characterization of a prototypical finite clause, which



**Figure 2.18** Billiard-ball model of *Action Chain* (Langacker, 1991)

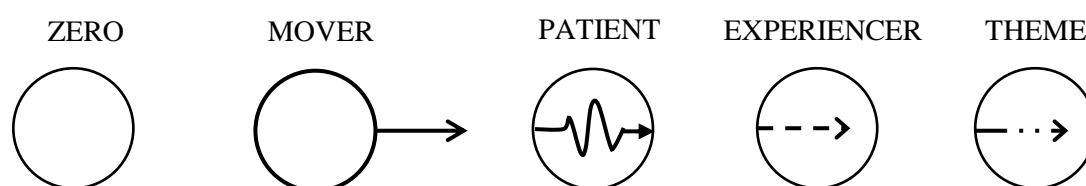
inherits its profile from a content verb designating an energetic interaction. A useful construct for describing many aspects of clause structure is the notion of an action chain, diagrammed in the following figure:

As defined by Langacker (1991), billiard-ball model is “[a] fundamental cognitive model that conceives the world as being populated by discrete physical objects that move about and interact energetically when they come into contact” (p. 545).

An AC arises when one object (shown as a circle) makes forceful contact with another, resulting in a transfer of energy (depicted by a double arrow); this second object is thereby driven into contact with a third, again

resulting in the transmission of energy; and so on indefinitely, until the energy is exhausted or no further contact is made. The archetypal roles include: *agent*, *patient*, *instrument*, *experiencer*, *mover* and *zero* roles. Firstly, an *agent* is the subject of sentence, which provides the source of energy, and the *patient* is the opposite: the object which ‘undergoes an internal change of state’ (Langacker, 2008, p. 283). The *instrument* is the medium between agent and patient roles and is the object or entity which conducts the energy from one archetype to another. The *experiencer* correlates to the participants involved in Halliday’s (1971, cited in Langacker, 1991) mental reaction processes: it is the participant, which has an immanent experience, and therefore is always a sentient entity. The *mover* is simply an object which moves, and can be either animate or inanimate. Finally, the *zero* role is held by a participant which does nothing more than occupy a state or location (Langacker 2008).

Terminology in this area varies considerably. *Patient* is often understood more broadly (as something akin to *theme*), and *theme* more narrowly (as *mover* in a generalized sense) (Langacker, 1991).



**Figure 2.19** Archetypal roles of *Action Chain* (Langacker, 1991).

Langacker (1991) refers to role archetypes that reflect the experience as mobile and sentient creatures and as manipulators of physical objects. The archetypal agent is a person who volitionally initiates physical activity resulting, through physical contact, in the transfer of energy to an

external object. Its polar opposite is an archetypal patient, an inanimate object that absorbs the energy transmitted via externally initiated physical contact and thereby undergoes an internal change of state. An instrument is a physical object manipulated by an agent to affect a patient; it serves as an intermediary in the transmission of energy. Langacker uses the term *experiencer* for a person engaged in mental activity (be it intellectual, perceptual, or emotive), and *mover* for an entity that undergoes a change of location.

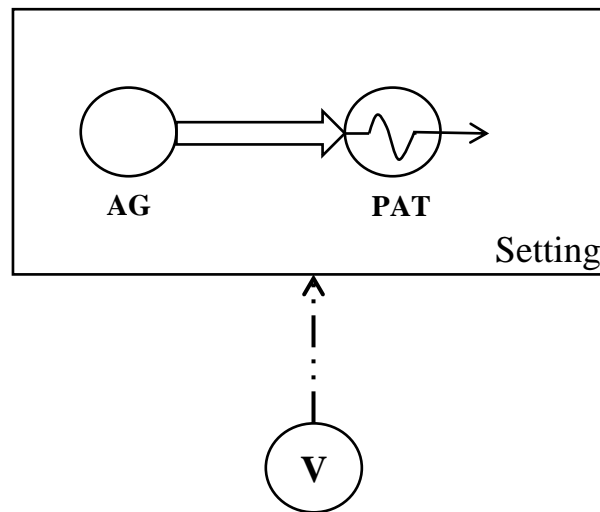
In Langacker's view, the stage model contributes the notion of an event occurring within a setting and a viewer (V) observing it from an external vantage point. Inherited from the billiard-ball model is the minimal conception of an AC, in which one discrete object transmits energy to another through forceful physical contact. Moreover, the action-chain head is characterized as an agent, and its tail as a patient that undergoes a resultant change of state (indicated by the squiggly arrow).

The concept of AC is one of the most central ideas of CG. AC is a useful stylistic tool to explore the linguistic patterns of scenes that move from descriptions that are fast-paced and high-action to those that are modalised and comparatively 'slower'. The chapter begins by outlining some similarities with, and crucially differences between,

### **2.5.9 Canonical Event Model**

As defined by Langacker (1991), Canonical Event Model is '[a] fundamental cognitive model representing the normal observation of a prototypical action. It comprises the energetic interaction of an agent and a patient, which constitutes a single event observed from a vantage point external to its setting' (p. 545).

Langacker's CEM is a conceptual framework within Cognitive



**Figure 2.20** Canonical Event Model of Action Chain (Langacker, 1987, 1991, 2008, 2013)

Grammar that captures how we typically conceptualize events. Langacker argues that our understanding of linguistic structures is rooted in basic cognitive processes and embodied experiences. The CEM provides a prototypical schema for events that involve clear roles and relationships, often represented by an agent acting on a patient. In sum, the CEM represents the normal observation of a prototypical action.

Langacker (1991) describes Figure 2.20 as a complex conceptualization. In Cognitive Grammar the ‘canonical’ event model represents “the normal observation of a prototypical action. It comprises the energetic interaction of an agent and a patient, which constitutes a single event observed from a vantage point external to its setting.” (1991, p. 545).

However, the term ‘canonical’ in the ‘canonical event model’, should not be taken in the cross-linguistic sense, but in a language-specific sense (Luchjenbroers, 2006).

Langacker's claim is that the prototypical values of certain basic grammatical constructs—the values they assume in clauses of this sort are characterized with reference to the CEM (Figure 2.20). Recall that this model represents the normal observation of a prototypical action: from an external vantage point, a viewer observes an energetic interaction between an agent and a patient that occurs within an inclusive setting and constitutes a single event. The constructs that invoke this conception for the characterization of their prototypes include such notions as *subject*, *direct object*, *transitivity*, *central participant*, *clause-level adverb*, and *finite clause* itself (Langacker, 1991).

### 2.5.10 Structure of Events

A finite clause profiles a unitary process - that is, a process construed as constituting either a single situation or a single event. By definition, the conception of a process involves some entity and the evolution through time of a relationship in which it figures. In the case of situations, this relationship is conceived as a static configuration stable through time; for events, some kind of change is implied. This much conceptual content is the irreducible minimum for a processual predication (Langacker, 1991).

In sum, Langacker's CEM combines three cognitive models (Wang, 2015):

**1. Action Chain:** Events are conceptualized as chains of causation, where energy is transferred through contact between entities. For instance, *Jack broke my glass*, Jack (=agent) initiates the energy transfer, impacting the glass (=patient), which undergoes a state change (=breaking). The energetic roles: The *agent* initiates and directs energy transfer while the *patient*

receives energy, undergoing change. The instrument is the medium through which energy is transferred.

**2. Stage Model:** Events are observed as sequences within a stable setting, much like watching a play. For the viewer, his/her role is in a vantage point external to the event, analogous to how speakers or listeners conceptualize events. For instance, '*The cat chased the mouse across the room*', the scene includes distinct participants (cat, mouse) interacting within a spatial setting (the room).

**3. Role Archetypes:** Agent role is a volitional actor initiating physical activity and energy transfer while patient role is a passive receiver of energy, typically undergoing a change. The instrument functions as an intermediary used by the agent. The *experience* functions as a mental or emotional perceiver (e.g., *She felt joy*). The *mover* serves as an entity changing position relative to its surroundings.

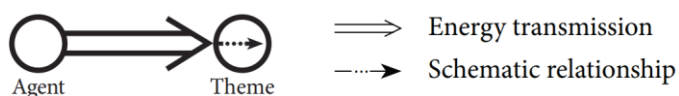
## 2.6 Sentence Structure Type

This section describes the structure of nominative-accusative construction and demonstrates that all sentences with the nominative-accusative marking pattern that code a double participant direct interrelation (Kumashiro, 2016).

Kumashiro mentions the basic subtypes of the clause structures, with examples, based on Langacker's work (1991). According to the model adopted by Langacker (1987, 1991, 2008, 2013), Kumashiro (2016) mentions some major sentence structure types with schematic representation. He studied and investigated the structure of words, phrases and clauses. In the level of clauses, he investigates the possible types of the clausal structures such as: the structure of the nominative accusative

construction, the structure of the dative nominative construction, the structure of the bi-clausal double-nominative construction, the structure of the mono-clausal double-nominative construction, and the structure of the topic construction. For instance, Kumashiro reports the following structures and depictions of the schemas with instances exemplified by him.

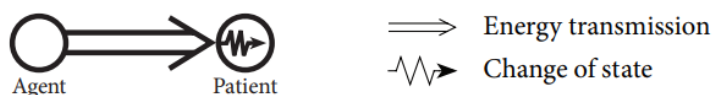
### I. The Agent-Theme schema



Example: ‘Taro moved the piano by himself.’

#### *Subschemas of Agent-Theme*

##### a. The Agent-Patient



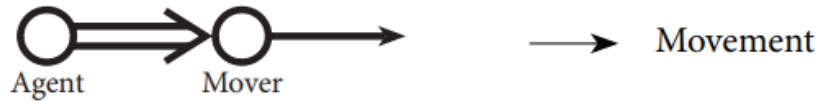
Example: ‘Taro broke the vase.’

##### b. The Agent-Effectum



Example: ‘Hanako made sushi’.

##### c. The Agent-Mover



Example: ‘Taro moved the piano by himself.’

## II. The Experiencer-Theme schema



Example: ‘Taro witnessed a murder yesterday.’

### *Subschemas of Experiencer-Theme*

#### a. The Experiencer-Zero



#### 1. Experiencer-Zero: perception

‘Taro witnessed a murder yesterday.’

‘(that) Hanako listened to old records all day yesterday’

#### 2. Experiencer-Zero: ideation

‘(that) Taro remembered tomorrow’s homework a while back’

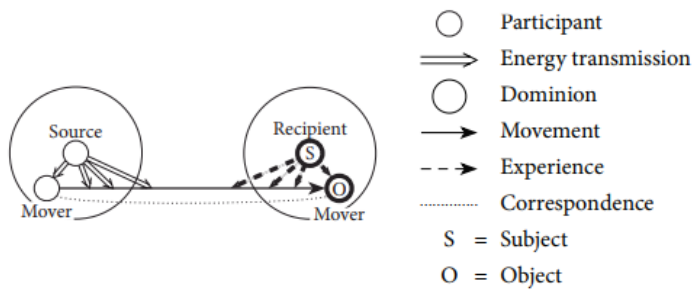
‘Taro was thinking of Hanako yesterday’

#### 3. Experiencer-Zero: emotion

‘(that) Hanako fears birds’

‘(that) Taro wants a new car’

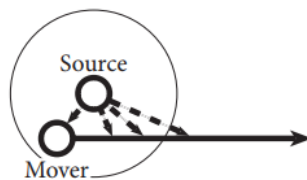
### b. The Recipient-Mover



### Recipient-Mover

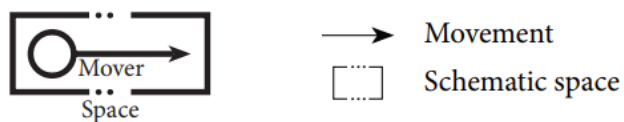
Example: ‘Hanako got flowers from Taro.’

### c. The Source-Mover



Example: ‘Taro lost a wallet at a railroad station yesterday’

### The Mover-Space

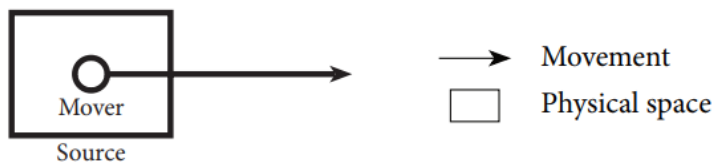


Example: a. ‘Taro strolled with Hanako in the park’

b. ‘It was in the park that Taro strolled with Hanako’ (Clefting)

*Subschemas of mover-space*

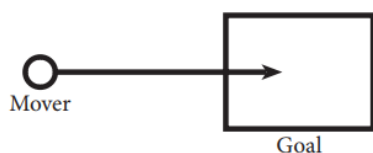
a. The Mover-Source



Examples: a. 'Taro left Japan yesterday.'

'Ken left his house yesterday.'

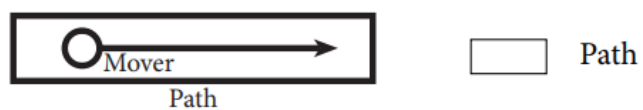
b. The Mover-Goal



Examples: a. 'Taro visited Japan this year.'

b. 'Taro toured NASA last year.'

c. The Mover-Path



Example: a. 'Taro strolled in the park with Hanako.'

b. '(that) this glacier moves one hundred meters' (inanimate mover)

## **2.7 Conceptual Structuring System**

According to Talmy, cognition consists of several substantive cognitive systems like perception, memory, attention, thought, reasoning, culture and other cognitive systems which Talmy has called them ‘overlapping systems model of cognitive organization’ (Talmy, 2000a). According to him, there are two conceptual subsystems: the conceptual structuring system (the grammatical subsystem) and the conceptual content system (The lexical subsystem). They represent two different aspects of the human conceptual system (Talmy, 2000a).

### **2.7.1 Narrative Structure**

Setting off from a very broad definition, Herman (2009) defines narrative as a “basic human strategy to come to terms with time, process and change.” (p. 2). This definition is fundamental and cognitive by nature. Herman expands on it as follows: “narrative can be viewed under several profiles simultaneously – as a cognitive structure or way of making sense of experience; as a form of mental representation, a type of textual or semiotic artifact and a resource for human communication.” (Herman, 2009, p. 2). Therefore, in other words, narrative is a strategy for making sense of time, progress and change; as such it can materialize in semiotic artifacts, as well as in a format for communicative exchange: narrative is a cognitive structure, a cultural product and a pattern for communication (Herman, 2009).

Abrantes (2009) states that Narrative is a mode or a manner of representation of a group of sequenced events or a progression of entities through time, or structured event sequence, as a basic element of narrative. Abrantes adds “[i]n narrative, these events become particularized, as specific

events progressing in a *specific* order, which is causally motivated. The actual sequence is significant also because it entails the potential of counterfactuals: what *is* is salient with respect to what *could be*. This awareness is as much part of the narrative as the event sequence itself” (p. 2). She adds that the literary narratives are therefore the perfect labs to test both the essential features and the limits of narrativity, as a cognitive strategy.

The cognitive linguist Talmy further elaborates the idea that narrative is a structure of thought (Talmy, 2000a). He distinguishes between narrative in a narrow sense (textual and visual narratives, as well as history or one’s individual story) and narrative broadly construed, which he considers to be a cognitive system. As such, narrative presupposes a mind that perceives and cognizes a temporal sequence of events as a meaningful whole, instead of a pure physical pattern. As Talmy claims, narrative is a system that ascribes entityhood to a sequential portion of experienced phenomena, that attributes continuity of identity to that entity. It, therefore, integrates contents associated with that continuing identity into an ideational whole (Talmy, 2000, p. 419, *cited in* Abrantes, 2009).

For Talmy, no mind, no narrative. In other words, narrative presupposes a generative mind and an interpretive mind. Even in cases where narratives (in the narrow sense) are not produced or authored as such (e.g. history, or the sequence of events that constitute one’s life), it still takes a mind that intentionally recognizes the sequenced events to be part of a meaningful whole. This is true of the conceptualization of the human world as much as of the natural world: the understanding of the latter is reached both through observation and examination, and this perception generates representation.

A similar view of narrative as a form of thinking is proposed by Mark Turner. Story, in his words, is a fundamental instrument of thought (Turner, 1996). The projection of one story to understand another is, moreover, a fundamental instrument of the mind. Parable and projection are two processes of constructing meaning. Literary narratives (in a narrow sense) entail truths about the human condition and this is what makes them cognitively interesting and existentially relevant. In a similar way, “the projection of story operates throughout everyday life” (p. 7).

Abrantes (2019) argues that the cognitive perspective of narrative describes it as a mode of thinking. It is a mental structure that humans utilize to make sense of the experience and the world. In other words, it explains *how* narrative is a cognitive pattern for making sense of certain kinds of perceptions or phenomena in the human life world.

Nonetheless, some puzzles remain, of which Abrantes mentions three:

1 - Narrative is pervasive in development as in evolution; in each of these processes it is associated with particular developments, mostly language acquisition. However, knowing *how* narrative structures thought is different from accounting *why* narrative thinking makes sense in the first place.

2 - Literary narrative (in the narrow sense of narrative, i.e. elite narrative) is based on the same mental processes that pertain to everyday reasoning. Nonetheless, literary narratives are felt to be special, even if the tools they use are the same of non-literary thinking. So, in what ways do literary narratives differ from the small stories our minds continuously compose and project to make sense of other stories? as Mark Turner claims: “Someone pouring coffee into a cup is not a ‘story’”. (p. 13).

3 - The novel is possibly the most prototypical form of narrative, maybe the most influential, and it is equated with fiction. Even if a fictive novel is read as a text, it is interpreted as a sign, i.e. the reader looks for its meaning (and in semiotic terms, a sign stands for something other than itself, that it is not). So, the meaning of the novel is taken to be some sort of assertion or evaluative statement about a real life situation. The intriguing thing is that a fictional narrative, which is essentially a lie, should work to help us make sense of what is true (Abrantes, 2019).

### **2.7.2 Scene**

In Langacker's words, '[a]n archetypal conception with extensive manifestations in clause structure is the organization of a scene in terms of setting, locations, and participants' (Langacker, 2008, p. 386).

'Two entities are said to be interconnected when those cognitive events whose occurrence constitutes their conception are coordinated as facets of an integrated, higher-order cognitive event' (Langacker, 1991).

## **2.8 Narrative Structure in Literature**

The Russian fairy tale's rigid homogeneity (sameness) of plot and ease of characterization are obviously not typical of many contemporary or contemporary narratives, according to Chatman (1978), who notes that Vladimir Propp's work focused on simple narratives: folk tales, myths, and Roman poliders. However, contemporary narrative works of fiction involve additional complexities of structure (Chatman, 1978).

Cusac indicates the term 'narrative structure' is used rather than 'plot', because the latter term, for example, implies 'the strict sense', that is, a narrative having a beginning, a middle, and an end, and having a crisis or

turning point. Narrative structure, however, is a more general term; it includes not only the traditional plot just described but also other organizations of events. Narrative structure, then, in its most inclusive sense, is concerned with the arrangement of events in whatever way the author has ordered them. It is a broad term (Cusac, 1969).

## **2.9 Elements of Fiction Narrative**

Structuralist theory argues that each narrative has two parts: a story (*histoire*), the content or chain of events (actions, happenings), plus what may be called the existents (characters, items of setting); and a discourse, that is, the expression, the means by which the content is communicated (Chatman, 1978).

Chatman adds that literary theory is the study of the fundamental nature of literature itself. It's not about evaluating specific works but rather understanding the building blocks and structure of literature. The proposed approach is rationalist and deductive, meaning we should define and categorize literary elements rather than simply observe them. The goal is to develop a comprehensive theory of literary structure and function, where existing works are seen as specific examples within this larger framework. Genres, according to this view, are constructs made up of various features like plot, character, and language (Chatman, 1978).

No work perfectly fits into a single genre, and most combine features from multiple categories: (Chatman, 1978).

### *1. Narrative as a Structured Whole:*

Narratives are composed of discrete events and existents. These elements are not randomly arranged but are interconnected and mutually entailing. This organization distinguishes narratives from mere collections of events.

### *2. Narrative as a Self-Regulating System:*

Narratives undergo transformations, but these transformations are constrained by the inherent structure of the narrative itself. The narrative structure ensures that new elements introduced maintain the overall coherence and logic of the story. This self-regulation is similar to mathematical operations, where the outcome always adheres to specific rules.

### *3. Narrative as a Transformation Process:*

Narrative events are transformed as they move from an underlying structure to a surface representation. These transformations, such as flashbacks or time shifts, are limited by the narrative internal logic. The narrative structure restricts the kinds of events and phenomena that can be introduced, ensuring that they fit within the established framework.

## **2.10 Previous Studies**

Various significant studies have been conducted on the CL as well as CSt studies such as: *Viewing Arrangement in Dan Brown's Works: A Cognitive Semantic Study* by Mustafa A. Abdulkareem (2021), and *A Cognitive Stylistic Analysis of Existential Nihilism in British and American Novels* by Hayder H. Ghitheeth (2023).

The dissertation conducted by Abdulkareem investigates how dynamic scenes are arranged sequentially, a crucial but under-researched area in CS. It aims to classify scenes, identify their semantic boundaries,

trace schematic processes, and understand how these elements and construal operations (like saliency and perspective) influence viewing arrangements. The study proposes the “Sequential Scanning of Viewing Arrangement” model, which posits two key cognitive mechanisms: scene-building (the “skeleton”) and construalization (the “flesh”). This model is applied to analyze scenes from *The Da Vinci Code* written by Dan Brown. The analysis reveals that movable scenes encompass a group of sequential schematic structures (mover, transitions, motion, containment, causality and geometry) that work interdependently. Furthermore, construal operations significantly impact how viewers arrange dynamic scenes by emphasizing certain entities or actions.

The other dissertation done by Ghitheeth investigates the concept of existential nihilism in narrative discourse, specifically within two selected British and American novels: “In the Country of Last Things” and “Heart of Darkness.” It employs Text World Theory (TWT) as a framework to analyze how these novels construct and represent nihilistic ideas. The study aims to: Identify the discourse worlds within each novel, analyze the significance of the novel titles in world-building, and to determine the key elements of world-building (place, time, and person) and to investigate how linguistic elements (particularly processes) contribute to the progression of narrative propositions.

The current study, however, discusses and analyzes the narrative structure system in the chosen fantasy literary work showing the analyzability of the fiction and the applicability of the adapted CG models in literature. Additionally, it differs from the previous studies through providing scene depictions utilizing CP that shows how *a* finite clause builds a coherent event.

## CHAPTER THREE

### METHODOLOGY

#### 3.0 Introductory Note

This chapter describes the Research Design, Procedure of Data Collection, Sample Size, and Analytical Methods of Data used in the current study.

#### 3.1 Research Design

For the current study, a qualitative research design is adopted, as it allows to a deep examination of the simplex and complex linguistic structure and cognitive processes involved in narrative structure of the constructions. This approach enables a good understanding of the writer's cognitive experience reflected on his fantasy work.

#### 3.2 Data Description

The primary source of data is J.R.R. Tolkien's fantasy novel *The Lord of the Rings*. The reason behind selecting this novel is a highly inventive and rich fantasy epic in English literature. It is a complex and lengthy work. A work of fantasy, allowing the study to explore how cognitive processes conceptualize imagined events and actions.

In the section "Note of the Text", Douglas Anderson (2004) wrote a detailed description for the chosen novel. He states that it has three volumes were released in a staggered fashion: *The Fellowship of the Ring* (July 1954), *The Two Towers* (November 1954), and *The Return of the King* (October 1955). The first edition text remained largely stable for a decade, though even early reprints introduced new errors. Anderson (2004) asserts that Tolkien consistently faced issues with printer's errors and unauthorized

“corrections”. The most significant achievement of these volumes is that they show us how Tolkien wrote and thought. Tolkien’s hastiest comments about where the story might proceed, or why it can or cannot go such and such a way – these queries to himself were written out: Tolkien is literally thinking on paper. This gives an added dimension of understanding to Tolkien’s comment to *Stanley Unwin* in a 1963 letter that, when suffering from trouble with his shoulder and right arm.

Tolkien presents *The Lord of the Rings* within a fictional frame story where he is not the original author, but merely the translator of part of an ancient document, the *Red Book of Westmarch* (Bowman, 2006).

### **3.2.1 Summary of the Plot**

*The Fellowship of the Ring* is the first of three volumes in *The Lord of the Rings*, an epic set in the fictional world of Middle-earth. *The Lord of the Rings* is an entity named Sauron, the Dark Lord, who long ago lost the One Ring that contains much of his power. His overriding desire is to reclaim the Ring and use it to enslave all of Middle-earth. The story of *The Lord of the Rings* begins with several events that take place in *The Hobbit*. While wandering lost in a deep cave, Bilbo Baggins, a Hobbit—one of a small, kindly race about half the size of Men—stumbles upon a ring and takes it back with him to the Shire, the part of Middle-earth that is the Hobbits’ home. All Bilbo knows of his ring is that wearing it causes him to become invisible. He is unaware that it is the One Ring, and is therefore oblivious to its significance and to the fact that Sauron has been searching for it (SparkNotes, n.d.).

The wizard Gandalf confirms that a ring left to the hobbit Frodo Baggins is the One Ring, an object of immense evil created by the Dark

Lord Sauron. To keep it from Sauron, Frodo leaves the Shire with his friends Sam, Merry, and Pippin. They are relentlessly pursued by the terrifying Black Riders and, after several perilous adventures, find a guide in the Ranger Strider, later revealed to be Aragorn. Their journey leads them to the Elven haven of Rivendell after Frodo is severely wounded in an attack. There, Lord Elrond heals him and convenes a council. Frodo accepts the quest to destroy the Ring in the fires of Mount Doom in Mordor. A Fellowship is formed to aid him, comprising the four hobbits, Aragorn, Gandalf, the Elf Legolas, and the Dwarf Gimli (SparkNotes, n.d.).

### **3.3 Sample Size**

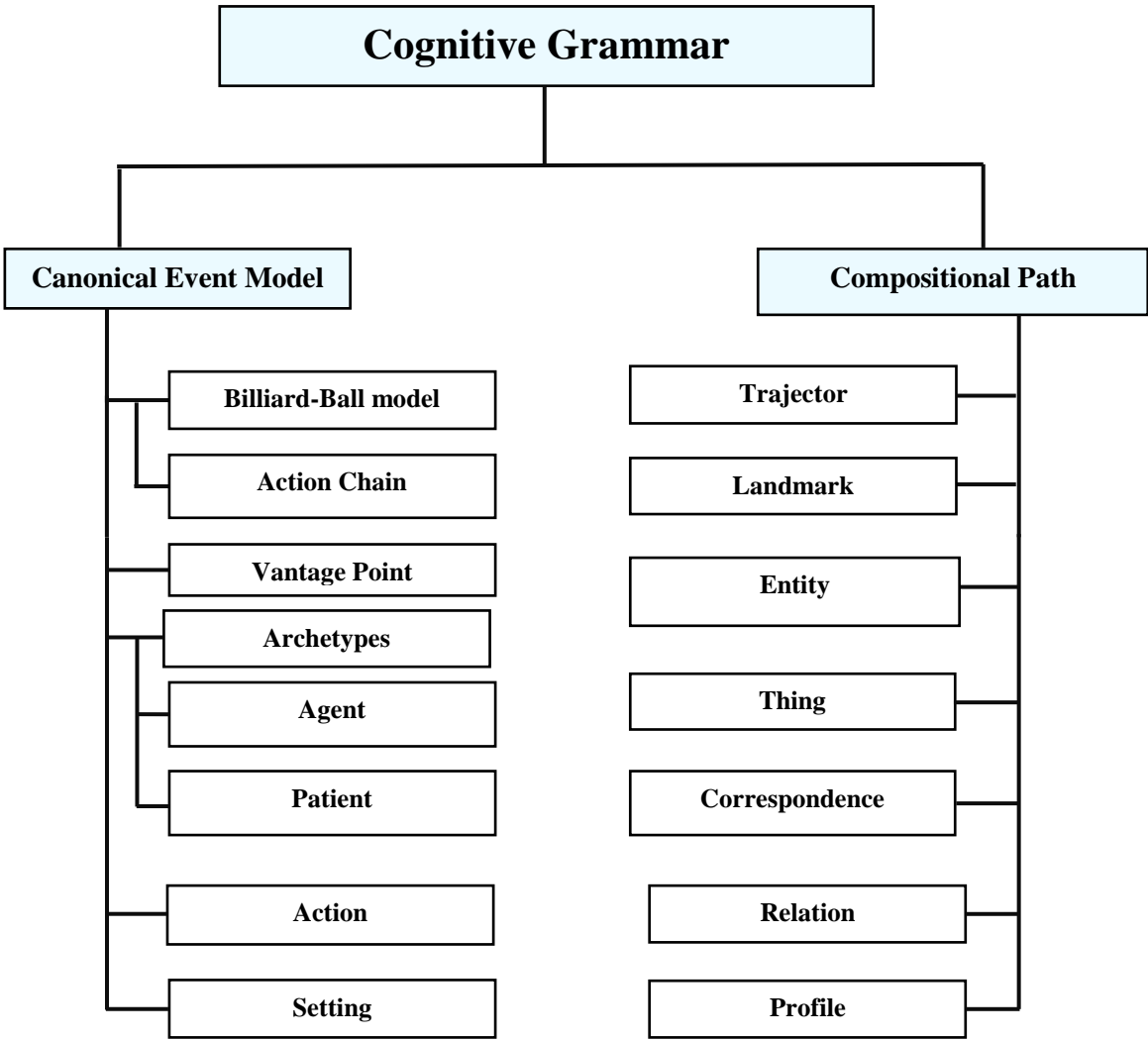
Unlike quantitative research, Hammersley (2013) argues that the data in qualitative analysis are not numerical or mathematical. Hence, specific scenes are chosen from the novel *The Lord of the Rings* to reach the saturation. The principle of saturation show that if the same model is used for more other analyses, it results in the same outcomes, making them redundant for the academic research (Creswell, 2016).

### **3.4 The Model of Analysis**

The analysis of the narrative structure is guided by a model that incorporates elements from frameworks in Ronald Langacker's CG (1987, 1991, 2008, 2013).

The model CEM which is adapted to the current study has tools applied to the narrative structure of the scenes extracted from the novel *The Lord of the Rings*. The model utilized for the current study includes concepts, which were investigated in the previous chapter. The main tools are CEM, AC, CP, TR-LM alignment, Profile and so on. This model highlights the role and applicability of these tools show the visual depiction

of the event conceptualization. The diagram 3.1 shows the main elements of the adapted model from CG.



**Diagram 3.1** The Model of Analysis

## **CHAPTER FOUR**

### **DATA ANALYSIS AND DISCUSSION OF RESULTS**

#### **4.0 Introductory Note**

This chapter involves the extracts and the selected scenes with detailed examinations and analyses. It demonstrates the data analyses and their results using Langacker's CEM and CP. It also involves depictions of visual representation of the symbolic structures for the patterns in the selected scenes.

#### **Extract 1**

*'Well, I don't know,' said Sam thoughtfully. **He believed he had once seen an Elf in the woods**, and still hoped to see more one day (Tolkien, 1937, p. 45, emphasized by the researcher).*

#### **Canonical Event Model Analysis**

To analyze the scene *He believed he had once seen an Elf in the woods* according to Langacker's CEM, it should be first noted that Langacker's CEM usually describes a prototypical event with a transitive verbs. Typically, an event involves an agent (TR) acting something upon a patient (LM), resulting in a change of location or state of the patient.

In the abovementioned scene, the clause involves main components and relations: the first one is the agent, which is the initiator or doer of the action, typically volitional and energetic, but here it is a perceptual and mental. The second component is the patient which is the entity that undergoes the action or it is affected by the action. The third

element in the action, which is the process linking the agent and the patient, involving the transfer of ‘energy’ or change of state or location, which is the final result of the process of action on the patient. The scene describes a mental state in the action *believed* is related to the perceptual experience: *had once seen*.

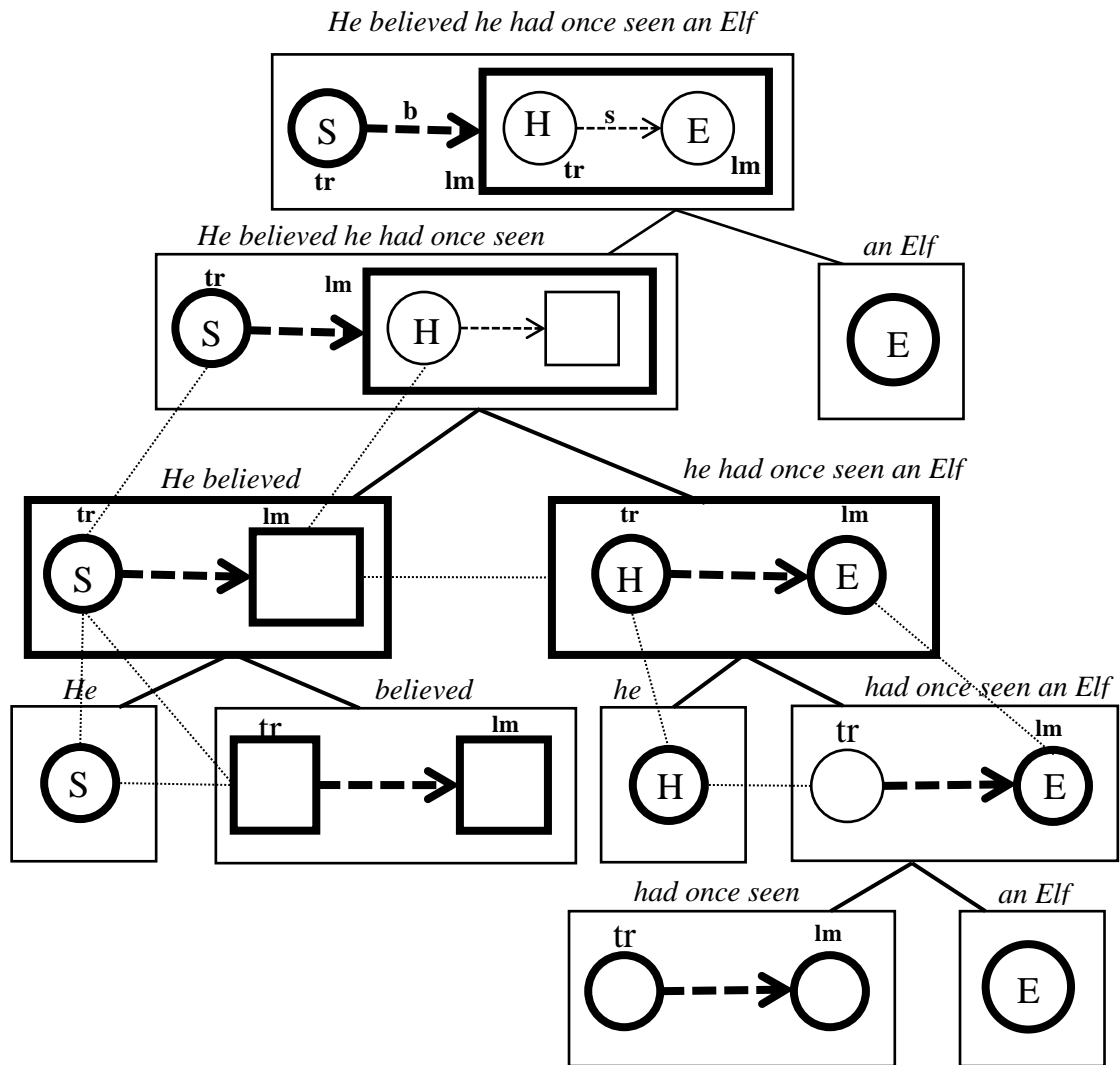
Applying the CEM requires identifying how the components of the sentence draw onto the elements of the model.

For the main clause *He believed...*, in Figure 4.1, the subject *He* functions as the Experiencer in the mental state event, rather than a prototypical Agent. The verb *believed* represents the mental process or state. It does not appropriate the Action element of the CEM in the similar way a physical action verb does. There is no direct transfer of energy from the trajector into the landmark in the physical sense of the action.

For the subordinate clause *...he had once seen an Elf in the woods*, it describes the content of the belief. The subject *he* represents the trajector in the context of the seeing event. The trajectory acts as the perceiver. It is similar to an Agent in a perceptual event. The Verb *had once seen* represents the perceptual process.

The object *an Elf* functions as the perceived entity, or landmark, analogous to a Patient in that it is the target of the perception.

To sum up, this scene deviates significantly from the prototypical transitive event described by the CEM. The main clause describes a mental state rather than a physical action, while the secondary clause describes a perceptual event, which involves a different kind of process and patient than a typical transitive event.



**Figure 4.1** Compositional Path of 'He believed he had once seen an Elf'

### Compositional Path Analysis

Compositional Path illustrates how the complex meaning ascending from the combination of complex conceptual structures and grammatical constructions. CP provides a visual technique to recognize how the meaning of a scene is constructed by combining the meanings of its parts and the grammatical relationships between them. It emphasizes the

conceptual abstract structures and cognitive processes involved in language understanding by the mind.

Figure 4.1 shows the CP a graphic representation used in CL, specifically to illustrate how the meaning of a complex expression is constructed from the elements of its constituent parts. The figure is a tree-like diagram, starting with the most complex expression at the top *He believed he had once seen an Elf*, and then gradually decomposing into smaller parts (constituents) until they reach the individual elements at the bottom.

The squares or boxes represent linguistic constructions or conceptual structures. The bigger ones are the border, the more complex construction or higher-level the construction. The circles represent entities in a conceptual structure. The symbol *S* represents the subject (*He*, the pronoun of Sam) that is the Experiencer while *H* represents the referent of the pronoun of the one who saw *an Elf* (E), in the secondary clause.

Rectangles represent states, events, entities, things or persons. A thick rectangle often designates a more abstract or schematic event showing its profiled ‘designated’ thing. The arrows indicate relationships between constructions or elements in the scene. However, solid arrows normally represent main semantic things or syntactic relations. Dashed Arrows usually represent more abstract connections, such as a *belief* relation.

The other labels are (TR) which symbolizes Trajector which is the figure that is profiled or concentrated in the conception. The symbol (LM) is the Landmark which is the reference point against which the trajector’s location or movement is measured.

For the composite structure *He believed he had once seen an Elf* at the top level, it is the most complex expression which is analyzed. The Figure 4.1 shows it is broken down or (decomposed) into two clauses: *He believed* and *he had once seen an Elf*.

These are enclosed in heavier or thicker boxes, indicating they are themselves profiled constructions by the speaker. The dashed arrow labelled with 'b' suggests the verb *believed* which is involved in combining these two clauses to give the total meaning of the sentence. In the secondary clause, the 's' on the arrow from 'H' to 'E' indicates the verb *had once seen*.

Moreover, the component structures in the lowest level at the bottom involve separate conceptual elements: The subject pronoun *He* represents TR. The verb *believed* is schematically represented in two related entities. The other verb *had once seen* is schematically represented in two related entities. And finally *an Elf* is schematically represented in a circle as a conceptual entity.

This scene shows the event conceptualization by the writer when reflects it onto the structure the fantasy narrative structure system proving the notion of CG as it is nothing more than traditional and conventional symbolic assemblies.

## **Extract 2**

*'Gandalf moved his chair to the bedside and took a good look at Frodo. The colour had come back to his face, and his eyes were clear, and fully awake and aware. He was smiling, and there seemed to be little wrong with him. But to the wizard's eye there was a faint change, just a hint as it were of transparency, about him, and especially about the left hand that lay*

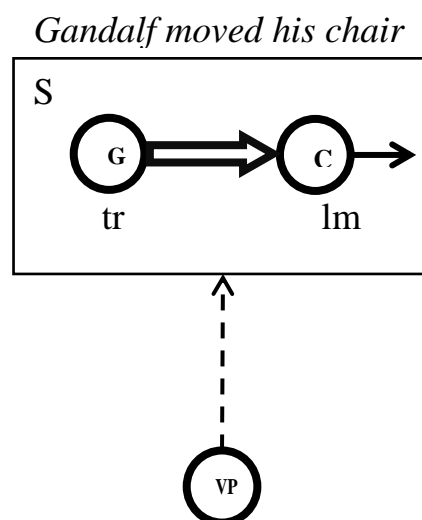
*outside upon the coverlet.*' (Tolkien, 1937, p.232, emphasized by the researcher).

### Canonical Event Model Analysis

At the level of conscious awareness, the most natural conceptualization of an AC finds the conceptualizer following a mental path that mirrors the conceived energy flow from participant to participant (Langacker, 1991).

AC traces the movement of energy from the first energy source to the final energy sink, i.e. the theme (Langacker, 1991).

The clause structure '*Gandalf moved his chair to the bedside and took a good look at Frodo*' has two ACs. The text describes the event, as a sequence of scenes, have actions done by Gandalf (energy source) as a doer of the action. For instance, the beginning sentence *Gandalf moved his chair* includes the subject *Gandalf* that represents TR, while *his chair* represents LM (final energy sink).



**Figure 4.2** Canonical Event Model of *Gandalf moved his chair*.

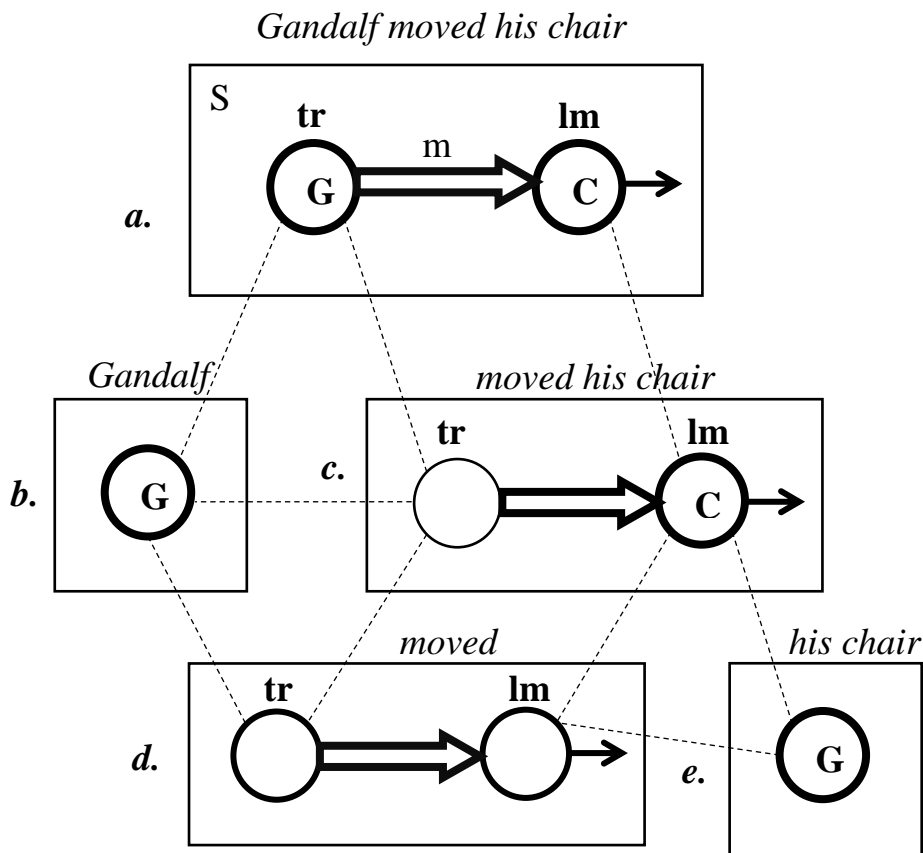
In CG, the verb *moved* is a process that represents the energetic force. For the verb structure *took a good look at Frodo*, it indicates an observation. It corresponds the perception verb ‘looked at *Frodo* carefully’ in the past tense. Therefore, it is a perceptual process.

### **Compositional Path Analysis**

In Figure 4.3a, the rectangular frame represents the setting window that includes the surrounding things, objects, people, events, relations and so on. It represents the situation and the frame of the window of the whole scene. From this window, the specific scene in question may be seen focusing on the action and the roles of the archetypes (i.e. the primary participants) in the scene.

In Figure 4.3a, the scene has one action and two primary archetypes: the agent (*Gandalf*) and the patient (his chair). Both of them are represented by a heavy bold circle. The double arrow represents the energetic transmission of the action or the movement done by the trajector *Gandalf* as the primary focal participant, towards the landmark (his chair) as the secondary focal participant.

Figure 4.3b shows the agent itself as alone. The agent is represented by a bold circle, again, but without any action transmitted by *Gandalf*. However, Figure 4.3c shows two profiled (i.e. designated) parts only. They are both: the action *moved* and the patient or landmark *his chair*, while TR in this window is unspecific. For this reason, the schema represents the TR in a light circle.



**Figure 4.3** Schematic Representation of Compositional Path of *Gandalf moved his chair*

## Extract 4

*“Bilbo left his place and went and stood on a chair under the illuminated tree. The light of the lanterns fell on his beaming face; the golden buttons shone on his embroidered silk waistcoat. They could all see him standing, waving one hand in the air, the other was in his trouser-pocket”* (Tolkien, 1937, p. 29, emphasized by the researcher).

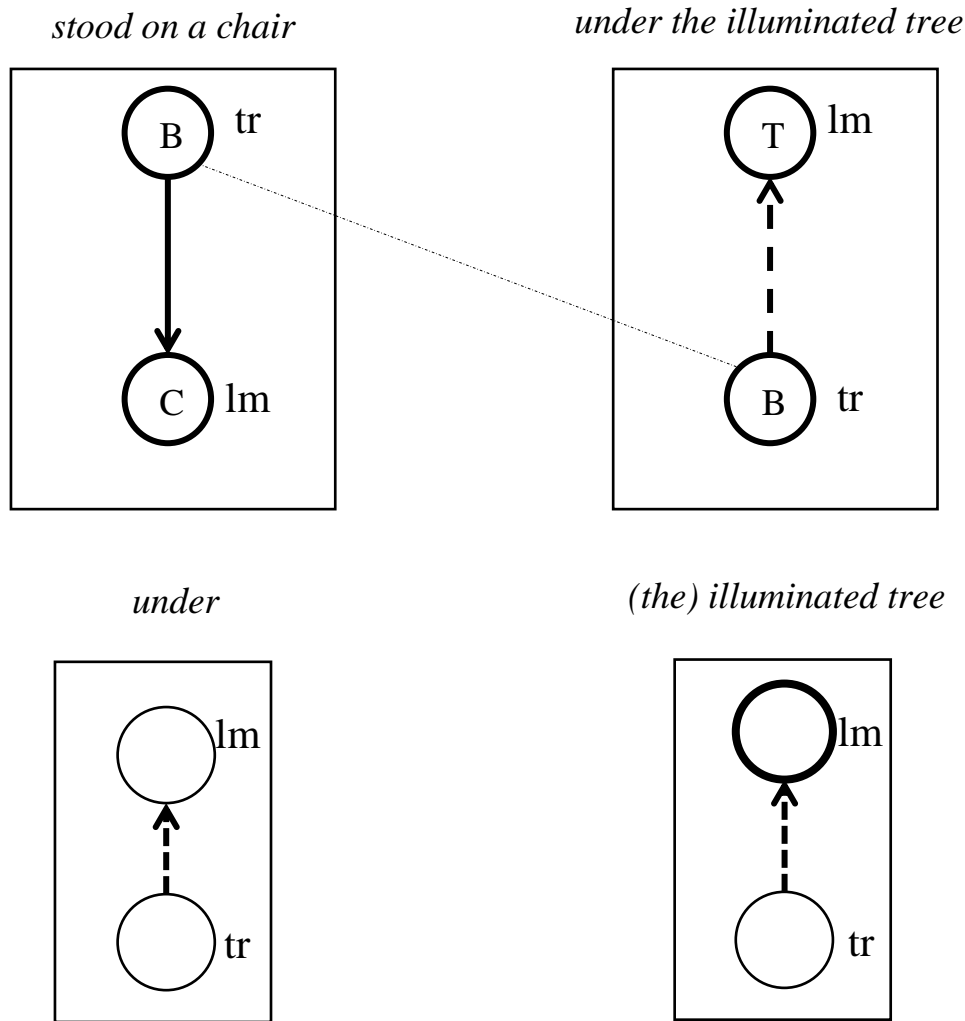
### Canonical Event Model Analysis

This scene is rich of descriptions and it has many action chains within a sequence of compositional path for the symbolic structures. The extract

describes Bilbo's (TR) movement onto *a chair* (LM). However, the *chair* is conceptualized as a trajector to *the illuminated tree*. The relation between the chair and the tree is the preposition *under*. The first scene *Bilbo left his place and went and stood on a chair* creates a vertical compositional path, focusing the change of Bilbo's position. *The illuminated tree* serves as the primary landmark, giving a fixed reference point for Bilbo's actions. Bilbo himself is the trajector, moving in relation to the landmark.

Langacker's CEM as a series of interconnected actions within S, the energy source Bilbo (TR) moves away from his original position (LM). Bilbo moves towards and stands on the chair. The standing on the chair creates a new spatial relationship with it (Figure 4.6). Bilbo's hand moves upward in a waving, this is a motion (action). The narrative structure of this event presents dynamic scenes with clear spatial relationships, a progression of actions, and symbolic elements that contribute to the narrative's meaning.

Bilbo's movement in the sentence *Bilbo left his place* using the transitive verb with an object that represents a path makes the trajector function as a *mover*. The clause schema, then, is: Mover-Path schema.



**Figure 4.4** Schematic Representation of *under the illuminated tree*

### Extract 5

*'You ought to begin to understand, Frodo, after all you have heard,' said Gandalf. He hated it and loved it, as he hated and loved himself. He could not get rid of it. He had no will left in the matter (Tolkien, 1937, p. 55, emphasized by the researcher).*

## Canonical Event Model Analysis

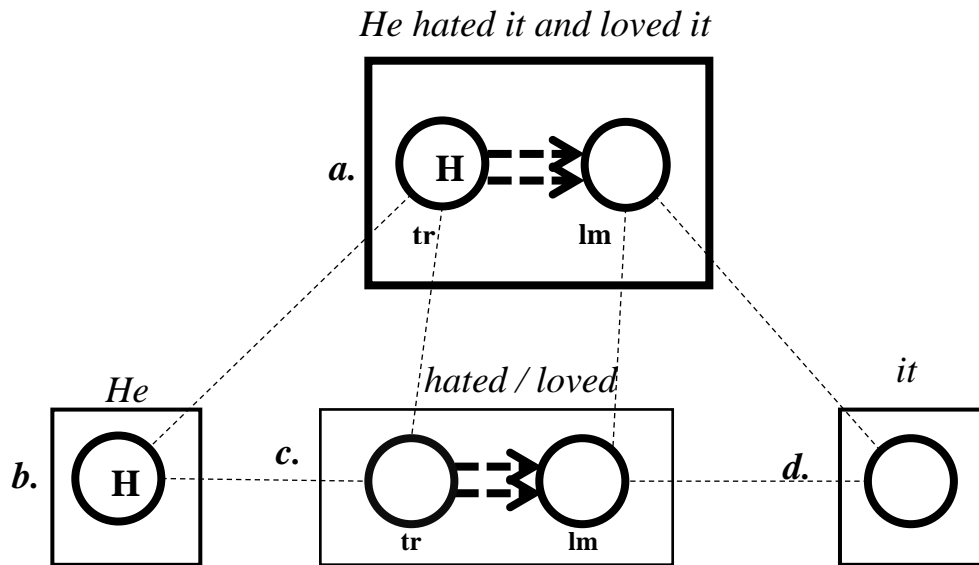
Langacker's CG, particularly his analysis CEM, focuses on the dynamic interaction of participants within a scene. However, in the above mentioned sentence in the extract 4, there are two mental processes: *loved* and *hated*. As it has been already analyzed in the extract 1, for the scene *I liked white better*, the scene *He loved it and hated it* is analyzed in CEM.

CEM involves Agent (the initiator of the action), Patient (the affected entity), Action/Process (the relation between the agent and patient), and Energy Transfer (the flow of *energy* from agent to patient).

The composite structure of is the whole scene *He hated it and loved it*. It is broken down into: Agent: The pronoun *He* is the trajector of the action, Patient: The pronoun *it* is the landmark of the action, and Action/Process: The two verbs *hated* and *loved* as two opposing mental processes.

There is not a physical transmission of energy but a conceptual one. The emotional state is a change of evaluation of the trajector towards the landmark. Therefore, the energy transfer is conceptual not physical. It creates opposing emotional states.

The following diagram in Figure 4.5 illustrates the CP of the sentence followed by a detailed analysis according to CG.



**Figure 4.5** Compositional path of the scene *He hated it and loved it*

As it is illustrated in Figure 4.5, the CP of the sentence *He hated it and loved it* is broken down from the assemblies or composite structure downwards the component structures. In Figure 4.5a, the double arrow indicates a repeated transfer of mental action between agent (bold circle labeled tr) and patient (bold circle labelled lm). Therefore, these two arrows correspond two distinct states. The squiggly arrow of the patient may represent the internal change in the patient's state, reflecting different emotions.

## Extract 6

*'I wish we could feel sure that he made the marks, whatever they may mean,' said Frodo. 'It would be a great comfort to know that he was on the way, in front of us or behind us.'* (Tolkien, 1937, p. 187, emphasized by the researcher).

### Canonical Event Model Analysis

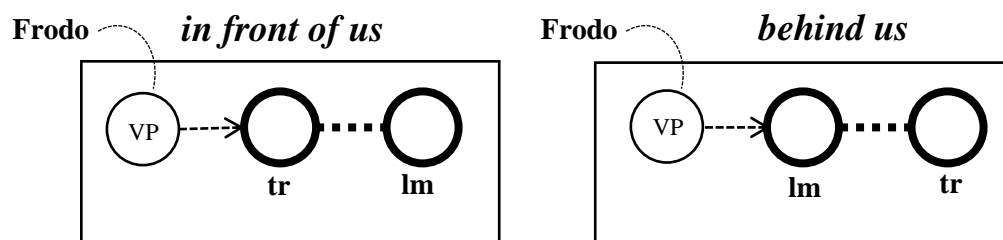
As discussed previously, Langacker's CG shows that in a conceptual relationship, the cognitive prominence of entities are described in terms of TR and LM. Furthermore, Langacker's model emphasizes the dynamic cognitive relationships between entities.

In the above scene, the subjects of the pronouns: *I, they, he* represent trajectors because they represent the primary focus or figure in a relational structure. They often correspond to the most prominent entity. However, the objects: the *marks* and *us* are landmarks. They represent the secondary focus or reference point in relation to the trajector, often serving as the ground. In terms of the clause level, the utterance *I wish we could feel sure that he made the marks, whatever they may mean* has the trajector "he" (the person being discussed, whose actions are the focal point of Frodo's statement). While the landmark "The marks" (the results of the action attributed to "he" and used to reason about his presence or intentions).

For the embedded clause *that he made the marks* has a pronoun *he* serves as a trajector, the subject of the action *made*. However, *the marks* is the landmark, the affected object.

The two prepositions *in front of us* and *behind us*, in the utterance 'that he was on the way, in front us or behind us' can be analyzed in terms

of vantage point according to Langacker’s theory (2013), the viewing arrangement. He states that one component of the viewing arrangement is a presupposed vantage point. It is the actual location of the speaker and hearer. The same objective situation can be observed and described from a number of different vantage points. This results in different construals that might have obvious consequences. The two prepositions *in front of* and *behind* both depend on vantage point to identify the location of trajector vis-à-vis the landmark. As in the above scene, the semantic contrast exists in the choice of trajector / landmark alignment. There is no difference in content or *profiling*, as in Figure 4.6. The abbreviation VP labels the vantage point and the dashed arrow designates a viewer’s sight line. Based on the abovementioned description, the compositional path of the utterance *he was... in front us or behind us* can be schematically represented as in the following figure:

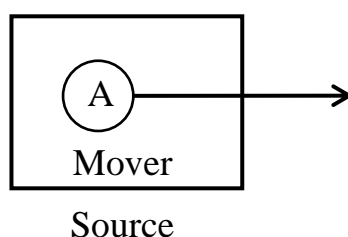


**Figure 4.6** Schemas of *in front of us* and *behind us*

## Extract 7

*Sam turned quickly. ‘And you, Ferny,’ he said, ‘put your ugly face out of sight, or it will get hurt.’ With a sudden flick, quick as lightning, **an apple left his hand and hit Bill square on the nose.** He ducked too late, and curses came from behind the hedge. ‘Waste of a good apple,’ said Sam regretfully, and strode on (Tolkien, 1937, p. 181, emphasized by the researcher).*

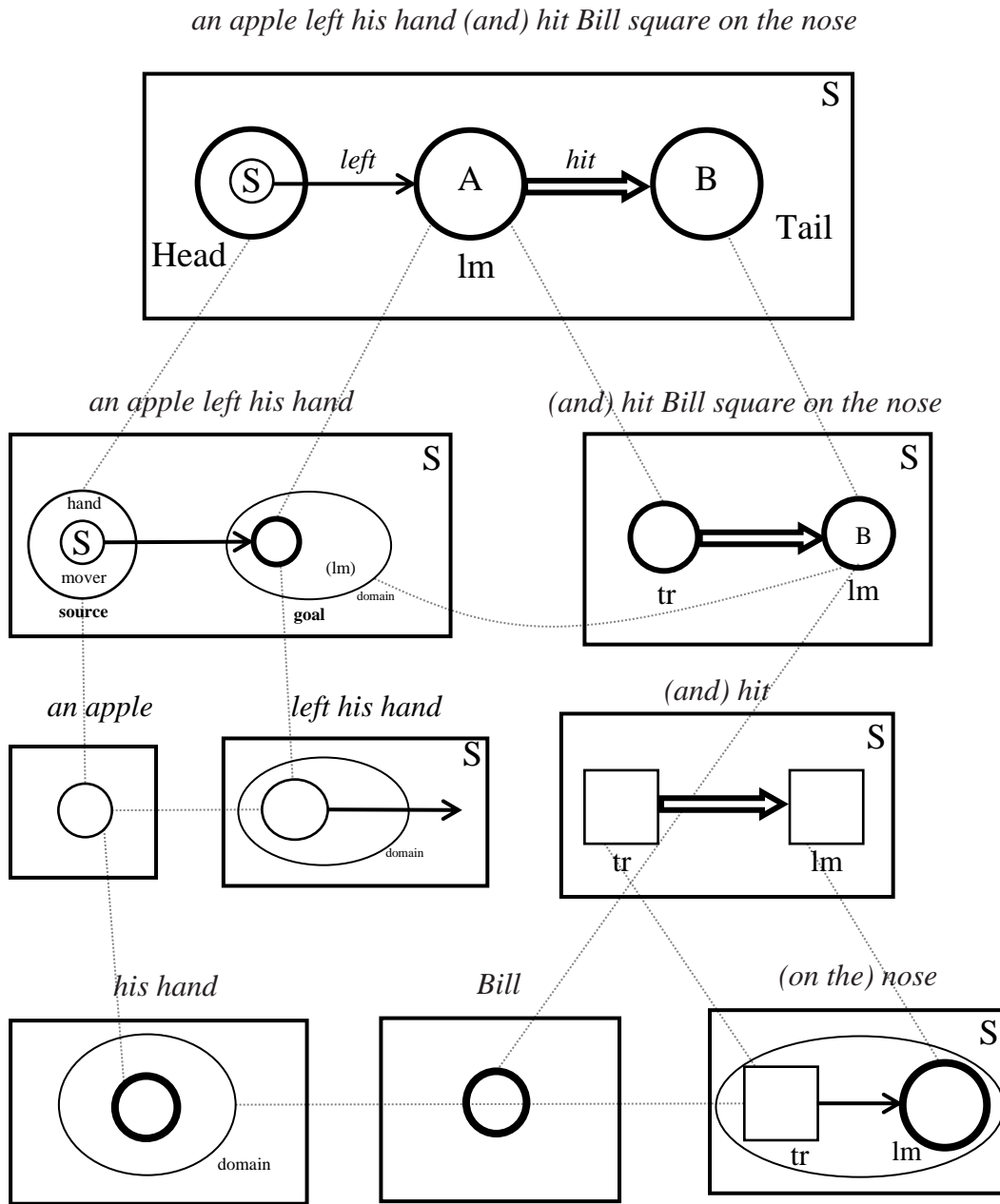
In this extract, the scene *an apple left his hand and hit Bill square on the nose* has two relationships. The first one is between the trajector *an apple* and its landmark *his hand*. The second one is between the trajector ‘apple’ and Bill’s nose. Figure 4.7 depicts the scene of the movement of *apple* (Mover) from ‘*his hand*’ the (Source) as the following figure:



**Figure 4.7** Depiction of *an apple left his hand*

As it is seen in Figure 4.8, the nominative nominal *apple* moves out of Sam’s hand moved by him to hit Bill’s nose. The figure represents this Mover-Source schema. The large rectangle represents the source is symbolizing physical space. The arrow represents the movement while the circle represents the mover thing (apple) abbreviated by ‘A’. However, the above figure shows the state of the intransitive movement of the trajector *apple*. If it is considered that the Agent is *Sam* himself, the recognition of the scene is different.

Consider the following figure (Figure 4.8):



**Figure 4.8** Schematic representation of Compositional path of the scene 'an apple left his hand (and) hit Bill square on the nose'

## Canonical Event Model Analysis

As it is seen in Figure 4.8, the scene ‘*an apple left his hand (and) hit Bill square on the nose*’ represents the adapted model CEM. Using the principles of CEM, the scene can be analyzed using its tools. In general, CEM describes a prototypical transitive event including a trajectory acting an action upon a landmark causing a change of state or location of the patient. While the sentence involves a less prototypical Agent which is *an apple* that is forced by an implicit agent (Sam), it will be analyzed in relation to the components of CEM.

Agent in the scene is typically a volitional being initiating the action. The implied agent is the subject (Sam) whose hand from which the apple left. Though non-volitional, the apple itself acts as a more direct ‘mover’.

Patient is the entity that undergoes a change of location or state. Here, Bill is the patient who undergoes the impact.

Action is the process associating the agent with the patient. This involves the agent’s tool (apple) leaving the hand and then hitting Bill’s nose. Change of Location/State that Bill undergoes is a change in his physical state (being hit). Potentially, a slight change in position of his nose. The apple also undergoes a change in location through throwing it. However, the Energy Transfer implies an implicit agent (Sam as a trajector or Head) that transmits the *energy* on the apple (landmark), which then it transfers this energy to Bill’s nose (the final landmark or tail). In terms of CG, the first agent is called Head while the last landmark is called Tail.

## Compositional Path Analysis

As it is seen in Figure 4.8, the composite structure of the sentence has many component structures are broken down into smaller substructures. The conceptualized discrete entity *an apple* introduces a figure that is definite within the immediate context of the sentence.

The structure *left his hand* evokes a Source-Path-Goal schema. It moves away from a starting point of the domain (his hand). For this reason, the hand is the Source, and the trajectory of the apple away from it constitutes its path. The goal is not directly specified but then, in another component structure, it will be identified as Bill's nose.

The structure 'his hand' represents the source of the apple's start point of movement, grounding it in a possessive relationship with an implied participant (Sam). The noun *hand* is a bounded region in space. The character Sam is the base while *his hand* is the profiled entity as his designated part.

The combination *left his hand* profiles the movement of the apple away from a specific location. Therefore, the apple is the figure moving relative to the ground (his hand). The conjunction (*and*) indicates a sequential relation between two events.

Finally, the structure *hit Bill square on the nose* involves an action which profiles a connection event involving energetic transfer impact between two entities. It implies a transfer of force and a change in state or location of the affected entity. It can also be analyzed using a source-path-goal schema where the apple is the leaving source to the goal.

The proper noun *Bill* introduces another figure or a specific person, who now becomes the landmark of the direct hitting action.

In conclusion, CEM and CP analyze the scene by examining the image schemas and conceptual structures evoked by each linguistic unit and how they are combined to create a coherent comprehension of the event. The CP analysis traces the interaction and movement of the entities involved, while the sentence can be understood in relation to a modified version of the canonical event model, even with a non-prototypical agent.

### **Extract 8**

*'For I am Saruman the Wise, Saruman Ring-maker, Saruman of Many Colours!'* *'I looked then and saw that his robes, which had seemed white, were not so, but were woven of all colours, and if he moved they shimmered and changed hue so that the eye was bewildered. **'I liked white better'** I said* (Tolkien, 1937, 259, emphasized by the researcher).

### **Canonical Event Model Analysis**

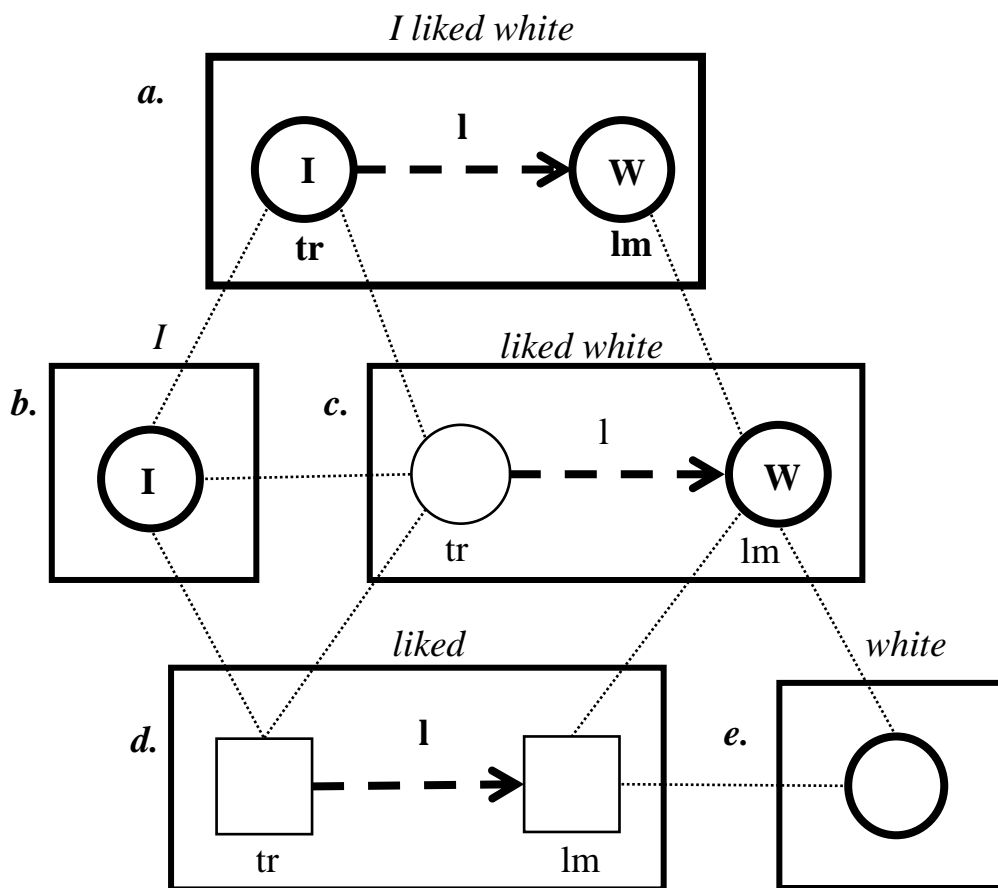
In the abovementioned utterance, the speaker perceives the white colour in an imaginary vision. It is not a pure white even though it is overtly a white colour. It involves all colours in one. The writer depicts this scene in a fantasy way. However, he uses his symbolic assemblies stored in his mind, the fact that CG asserts. For this reason, this short utterance can be analyzed according to the adapted model CEM to show the cognitive processes from this short scene by writer himself. However, the analysis will deal with the *speaker* in the scene.

The scene *I liked white better* has an AC schema: [I (Agent) liked (Action) white (Patient)]. Therefore, the schema type is Experiencer-Theme

schema. It is a conceptual and mental process. The agent is a trajector while the patient is a landmark. The verb *like* is an emotive one. For this reason, the agent represents the *experiencer* of the mental action (liking) that affects mentally on the theme *white*. This process is done in a cognitive process making a mental relation between the trajector and the landmark within the action (*liking*).

Utilizing CEM to analyze this scene is to show how the speaker's mind and cognitive processes make a mental action connecting the two participants (I) and (white).

The Figure 4.9 shows the CP of this short scene, which has only two archetypes or prototypical participants: the speaker's pronoun *I* and the colour *white*. In Figure 4.9, CP breaks down the Composite Structures and Component Structure profiling their prominent parts.



**Figure 4.9** Compositional path of ‘*I liked white*’

### Compositional Path Analysis

In Figure 4.9 a, the CP involves a sequence of parts of the scene in question. If the analysis is viewed from up to down, it starts from the composite structures downwards the component structures. The profiled symbolic composite structure of the sentence ‘*I liked white*’ has the agent pronoun *I* functioning as a primary focal participant or trajector (tr), while the theme *white* represents its landmark (lm), functioning as a secondary focal participant.

Figure 4.9b shows the participant *I* as an entity which makes a transmission of the mental action (dashed-bold arrow in Figure 4.9c) to *a* theme in an action between only two participants.

In Figure 4.9c, it is noticed that the profiled parts of the setting are only both ‘action’ and ‘trajector’ for the cognitive conceptualization view of the composite structure *liked white* while neglecting or, say, lessening the significance of the trajector which is represented in a light ‘unprofiled’ circle. In this level, the mind focuses on this part of the utterance.

In the two Figures 4.9d and 4.9d at the bottom, there are two other component structures of the utterance. The action (the verb *liked*) and the landmark (the object *white*). Figure 4.9d depicts the action ‘liked’ with two unspecific participants because, at this level, its own structure has no overt subject and object, in technical terms: TR and LM respectively. It is worth noting that sometimes the schematic representation of the trajector and landmark is square shapes instead of circles for they are unspecific entities. However, the dashed arrow is solid here because it refers to the profiled mental transmission of the action.

## **4.1 Discussion of Results**

Based on the data analysis and results obtained in this chapter, it can be asserted that the writer’s choices in his fantasy work, like how he patterns sentences and utterances, are not random. It can be asserted that every scene is chosen by an author always reflect his/her cognition behind these stylistic choices for the narrative structure system. Whether he/she is an actual author or a character within the story, they cannot create novel utterances or scenes without using the cognitive symbolic assemblies and compositional structures stored in their mind.

A writer cannot escape his/her assemblies. The way a writer makes sense of literary texts is based on their fundamental understanding of language and its grammatical patterns of the component structures and composite structures, that they form the symbolic assemblies, to articulate the narrative structure system of the events and scenes in fantasy fiction. To imagine a scene without using the concepts of *trajector*, *landmark*, *action* or *agency* is like trying to build a house without using the concepts of *wall*, *roof*, or *foundation*. The component structures may be rearranged in a novel way such as a circular house, dragons and so on, but they are still built from pre-existing parts which are stored in the mind.

Giovanelli *et al.* (2021) further argue that, based on this principle, there is no a specialized theory of literary reading. They contend that any such theory must be grounded in a general theory of language, as literature functions by leveraging our conventional cognitive capacities and the broader mechanisms of language.

Although it is problematic to simply assume direct equivalence between a grammatical participant and a literary participant (i.e. a literary protagonist or character), if a participant in both grammatical and literary terms is defined as an entity that performs an action, parallels between the two roles can clearly be seen (Harrison, 2017).

Following Herman (2002), Harrison argues that rather a direct equivalence between the two types, literary characters are simply cast as different grammatical participants at alternating points in the discourse. The role or roles that a character occupies has a direct bearing on the construal of that character. In this way, characters and the processes they participate in are fundamentally connected in narratives (Harrison, 2017).

Therefore, the writer's mind is not a blank schedule. It has an inventory filled with interconnected tools (symbolic component and composite structures), and raw materials (experiences). They cannot create a novel sentence without using the cognitive grammatical structures of subjects, objects, and cognitive processes with their relations.

For the analysis of scenes, physical interactions such as "Gandalf moved his chair to the bedside" and "an apple left his hand and hit Bill square on the nose," consistently reveals a pattern aligned with the prototypical CEM and AC. In these two instances, the narrative structure is built around a clear, energetic causal sequence. In contrast, the analysis of scenes involving mental and emotional states, such as "He believed he had once seen an Elf" and "He hated it and loved it," also demonstrates the applicability and flexibility of the CEM framework. In these cases, the energy transfer is conceptual rather than physical. The roles of Agent and Patient shift to Experiencer and Theme, respectively. For instance, in "I liked white better," the pronoun *I* functions as the Experiencer (TR), the verb *liked* represents the mental process, and the *white* color serves as the Theme (LM) of the cognitive and emotive action.

The study found that these patterns of conceptual or emotional energy transfer as well as the energetic action are distinct and recurring cognitive patterns in the selected scenes, proving that the CEM is not limited to physical actions but is a foundational schema for any kind of event conceptualization, as Langacker proposed. The whole combination of these prototypical and non-prototypical schemas is what grants Tolkien's narrative its power, as it creates a world that feels coherent and relatable even as it describes magical and imaginary events.

The following table summarizes the main findings from the data analysis, illustrating the recurrence of these cognitive patterns across the selected ten scenes within the eight extracts, in addition to the identified schemas and cognitive insights for each one.

**Table 4.1 Main Findings from the Data Analysis**

<b>Scenes</b>	<b>Primary Model</b>	<b>Identified Schema(s)</b>	<b>Cognitive Insight</b>
<i>He believed he had once seen an Elf</i>	CEM, CP	Experiencer-Theme	The mind applies a modified CEM to conceptualize mental states and perceptions, not just physical actions.
<i>Gandalf moved his chair</i>	CEM, CP	Agent-Patient	Prototypical physical actions are consistently structured around a clear causal chain of energy transfer.
<i>Bilbo left his place...under the tree</i>	CEM, CP	Mover-Path, Mover-Space	Complex events are represented as a sequence of interconnected schemas, tracing a figure's movement through space.
<i>He hated it and loved it</i>	CEM, CP	Experiencer-Theme	Emotional and mental events are structured as a conceptual energy transfer between an Experiencer and a Theme.

<i>in front of us or behind us</i>	CEM, CP	Vantage Point Schema	Spatial relationships are not objective but are construed relative to a viewer's position or a conceptual vantage point.
<i>an apple left his hand and hit Bill...</i>	CEM, CP	Mover-Source, Agent-Patient	Complex, multi-stage events are represented by chaining together distinct, simpler action schemas.
<i>I liked white better</i>	CEM, CP	Experiencer-Theme	The nominative-accusative pattern is cognitively used to structure even simple emotive evaluations.

## 4.2 Trajector-Landmark Alignment

The TR-LM alignment reflects the human mind's fundamental tendency to conceptualize an event in terms of a prominent figure (TR) and a less prominent reference point or ground (LM). This is the conceptual basis for the grammatical roles of subject and object, and it is the primary framework through which Tolkien structures his narrative events.

The analysis demonstrated the dominance of this pattern across various schemas:

- **Agent-Patient Schema:** In transitive verbs like *moved* and *hit*, the Agent (TR) acts upon the Patient (LM), creating a clear causal chain. For example, in *Gandalf moved his chair*, Gandalf (TR) is the focal

participant, and his chair (LM) is the reference point or affected entity.

- **Experiencer-Theme Schema:** In mental and emotive verbs like *believed* and *liked*, the Experiencer (TR) processes the Theme (LM), which is the object of the mental state. This shows the same hierarchical figure-ground relationship applied to an internal, conceptual domain.
- **Mover-Path/Source Schema:** In verbs of motion like *left*, the Mover (TR) changes location relative to a Source (LM), as seen in *an apple left his hand*.

The dominance of the TR-LM alignment as an organizing principle confirms that the mind, even when building a fictional world, relies on a basic, archetypal causal hierarchy. This simple yet powerful structure provides the logical rationale and predictability that makes a complex narrative understandable to the reader. It proves that the ‘dominant narrative structure’ is a cognitive one, reflecting how the author’s mind systematically organizes the narrative events themselves, and it goes beyond a simple count of grammatical patterns to offer a fundamental insight into the cognitive mechanisms of storytelling.

### 4.3 The Conceptual Power of Visual Schemas

A significant contribution of this study is the application and discussion of CP as an analytical tool. While the CEM addresses the conceptualization of events, CP provides a visual, step-by-step account of how a reader’s mind processes the hierarchical structure of a complex sentence. CP diagrams, such as those for *He believed he had once seen an*

*Elf* or *a table near the door*, are not merely syntactic trees; they are visual representations of the cognitive journey of language comprehension.

The analysis using CP figures shows how complex meanings are built progressively from smaller parts, which Langacker refers to as “component structures”, to larger parts, which Langacker refers to as “composite structures” For instance, the figure for *jar lid factory* shows that the component structures *jar* and *lid* are first integrated to form the composite structure *jar lid*, which then combines with *factory* to form the full expression. This process of hierarchical assembly is central to how the mind constructs a complete conceptualization of an event.

The analysis of *an apple left his hand (and) hit Bill square on the nose* demonstrates the power of this method. By deconstructing the two clauses, the CP reveals a complex, multi-stage event. The grammar links an initial “Mover-Source” schema (the apple leaving the hand) with a subsequent “Agent-Patient” schema (the apple hitting Bill’s nose). This visual analysis reveals an underlying, non-linear cognitive process that unfolds over time as a sentence is processed.

To sum up, the application of CP raises the study of literature from simply “what the text means” to “how a writer constructs the text and how reader’s mind constructs that meaning,” positioning it as a powerful tool within the field of CG and CST. The visual schemas provide a noticeable, diagrammatic representation of abstract mental processes, offering a unique and valuable window into the cognitive foundations of narrative comprehension.

The present study successfully applied Ronald Langacker’s CG models to analyze the narrative structure of selected scenes from J.R.R.

Tolkien's work. The findings confirm that the writer's grammatical choices are not arbitrary but are direct manifestations of systematic cognitive patterns stored in the author's mind. The analysis revealed that the CEM is a highly flexible framework, capable of structuring not only prototypical physical events (e.g., a physical action chain) but also non-prototypical mental and perceptual states (e.g., an emotional or conceptual action chain).

The study further identified the dominance of the nominative-accusative pattern as a fundamental organizing principle of the narrative's event structures. This grammatical pattern, as a reflection of the Trajectory-Landmark alignment, serves as the primary tool for a writer to create a coherent and understandable narrative by establishing a clear figure-ground relationship for each selected event. The study also demonstrated the unique methodological value of CP diagrams, which provide a visual roadmap of how the reader's mind progressively builds complex meanings from simple linguistic units.

#### **4.4 Verification of Hypotheses**

Based on the data analysis, the study verifies the two hypotheses which were previously presented.

The first hypothesis "Tolkien's work *The Lord of the Rings* contains distinct and recurrent patterns in terms of employing Canonical Event Model and Compositional Path." is verified through the analysis that identified and categorized the recurring applications of Langacker's CEM and CP across the selected scenes. The study performed a close analysis of the chosen scenes, identifying and isolating individual clauses. Each clause was analyzed to determine its underlying cognitive structure based on the

CEM and CP frameworks. For CEM, the analysis focused on identifying the main components of the event. This involved the trajector (the primary figure of the event, typically the subject), the landmark (the secondary figure, typically the object), the action or process, and the visual depiction of the path of the action. The hypothesis has proved that the novel has dominant scenes that are conceptualized and used by the writer's cognition, even though they are imaginary events. For CP, the analysis involved mapping the conceptual journey a reader's mind takes when processing a complex sentence or phrase. This involved breaking down the nominative clauses of each selected scene into its constituent parts (e.g., component structures, composite structures, or symbolic assemblies) showing how the meaning of grammar is built up cognitively.

The study, also, has verified the second hypothesis "Each selected scene in the novel has a dominant narrative structure system of an event showing the Tolkien's cognitive symbolic assemblies". The dominant narrative structure system is the grammatical pattern that appears more often in each selected scene. This hypothesis was verified by demonstrating that each selected analyzed scene exhibits a prominent and consistent grammatical pattern which is typically the nominative-accusative clauses that involved the agent (TR), transitive verb (Action), and patient (LM). Typically, the transmission of the energetic action or mental action between the two elements: TR and LM was identified cognitively using the CP visual technique. Based on the previous analysis, this step involved a comprehensive view across the selected scenes showing how they have dominant narrative structure systems proving that the canonical event in the any narrative of scenes had a specific pattern. It is the nominative-accusative pattern.

# **CHAPTER FIVE**

## **CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTIONS**

### **5.0 Introductory Note**

This chapter presents conclusions, recommendations and suggestions for further research that are related to CL approach.

### **5.1 Conclusions**

The current study arrives at some conclusions based on the previous chapter. Based on the results, discussions, fulfilment of aims, and the verification of hypotheses, the current study has proved the argument that the stylistic and grammatical choices in writing, far from being random, are direct manifestations of an author's linguistic units and his/her cognitive processes. This perspective asserts that even in the fantastical world of Tolkien's *The Lord of the Rings*, the underlying grammar reflects a systematic and predictable mental conceptualization of events.

Consequently, the study concludes the following perspectives:

1. The cognitive conceptualization of events was examined by performing a clause-level analysis that showed how grammatical choices form both physical and mental actions within the narrative structure system.
2. The tools of CEM and CP were systematically applied, and their utility in identifying cognitive components like TR and LM was demonstrated clearly.
3. The narrative structure system was defined by identifying the dominant and recurrent grammatical patterns within each scene,

proving that different action types have different underlying grammatical systems.

4. The sentence structure schemas were created using visual imagery figures, which provided a clear representation of the cognitive conceptualization evoked by the symbolic grammar.

The findings of the study collectively addressed the problem by showing that the application of CG to fantasy literature is not only possible but also provides a powerful toolkit for deconstructing the foundational conceptual schemas of grammatical structures that underlie imaginative fiction.

The study has attempted to prove Langacker's central claim that language is not an autonomous faculty but is inherently intertwined with human cognition. The successful application of his models to a fantastical work of fiction offers significant evidence that the grammar we use is an organized inventory of conventional linguistic units, regardless of whether the events we are describing are real or imaginary. It is therefore recommended that future research continue to investigate these significant fields within CL.

The study has defined the narrative structure system identifying the dominant and recurring grammatical patterns within each scene. This showed that different types of actions (e.g., energetic action vs. mental action). They have different underlying grammatical systems.

## 5.2 Recommendations

The current study recommends to:

1. Reread *The Lord of the Rings* seeking out other cognitive linguistic patterns and narrative choices by the writer that align with CL. It is recommended to focus on how Tolkien's word choices and descriptions guide the reader's conceptualization of the narrative structure, using models of analysis from CG or CS.
2. Investigate aspects from CL applying them to the narrative fantasy fiction in general, in the novel *The Lord of the Rings* in particular, to show the significance of the cognition in forming the novel and new utterances.
3. Examine CL models in the narratology to prove that the language is not autonomous but, instead, it is nothing more than traditional, conventional patterns for making a mental integration of elements with symbolizing them by illustrating their conceptual integration via their phonological integration, as Langacker and others view.

## 5.3 Suggestions for Further Research

For further research, it is suggested to investigate some significant fields, in CL: CG and CS, for future studies, theses or dissertations. Here are a number of suggested titles of some topics for studies related to CL:

1. Reference-Point in Tolkien's *The Lord of the Rings*: A Cognitive Grammar Analysis
2. A Cognitive-Pragmatic Analysis of Expressions Written on Cars and Vehicles by the Iraqi Drivers
3. A Pragma-Cognitive Analysis of Biased Language in AI-Generated Responses

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## المستخلص

تطبق هذه الدراسة نموذج رونالد لانغكر للنحو الإدراكي المعرفي لتحليل نسق التركيب السردية لرواية "سيد الخواتم" للكاتب جون تولكين. وتستخدم على وجه التحديد: (نموذج الحدث المعياري) و(المسار التوليقي) للتحقق من كيفية بناء الكاتب للسرد الخيالي في عمله باستخدام تجميعات رمزية مُتصوّرة ومتجذرة إدراكياً. تعالج الدراسة فجوة في البحوث السابقة، حيث لم يُطبَّق هذان النموذجان من النحو المعرفي بشكل منهجي على الأدب الخيالي. وتسعى الدراسة إلى تحليل التركيب السردى لعشر مشاهد مختارة من الرواية، مع تمثيل تلك المشاهد صورياً باستخدام نموذج المسار التوليقي. تفترض الدراسة فرضيتين: الأولى أن الرواية المختارة تُظهر أنماطاً معرفية مميزة ومتكررة في بنائها السردية، والثانية أن المشاهد المختارة تحتوي على نسق سردي مهيم ومحكم في كل مشهد مختار. تتبنى الدراسة منهجية نوعية واختيار البيانات بناءً على مبدأ الإشباع. وتؤكد النتائج هاتين الفرضيتين الأوليتين، مجيبةً عن أسئلة الدراسة. وقد تم تحقيق أهداف الدراسة بنجاح من خلال دراسة وتحليل التصور المعرفي للأحداث في السرد الخيالي. واستخدم تحليلاً على مستوى تركيب الجملة لإظهار كيف تخلق الخيارات النحوية الأسلوبية أفعالاً عملية وذهنية. كما تم تحديد نظام البنية السردية من خلال تحديد أنماط نحوية متكررة، وأثبتت أن أنواع الأفعال المختلفة لها أنظمة نحوية أساسية متميزة. كما تم إنشاء مخططات بصرية لتمثيل التصور المعرفي الذي يستحضره النحو الرمزي. وتظهر النتائج مجتمعة أن تطبيق النحو المعرفي على الأدب الخيالي ليس ممكناً فحسب، بل هو أيضاً طريقة قوية لتفكيك الأنماط التصورية الأساسية للتراكيب النحوية في الخيال الإبداعي. وهذا يصدّق ادّعاء لانغكر بأن اللغة جزء متداخل مع الإدراك البشري، وتقدم الدراسة دليلاً قوياً على أن النحو الذي نستخدمه هو مجرد منظم للوحدات اللغوية التقليدية المترابطة، بغض النظر عما إذا كانت الأحداث حقيقية أم خيالية.



جمهورية العراق  
وزارة التعليم العالي والبحث العلمي  
جامعة كربلاء  
كلية التربية للعلوم الإنسانية  
قسم اللغة الإنكليزية

## دراسة النحو الإدراكي لنسق التركيب السردي في رواية سيّد الخواتم للكاتب جون تولكين

رسالة مقدمة إلى مجلس كلية التربية للعلوم الإنسانية - جامعة كربلاء  
وهي جزء من متطلبات نيل درجة الماجستير في اللغة الإنكليزية وعلم اللغة

بواسطة

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