

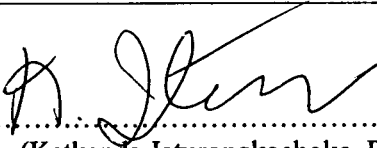
**SPEECH ACT ANALYSIS OF BRITISH  
AND AMERICAN POETRY**

**Suporn Leongkamchorn**


**A Thesis Submitted in Partial  
Fulfillment of the Requirements for the Degree of  
Master of Arts (Language and Communication)  
School of Language and Communication  
National Institute of Development Administration  
2010**

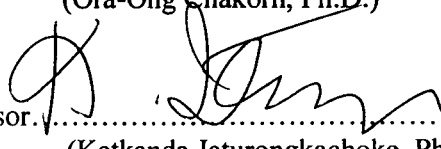
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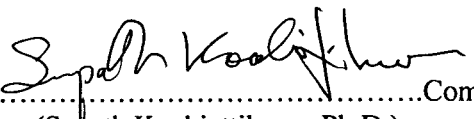
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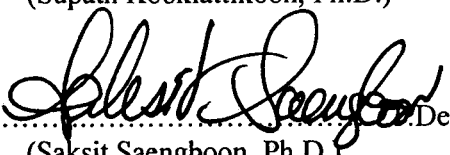
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June 2011

## ABSTRACT

<b>Title of Thesis</b>	Speech Act Analysis of British and American Poetry
<b>Author</b>	Miss Suporn Leongkamchorn
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Usually, when learning poetry, students are encouraged to let their imagination run wild and consider elements relating to a poem, such as historical background, the poet's biography, and figures of speech to come up with the literary interpretation. However, this traditional way of learning poetry is too ideal, complicated, and difficult, especially for new poetry students. The purpose of this study was to apply a supporting device, speech act theory, in the linguistics field to learn poetry in the literature field. Felicity conditions of each act play important roles as a more systematic, concrete, readily understandable tool to appreciate the aesthetics of poetry. The study analyzed British and American poems to find out the speech acts and compare felicity conditions of each act to what happened in the excerpt to cross-check the literary interpretation. The results revealed that felicity condition from the speech act theory helped in cross-checking the literary interpretation and also made the poetry comprehension easier, more explainable, and more systematic than solely relying on imagination and elements conventionally used in the literature field. As a result, the heuristic tool from linguistics could be combined, applied, and standardized in the poetry pedagogy so that students could easily comprehend the piece and deeply adore its aesthetics.

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Notwithstanding all of the above support for the thesis, I bear the sole responsibilities for all the mistakes, problems, and flaws made in the thesis. Finally, I wish to dedicate this thesis to my parents, without them, I could not have had this day of achievement.

Suporn Leongkamchorn

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## **CHAPTER 1**

### **INTRODUCTION**

When people read and comprehend literature, they usually need the background knowledge of the writer's biography and the historical background of the particular period when the specific piece was composed, together with reading and writing devices of literature, namely figures of speech, rhyme, meter, and form. It is beneficial for the readers if they are firstly introduced to the atmosphere of a period through different aspects that may include politics, economics, society, and social beliefs and values. Moreover, it helps readers to comprehend the literature if they know the background of the writer: who he is, who and what are important in his life, what kind of experiences he has had in life, and how his experiences and beliefs inspire or influence his pieces.

Literature books, especially ones intended for new readers, also follow this conventional pattern. Instead of going straight to the content, the books firstly give the historical background and the writers' lives. For example, Peck and Coyle (2002) illustrate the English history of each period before introducing the famous writers of the era with some examples of their masterpieces. Moreover, McMichael, Levinson, and Marx (2001) wrote an American literature book by drawing readers' attention to the historical background from the day American people settled in the new land and to the many political, economical, and social issues influencing the writers' work. Even a credible online source of English literature like the Norton Anthology of English Literature portrays the historical background and beliefs of each period since Old English to the twentieth century parallel with masterpieces of writing. It is believed that knowing the background of the times and lives of writers help readers deeply understand meaning and messages the writers want to convey and communicate through their work. For example, to study "Beowulf", which was written in the period of Old English, the readers are firstly informed about the history of Anglo-Saxon,

Germanic tribes that came to settle in Britain at that time. The readers will learn the Angles and Saxons were warriors who loved fighting, adored loyalty, and served their King, so that they can appreciate the core of “Beowulf”, a long narrative poem or epic celebrating the great deeds of a hero who volunteered to kill a monster. Moreover, knowing the beliefs of the Romantic period, that men exposed to primitive states are purer than civilized men living in the city and a child’s instincts which are not spoilt or corrupted by civilization is the purest object, together with knowing the attitude toward nature of Wordsworth, a Romantic poet, that nature is the great teacher of morals and the provider of happiness, could assist readers in comprehending why “The Child is Father of the Man” and why the daffodil is celebrated.

When reading any poems, the readers cannot deeply comprehend the pieces if they have got only the background knowledge of the particular period and poet. Realizing rhyme, the pattern in which two or more words have identical vowel sounds; meter, the organization of words’ stresses in poetry; and form such as sonnet (lyric poem) or ballad (narrative poem), could encourage the readers to admire the poems and reinforce the understanding of meaning and feeling conveyed by the poets. The other thing that is important in interpreting the meaning and tone of poems is figures of speech. Poetry is involved with a lot of figures of speech as mentioned in Table 1.1

**Table 1.1** Figures of Speech

Type	Definition
simile	a similarity between two things
metaphor	direct comparison of two different things having common qualities
personification	a thing or something abstract is given human qualities
apostrophe	addressing something that does not really exist or something that people do not usually speak to

**Table 1.1** (Continued)

<b>Type</b>	<b>Definition</b>
overstatement	exaggeration
understatement	saying less than one means
allusion	an indirect reference
metonymy	the name of one thing is substituted for that of another related thing
synecdoche	the use of a part of a thing to stand for the whole of it
paradox	the sensible self-contradiction
symbol	an image or action standing for something beyond it
allegory	narrative form giving two levels of meaning
irony	saying opposite of what is really meant

Without having knowledge of these figures of speech, the readers cannot fully understand what the poets want to say. That is why there are many books guiding the poetry readers to focus on aspects of language use like imagery, meter, form, rhyme, and punctuation (Oliver 1994, Lennard 2005, and Wormser and Cappellar 2006).

It could be said that in order to comprehend a poem, the readers need to know the historical background of a period in which a specific poem was written, the biography of that poet, rhyme, meter, form and figures of speech; that has been a traditional approach to reading poetry for a long time. These elements are usually employed by people to come up with literary interpretations for each poem. However, it might be still difficult for readers or students when they come to the process of gaining the meanings and the literary interpretations by relying on those traditional elements, especially those who have a little experience in analyzing poetry. To gather and keep all traditional elements of understanding poetry in the mind in order to comprehend the messages of the poems is very complicated. Moreover, they would

face the problem of which literature elements they should concern and relate them to the interpretation in each time of analysis. In other words, this traditional way of comprehending poetry does not provide concrete principles of reading and understanding poems.

This study then wants to use more systematic way, complementing the traditional way, to assist readers to have the systematic tool to deeply understand the message the poets want to convey and test whether the existing literary interpretation really works or not. That device is speech act theory which is related to the linguistics field. As a result, this study is the amalgamation between literature and linguistics. Speech act theory is still rarely used at the present to analyze and interpret various English and American poems in the literature field. Using speech act theory in analyzing and checking the literature interpretation (gained by focusing on the background of the periods and writers) could provide more principles. While interpreting the poems using only the background knowledge of the periods and the biography of the poets is still complicated, using the systematic and scientific tool of speech act theory could help in cross-checking the interpretation. This study does not deny the traditional way of comprehending the poem, but it proposes the linguistic, systematic, and scientific tool in the form of speech act theory to double-check and supplement the interpretation gained from the literary analysis.

Speech acts are actions performed via utterances. When people produce an utterance, they might declare, assert, express, order, promise, request, complain, apologize, compliment, warn, threaten, refuse, suggest, etc. All these acts mentioned are in the minds of speakers when they produce the utterances, and the listeners need to recognize the various acts by interpreting the meaning conveyed via the utterances. It is the same when reading poetry. The readers might ask themselves what speech acts poets want to perform via writing their poems: they want to assert their beliefs, express their feeling on something, persuade and convince the readers to do something.

Speech act theory nowadays is used widely to study and analyze daily conversation. There is also some research using speech act theory to analyze

statements in other contexts. For example, Kryk-Kastovsky (2004) investigates speech acts used for the language spoken in the past in Early Modern English court trials. Rozik (2000) analyzes speech acts in the field of theatre, plays, and dramas on the stage. Actually, J.L. Austin had “the notion that fictions (‘literature’, ‘poetry’) are ‘etiolated’ parasitic on representational, verifiable truth-telling; the subordination of women and animals,” and all untruth stories including acting on the stage and writing a poem should be beyond the consideration of speech act theory (Miller, 2001: 60). However, there are many writers who do not agree with Austin and have written books using speech act theory to analyze these “parasitic” forms. For instance, “Beowulf” is investigated by using the scope of speech act theory by Perelman (1980). The Odysseus’ tales created by Homer are portrayed as speeches that could perform actions with a specific intention by Roth (1991). Schooler (2004) uses speech act theory to focus on elements and factors needed when praying by analyzing the poems composed by Chaucer. Besides, Morris (2006) applies speech act theory to poeticized African American songs, or hip hop. Apart from the books, there are still a few studies investigating speech acts in the literature. Nishimura (2005) shows that Thomas Hardy’s novels and their characters can be read as performing speech acts. A study that argues Austin’s idea of poetry as a “parasitic” form is written by Garcia (2008) to show that poetry has a character to fulfill the speech acts, too. Besides these few studies, other research concerning analysis of speech acts in various poems is hardly found.

People usually do not communicate straightforwardly because language, especially in the context of poetry, possesses the aesthetic aspect, which allows the poets to say something softly with the purpose of blaming something strongly. As a result, studying and finding out what meaning and messages the poets really want to convey is not easy, especially the meaning communicated by the poets who use a lot of figures of speech in writing poems. That is why speech act theory is chosen in this study as a systematic and scientific way, assisting and checking the literary analysis gained from the context of the particular period, the biographical background of poets, rhyme, meter, form, and figures of speech, to analyze what core meaning and purpose the poets had in their minds so that the readers can appreciate the poems more deeply.

In addition, as the amount of the research analyzing speech acts in the field of poetry is still small, this study wants to affirm that poetry, as a type of literature can be under the consideration of speech act theory and can be analyzed to find the acts as well.

### **Research Questions**

The following research questions were addressed in the study:

1. Is speech act theory able to serve as a heuristic device to comprehend poetry?
2. To what extent can the speech act be effective in finding out the core messages the poets want to convey?
3. What elements in a particular poem indicate what specific speech act is performed?

### **Purposes and Aims**

The major purpose of this study is to find out an alternative way to complement traditional methods of understanding poetry so that poetry readers can access the core of poems more easily and deeply. This study also intends to help poetry readers appreciate the poems and their meanings more profoundly. Academically, the research combines the knowledge of the literature field with the linguistic field and vice versa. Besides, as there are still few studies on speech acts in the field of poetry, the research encourages researchers to pay more attention to this area.

With the above mentioned purposes, the aims of conducting the research are as follows:

1. To affirm that poems, although mostly coming from the imagination, could be analyzed for a particular speech act; as having illocutionary force.
2. To investigate how elements in a particular poem stimulate it to perform a specific act.
3. To analyze the real objectives of poets or the core messages by using speech act theory.

This paper is divided into five parts. This chapter is the introduction providing the background, rationale, research questions, aims, and purposes of the study.

Chapter two reviews the literature that involves speech act theory. It starts by giving the concepts of the speech act and two kinds of speech acts. Performative utterance is then touched upon. The chapter discusses the different way to perform speech act among cultures, how two groups of theorists view the speech act in the realm of literature, felicity conditions, and speech act classification.

Chapter three explains the methodology of the study and procedure used to analyze the data. It focuses on data collection, unit of analysis, validity of data, details on poetry and poets, and data presentation.

Chapter four is devoted to data analysis. The data with content of each excerpt is presented with literal interpretation and comparison between the felicity conditions and what happens in the excerpt.

Chapter five is the conclusion. It focuses on the summary and findings of the paper, together with the recommendation of further study.

## **CHAPTER 2**

### **LITERATURE REVIEW**

This chapter discusses the theory used in the study: speech act. The theory is divided into eight different subtopics. Firstly, the various concepts of the speech act from theorists, namely Austin, Leech, Bach and Harnish, Stenius, and Davidson are reviewed. Their notions of what people do at the moment of uttering the speech are also illustrated. Next, the difference between direct and indirect speech acts is discussed focusing on in what kind of contexts each can happen. It also emphasizes literal meaning and metaphorical meaning in accordance with direct and indirect speech acts. The concept of indirect speech acts is then related to flouting of the cooperative principle by Grice. Next, the subtopic about performative utterance is explained, both implicit and explicit. Later, the speech act is discussed in a cultural context by presenting how people from different cultures interpret the same statement to have different acts. Then, two different ideas toward the existence of speech acts in the field of literature are shown: one totally denies the interpretation of speech acts in this field while the other finds the possibility of literary works to perform the acts as much as in the daily conversation. Next is shown what elements make the particular act perform successfully; in other words, the act can be determined to be felicitous with the tool called felicity conditions. Lastly, the ways speech act theorists group various acts to each category is portrayed.

#### **2.1 The Concepts of Speech Act: What People Do When They Speak**

People usually use language for doing things: to greet, report, ask questions, order, propose marriage, warn, promise and perform many other actions in daily life. The sentences people utter are not used only to say something but also to do things.

For example, after “I sentence you to death” is declared by a judge, there will be an action of executing the prisoner.

Speech act theorists try to explain what people do when a sentence is uttered. For example, when a speaker says “Close the door,” this speaker performs the act of ordering and also expects the hearer to recognize the speaker’s intention by going to close the door. Actions performed when the speakers utter the sentence are called speech acts. This idea shows that when people utter statements, they do not only utter the sounds or words with grammatical structure, but they also perform some actions in the process of speaking. There are many theorists mentioning about speech acts, and the one most mentioned is J.L Austin.

According to Austin (1998) in *How to Do Things with Words*, when producing an utterance, three related acts are performed:

1. A locutionary act involves uttering sounds and words following the grammatical rules to form meaning.
2. An illocutionary act is a particular act performed via utterance or the function of the utterance.
3. A perlocutionary act involves intention to produce an effect on feeling and action of the hearer.

Leech (1998) agrees with Austin in the way that each sentence has a locutionary act and an illocutionary act, but he refers to them as sense and force, respectively. Moreover, Bach and Harnish (1998) state that when people speak there is mutual belief that both speaker and hearer refer to the same thing and meaning, and the speaker is saying with some recognizable illocutionary intent. Another speech act theorist, Stenius (1998) points out that each utterance comprises a sentence-radical that is descriptive content of the sentence, and a modal element or mood. Stenius mentions 3 moods: indicative mood, describing something; imperative mood, performing the desire of the speaker; and interrogative mood, performing a feeling of uncertainty or curiosity. Davidson (1998) makes a distinction among moods in the same way as Stenius does, and adds uses in sentences such as to assert, to give orders, and to ask questions. From the ideas proposed by these theorists, it can be seen clearly that when a sentence is uttered, not only the meaning is conveyed but also the force of the utterance or the illocutionary intent of the speaker for the hearer to recognize.

## 2.2 Direct and Indirect Speech Act

The exact sentence spoken in one context can perform a different act in another context. As Searle (1998) says, the utterance can constitute different illocutionary acts, and it is quite complex to tell what the act of the utterance is. For example, when a wife says to a husband at a party “It’s quite really late,” it might be just a statement of fact and sometimes a request. If the speaker intends to state the fact of the time, the statement in a declarative sentence type is a direct speech act. However, if the speaker wants to request her husband to take them home, the sentence, although declarative, does not directly perform a representative act but rather the act of request. When the type of sentences and the function are not related, the indirect speech act occurs.

Jannedy, Poletto, and Welden (1994) point out that for direct speech acts, declarative sentences constitute speech acts of assertion, interrogative sentences constitute questions, and imperative sentences constitute orders and requests. In other words, a direct speech act has a direct relationship between the form and the function to communicate the literal meaning that the words in sentences conventionally express. As a result, the declarative sentence “the book is on the table” has the function of assertion. The interrogative sentence “Who is he talking to?” has the function of question, while the imperative sentence “Leave me alone!” is an order. Moreover, the direct speech act sometimes contains performative verbs, such as “I promise to drive you home,” and “I order you to drive me home.” These statements directly perform the speech act stated by the verbs promise and order, respectively.

However, in reality it cannot be expected that declarative sentences always function to assert or to claim, interrogative sentences to ask, and imperatives to command. It is possible for statements to perform the act of requesting or interrogative sentences to give commands instead. When the form and the function are not directly related, the phenomenon is called an indirect speech act that is used to communicate a different meaning from the surface meaning. For instance, a declarative sentence like “The car is broken, dear” spoken by a wife to a husband is not used to assert the fact but intentionally to request the husband to fix the car. Besides, an interrogative sentence like “Could you help me lift the box?”, whose

speaker does not require answer “yes” or “no” but needs the hearer to carry the box, is used to perform an act of order. Even an imperative sentence “Enjoy your meal!” indirectly functions as a statement meaning ‘I hope you enjoy your meal.’”

According to Searle (1993) sentences should be read on two levels. One is the meaning conveyed by words and sentences themselves or literal meaning, while the other is the speaker’s meaning or metaphorical meaning. When the speaker conveys metaphorical meaning, the speaker’s intended meaning for the word or sentence could differ from the literal meaning. All of the sentences: “The car is broken, dear,” “Could you help me lift the box?” and “Enjoy your meal” should be read for metaphorical meaning because the speakers’ intended meanings differ from what they literally speak. When people communicate with indirect speech acts, the hearer can understand the real intent of the speaker because both sides share background information together with the power of rationality and inference on the side of the hearer. According to Searle (1993: 84, 89) the language has a quality that allows speakers to say one thing to mean something else and the hearers can understand what the speakers really mean. Searle considers an indirect speech act as one instance where the speaker’s utterance meaning and literal sentence are different. Also, metaphorical meaning of words and sentences is based on the speaker’s intention, and the meaning is separate from the words and sentences. Consequently, in order to understand the metaphorical utterance like the indirect speech act, the hearer cannot only rely on the knowledge of the rules of language.

### **2.3 Indirect Speech and Flouting of Cooperative Principle**

When the indirect speech act is considered, it is related to the flouting of the cooperative principle. Grice states that people have a cooperative principle when they communicate. They interpret language on the assumption that the speaker is obeying four maxims: the maxim of quality, the maxim of quantity, the maxim of relevance, and the maxim of manner (Yule, 1996).

1. *The maxim of quality.* It means that the speaker always says the truth. He will not say something that he believes is false, and he will not say things for which he does not have the adequate evidence.

2. *The maxim of quantity.* It is assumed that the speaker follows the rule of giving enough information. The speaker does not say too much or too little; he will be as informative as required.

3. *The maxim of relevance.* It means that the speaker should be relevant when he engages in the communication. Whatever he says should be related to the topic of communication.

4. *The maxim of manner.* The speaker will not speak something ambiguous or obscure, and he will make his speech flow orderly.

If the speaker does not follow each cooperative principle, it is said that he violates the particular maxim; as a result, the hearer cannot understand what the speaker wants to convey. Sometimes, the speaker seems to violate the principle, but he actually does not and the hearer can still understand what the speaker really wants to say. For example, the speaker might use hyperbole, but this is not because the speaker intends to violate the maxim of quality, and he does not lie, as well. He just makes his point more forceful, while the hearer understands his intention. If this situation happens, it is called flouting, not violating.

According to Sadock (2004) flouting the cooperative principle is related to the indirect speech act. When the indirect speech act is used, at least one maxim of the cooperative principle is being flouted. For example, in the context that a guest of a restaurant who finds the food disgusting says, "This meal is delicious", the speaker is flouting the maxim of quality because he does not speak the truth. The hearer, who does not know the context and takes the literal meaning, thinking the utterance is performing the direct speech act, will find that this is the act of complimenting; however, the real intent of the speaker is to criticize or to complain. The utterance is irony or sarcasm, so the speaker does not literally mean what he asserts. By saying it as if it were the speech act of praising, the speaker actually performs the speech act of blaming.

For the hearer to comprehend the indirect speech act the utterance performs, the hearer and the speaker need to share sufficient background about the context. When A asks a question "Do you like ice-cream?" and B responds "Is the Pope Catholic?", B is flouting the maxim of relevance because it seems that the interrogative sentence does not answer the question "Do you like ice-cream?" If A

does not have the background knowledge that Pope is the religious leader of Catholics, A cannot take the interrogative sentence “Is the Pope Catholic?” as the answer “Yes” for the question “Do you like ice-cream?”, but A might take it as a question being asking of him. Although “Is the Pope Catholic?” is an interrogative sentence, it is used to perform the act of response or the statement, not the question requiring the answer “yes” or “no. Moreover, only persons sharing the knowledge of “the Pope” will be able to interpret the sentence correctly.

## 2.4 Performative Utterance

When the speech act is mentioned, the notion of performative utterances is widely discussed. Austin (1998) was the very first person who tried to contrast constative utterance with performative utterance. For Austin, performatives were actions as known as illocutionary acts, such as to promise, order, etc., while constatives were to make statements or give description. This idea is opposed by Searle, who believes that stating and describing are also actions like promising or ordering. Austin also proposed two kinds of performatives: explicit and implicit. The explicit performative is shown by the formula of “I hereby verb-present-active...that makes explicit the illocutionary act that the speaker intends to accomplish in uttering the sentence” (Sadock, 2004: 57) like “I hereby order you to leave the room,” while “Leave the room” without the performative verb and performative adverb (hereby) is an implicit performative verb.

However, Searle (1998) considers utterance performative only when it is explicit with the verb naming the act, and the verb can be both in passive and active form, the speaker is not lying, and the utterance is not indirect speech act. Searle further believes that performative utterances are also declarations. They can be declarative in terms of *extra-linguistic declarations* that can change the world such as declaring the war, pronouncing someone man and wife, naming a ship, sentencing a criminal, and in terms of *linguistic declaration* such as promising, ordering, and stating. Bach and Harnish (1998) support the idea of *extra-linguistic declaration* that is institutional or conventional and *linguistic declaration* that is ordinary performative, but they emphasize the differences of the effects when uttering a

genuine declaration “I pronounce you husband and wife” compared to an ordinary performative “I order you to leave the room.” Bach and Harnish disagree with Searle on the idea that performative utterances must be only explicit. For them, there are implicit performative utterances as Austin believed, but the explicit performative utterance is used in order to make the performative clear. Besides, they oppose Searle’s view that a performative utterance must be only a direct speech act because as long as the hearer can recognize the speaker’s intent, the performative utterance can succeed.

## **2.5 Speech Act and Culture**

Speech acts are also related to culture. According to Cutting (2002: 21) “the ways of expressing speech acts vary from country to country, from culture to culture”. He gives an example of Indian culture which has a positive attitude towards fat people because they indicate prosperity and health. That is why “How fat you are!” in India is the speech act of praising or congratulating. Nevertheless, “How fat you are!” in Western society now will be recognized as criticizing. To compliment female Westerners on their appearance, “How slender you are!” is used. In Thai culture, people once praised an unborn child by saying “how ugly the baby is” because in the past many newborn children died very young and people believed that the ghosts liked to take the beautiful babies. However, nowadays with the progression of the medicine and hospital, that belief has gradually disappeared and “How ugly the baby is!” is not a compliment any more. People have changed to say, “How lovely the baby is!”, instead. Any more here, like a threat in one culture is not a threat in another. Therefore, the way to perform the speech act in one culture is different from another culture.

## 2.6 Speech Act and Literature

When Austin (1998) and Searle (1969) talk about the speech act, they agree that it has nothing to do with language used in certain particular realms. Acting on the stage for Austin should be excluded from realistic speech acts. As nobody would consider that the marriage in the play was real, that two actors who were married on the stage were really husband and wife, or that an actor who took a role as marrying the couple had the authority to pronounce anybody husband and wife; the conditions of the speech act of declarative would not be completed. As a result, language used on the stage does not have the power of being performative for Austin. Another realm that Austin and Searle see as “parasitic” is literature.

According to Miller (2001: 60) Austin points out that “fictions (‘literature,’ ‘poetry’) are ‘etiolated,’ parasitic on representational, verifiable truth-telling; the subordinate of women and animals”. The speech act for Austin should be uncontaminated by literature as it is nonstandard, nonserious, parasitic, and impure. Austin states that when “go and catch a falling star” which is a line in a poem in imperative sentence is uttered, there is no serious intention that the hearer will really follow the order to go and catch that falling star. Austin separates the “standard” promise with the subject ‘I’, a person in full possession of sense speaking in the present with deliberate intention from the “impure” promise in a novel, poetry, or on the stage, and says that only the standard speech with “consciousness, meaning, presence, truth should be analyzed” (Miller, 2001: 87).

However, Austin’s notion is opposed by Derrida. According to Miller (2001) Derrida points out that there is no pure, normal, and standard speech act. When language has been uttered, the sentence is left free to have meanings and ever new meanings in all different contexts (Miller, 2001: 93). As people cannot tell the real meaning the speaker intends to convey but guess the most possible one, and as meaning itself is not stable and changes in different contexts, one cannot say there is a standard or pure speech act. Derrida further states that actually everything people have said in everyday life is full of joke: “sarcastic, even a bit ironic, parasitical, metaphorical, citational, cryptic, fictional, literary, insincere” (Miller, 2001: 103), but it is still the source of performative power. Thus, “promise” or “order”, whether

existing in the “standard” language or in literature is similarly “impure”, but can similarly perform acts. Thus, utterances in literature should be included in speech act consideration and should be able to be analyzed for performative acts, as well.

For speech act theory, the existence of “I”, ego, or self present is very important because it is the source of intention for the utterance to perform some acts, and the existence of a hearer who will recognize the intention of the speaker’s utterance is also necessary. Nevertheless, Derrida attacks this view. Any utterances or writing are perfectly understandable and functional even though the sender and the receiver are absent. Miller (2001) claims that Derrida states writing, including literature, is still readable although the author no longer answers for what he has written, dies, or does not employ his absolutely actual and present intention (Miller, 2001: 5). According to Miller (2001) Man also supports the assertion of Derrida that without any help from sender, receiver, and intention of the utterance, language can still function itself since the language can speak on its own. Thus, language used in literature, whether with or without the presence of the speaker and the hearer, can still function and perform speech acts as much as utterances pronounced by an existing speaker to a present hearer in everyday conversation.

Although Austin (1998) considers literature, including poetry, as “parasitic” outside the realm of speech act consideration, the speech act of expressive utterance is often found in poetry. As poetry deals a lot with love, there is performative effect of arousing the passion of readers. According to Miller (2001) Wittgenstein states that by words or by signs expressing emotion like “tear” can create performative power to make readers sad. According to Allington (2008) the literature work is like the vehicle sending the intentions of the writers that will be realized by the readers. In other words, the readers will respond with the intention the writers send through the pieces of work. The concept of authorial intention or the speech act in literary works is investigated in this study by Allington.

As language in literature can be analyzed for speech act, there has been some research focusing on investigating speech acts in “parasitic” forms. Rozik (2000) conducted the research of speech act metaphor in theatre using Ionesco’s “*Exit the King*” to analyze. It was found that by metaphorically presenting the king to a god, a king, a regular family man, a child, and an animal, the various speech acts can be

analyzed. Nishimura (2005) found various speech acts in the novel "*Tess of d'Urberville*." The characters perform acts by means of words. For example, when a character called Parson Tringham intends to prove that Tess's family is the true d'Urberville, although he intends to only state a fact, he cannot avoid performing an announcing action.

In the field of poetry, Garcia (2008) attempts to show that although the poets do not use language in a "normal and standard" sense, the elements in some poems, especially love poems, can allow the employment of the illocutionary acts in the imitative world of imagination. In love poems, with the persona "you", reflecting the existence of "I" that sends intention to audience; expressive feeling, performing various acts like to mourn, praise, adore, dislike; assertion of the speaker; and request to get the beloved's attention can lead to the fulfillment of the illocutionary act. Once Levinson, quoted by Leech (1998: 88) proposed that every poem begins with a deleted performative "I imagine myself in and invite you to conceive of a world in which".

In addition, Perelman (1980) investigates "Beowulf" by using the scope of speech act theory. Perelman portrays the relationships between the acts the speaker as being able to perform and the status in the social context. For example, speakers in the poem could utter a request if they possess an inherent right to get the hearers to perform the act requested. Also, the expressive act in the poem could be performed by only the king when he thanks God. Roth (1991) analyzes The Odysseus' tales created by Homer and finds that speeches could perform action with a specific intention.

Moreover, Fontana (2009) analyzes the poems composed by Dante Rossetti by focusing on the exercitives speech act proposed by Austin, which is the act in which the speakers try to influence others by ordering, urging, advising, or warning. Fontana claims that through the use of different tones of urgency in performing this act, the context of the world of danger, threat, mystery, and uncertainty is stimulated. Schooler (2004) selects the poems composed by Chaucer and uses speech act theory to analyze elements and factors needed when praying. Schooler finds that the words of prayer alone do not perform the acts, but other surrounding conditions, such as intent, setting, and position could convey the meaning and influence the acts.

In the realm of cartoons, Supawattana (2004) applies the speech act to analyze Japanese comic books translated to Thai. She analyses characters' utterances to determine which acts they perform to get the hearers to do something. It is found that the acts mostly performed are order, assertion, invitation, request, representative, and informative.

For the research of speech acts in the field of songs, Kuhn (1999) applies speech act theory to investigate seductive strategy in blues lyrics. It is found that male song writers use the seductive strategy in the same way as people in real life perform the request. Morris (2006) applies the speech act theory proposed by J.L Austin to the area outside the everyday language, a "parasitic" form of Modern poeticized African American songs, Hip Hop. Suetrong (2007) also analyzes the strategies used in the Beatles' love songs lyrics focusing on the requestive speech acts. He claims the strategies for request used in the songs come in the form of reasons, desires, flattery, promises and threats. As can be seen, although Austin argued against the idea of using speech act theory in the realm of literature, many researchers still use it to investigate literary works.

## **2.7 Successful Speech Act: Felicity conditions**

As mentioned, people can perform speech acts via their utterances: to request, to promise, to apologize, to warn, to advice, to praise, etc. The problem is how they can indicate what kinds of speech act are performed. For example, what makes them know that "Close the door" performs the speech act of ordering. It appears that the speech act is vague, and there is no perfect heuristic device to indicate what kinds of speech act the speaker intends to perform. It depends on many elements, such as context and intention of the speaker. The hearer can only guess at the most likely act, but nobody can accurately tell the real intention of the speaker.

The speech act theorists have tried to figure out tools that can be used to decide what act a particular sentence performs. Stenius (1998) claims that modal auxiliaries like "must", "ought to", and "may" can signal that their sentences could not be classified in speech act of assertion. Davidson (1998) suggests that the mood-setter like "I order that" or "this is an order" can determine kinds of speech act.

“Obviously” and “I believe” are noted by Levinson (1983) to perform assertion, while “please” signals a request. Besides, Leech (1998) claims that, if one knows the sense of utterance, conversational principles, and context, one can conclude what speech act is intended.

Austin (1998) created a formula of an explicit performative verb in the simple present tense with an adverb “hereby”, to clearly show what act is being performed; for instance, if one says “I hereby promise...,” others can know that the speech act of promise occurs. Moreover, according to Austin (1998) in order that the performative act will be proper or successful, there must be some conditions known as felicity conditions to decide (Sadock, 2004) as Vanderveken (1998) calls it mode of achievement; for example, the mode of achievement of the begging act is to be humble and polite to get the hearer to do something.

According to Jannedy, Poletto, and Welden (1994) the marriage pronouncement is infelicitous and inappropriate if two people drinking in a bar decide to get married and ask the bartender, who used to be a court clerk, to remember the exact words that must be said in order to marry people. Although these two people go through the ceremony in front of witnesses, and the bartender says “I now pronounce you husband and wife”, this is not a successful marriage as the bartender does not have the right to say so or perform the marriage ceremony. For the statement “I now pronounce you husband and wife” to be felicitous, the felicity conditions of this declarative are that the speaker must be the right person speaking the statement at the right time in the right place. In other words, the speaker is supposed to be a priest who has the authority to pronounce people to be wife and husband. This priest must speak the words at the wedding ceremony in a church in order to fulfill the felicity conditions and successfully perform a speech act of declaration.

Every act needs to have a set of felicity conditions so that the particular act could be performed felicitously. According to Jannedy, Poletto, and Welden (1994) the felicity conditions of question are that:

1. S does not know the truth about P.
2. S wants to know the truth about P.
3. S believes that H may be able to supply the information about P that S wants.

(Where “S” stands for the speaker, “H” for the hearer, “P” for some state of affairs, and “A” for some action)

While the felicity conditions of request are as follows.

1. S believes A has not yet been done.
2. S believes that H is able to do A.
3. S believes that H is willing to do A-type things for S.
4. S wants A to be done.

Similarly, Searle (1998) relies on rules or conditions to indicate kinds of speech act and decide whether the particular statement performs its successful speech act or not. The basic rule for every act to succeed is that both speaker and hearer know the language and what they are doing, have no physical problem for communication, and are serious, not playing a joke (general condition). There are also additional conditions for each particular speech act. For example, the speech act of warning has the content condition that it must be about the future event as propositional content. The conditions that the hearer knows the event will occur, and the event will not benefit the hearer are the preparatory conditions for a warning. In contrast, the preparatory conditions of a promise are that the event will not happen by itself, and the event will benefit the hearer. There is also the sincerity condition; for example, the speaker intends that the future event will not give the beneficial effect to the hearer as a sincerity condition of warning, while the speaker intends to make the future action to happen as a sincerity condition of promise. Lastly, there is the essential condition that “combines with a specification of what must be in the utterance content, the context, and the speaker’s intentions, in order for a specific speech act to be appropriately (felicitously) performed” (Yule, 2008: 51). For example, for the act of promise, the promise utterance changes the speaker’s state from non-obligation to obligation, while the speaker’s state of non-informing of a bad future event is changed to informing for the act of warning. When a sentence is produced under these mentioned conditions, Searle’s rule determines that the sentence performs the speech act successfully.

Searle (1998) also creates rules or conditions for various illocutionary acts to be successful. For instance, Searle identifies the rules for a successful act of promising as follows: the hearer must hear and understand the language, while the

speaker must not lie or be play acting; the speaker predicts a future act of the speaker; the hearer would prefer the speaker doing the act to his not doing the act, while the speaker believes the hearer would prefer his doing the act to his not doing the act; it is not obvious to both the speaker and the hearer that the speaker will do the act; and the speaker intends that the utterance will place him under an obligation to do the act. To sum up, to determine and check what speech act the speaker is performing and whether the particular speech act was successfully performed or not, the felicity conditions should be used as an effective tool.

Finegan (1994) once gave the felicity conditions of request. For the typical request “Please pass me the salt”, the content must identify the act requested of the hearer, while the form must be in the conventional style. The preparatory condition is that the speaker believes that the hearer is able to pass the salt. The sincerity condition is that the speaker genuinely desires the hearer to pass the salt, and the essential condition is that the speaker intends by the utterance to get the hearer to pass the salt to him.

## **2.8 Speech act Classification**

Many speech act philosophers have various methods to group acts into each different category, most of which are “based on the nature of such intentions themselves and the kinds of effects they are meant to achieve in recipients” (Levinson, 1983: 241). However, there is no absolute system for classifying speech acts, and the effort of classification continues with many acts emerging. Once Austin proposed five classifications of illocutionary acts as follows (Sadock, 2004: 64)

1. verdictives: acts that consist of delivering a finding, e.g., acquit, hold (as a matter of law), read something as, etc.
2. exercitives: acts of giving a decision for or against a course of action, e.g., appoint, dismiss, order, sentence, etc.
3. commissives: acts whose point is to commit the speaker to a course of action, e.g., contract, give one’s hand, declare one’s intention, etc.
4. behavitives: expression of attitude toward the conduct, fortunes, or attitudes of others, e.g., apologize, thank, congratulate, welcome, etc.

5. expositives: acts of expounding of views, conducting of arguments, and clarifying, e.g., deny, inform, concede, refer, etc.

Nevertheless, Austin's model was not perfect with overlapping between categories. His model was adapted by others, and one of them was Searle. Searle classified speech act to 5 categories as shown in Table 2.1

**Table 2.1** Speech act classification and description proposed by Seale

<b>Category</b>	<b>Description</b>	<b>Example</b>
Declaratives	Changing the world	Baptism, pronouncing someone husband and wife
Representatives	Stating what the speakers believe	Fact, assertion, conclusion, prediction
Expressives	Expressing the speakers' emotion	Pleasure, pain, like, dislike, apology
Directives	Causing the hearer to do something	Request, command, advice, invitation
Commissives	Committing the speakers to do something in the future	Promise, threat, oath, offer, vow, volunteer

This is the fundamental model that can present all 5 simple illocutionary forces designated by Vanderveken (1998: 187) as primitive illocutionary forces of utterance. Vanderveken claims that there are only 5 illocutionary acts, and all other illocutionary forces are derived from these 5 primitive forces by adding new special components, or increasing or decreasing the degree of strength. For example, the act of suggestion can be obtained from the directive illocutionary force by decreasing the degree of strength. The complaint act is obtained from representative force by adding "the sincerity condition that the speaker is dissatisfied with the state of affairs represented by the propositional content" (Vanderveken, 1998: 189). In other words, Searle's taxonomy can encompass all possible functions in a sense that each

category can have subsets: in the directive category, there can be the subsets to order, to suggest, to persuade etc. Finegan (1994) added a verdictive category, assessment or judgement act, to Searle's classification, but to assess and to judge can still be derived from declarative and representative categories.

## **2.9 Conclusion**

This chapter reviews the theory of speech acts. It consists of eight subtopics. The first one gives the definitions of the speech act proposed by many theorists. The second one discusses direct and indirect speech acts, while the third subtopic deals with the relation between indirect speech acts and the cooperative principle of communication. Fourthly, the performative utterance is reviewed. Next, speech acts in accordance with culture are discussed, followed by speech acts in accordance with literature. The seventh subtopic deals with how each act can be felicitous and the checking tool called the felicity conditions. Finally, the category of speech acts is illustrated. The next chapter explains the methodology facilitated in this study and the procedure employed to analyze the data.

## **CHAPTER 3**

### **RESEARCH METHODOLOGY**

In the previous chapter, speech act theory is discussed in detail. This chapter explains the methodology and the procedure of data analysis. It covers data collection, unit of analysis, validity of data, details of poetry and poets used in the study, and data presentation.

#### **3.1 Data Collection**

Data used in this study are British and American poems. As there have been a lot of British and American poems, well-known ones which have existed in the textbooks for poetry students and could well reflect the atmosphere of the time, are selected without concerning the contents that are various. All of them have existed in the text books of poetry, and their literary interpretation has also been provided. The researcher got and collected the literary interpretation and analysis when participating in poetry classes at the Faculty of Arts, Chulalongkorn University during the time the researcher was still an undergraduate. This literary analysis is necessary as the study aims to use an alternative way, speech act theory, as a systematic and scientific tool to cross-check and supplement this literary interpretation, the conventional way of understanding the literature.

For British poetry, there are 5 periods focused upon in the study: the Middle English, the 16<sup>th</sup> century or Renaissance, the 17<sup>th</sup> century, the 18<sup>th</sup> century or Romantics, and the 19<sup>th</sup> century or Victorians. Two poems from two different well-known poets are singled out from each era, except the 17<sup>th</sup> century and the Romantic period. For the 17<sup>th</sup> century since there is a group of poets calling themselves Metaphysical poets whose way of composing the poems is different from the rest, two

poems from this Metaphysical group are chosen and added to the other two from this period, for a total of 4 poems from the 17<sup>th</sup> century. In addition, as the Romantic Period could be divided to Early Romantics and Late Romantics, two poems from the Early and two from the Late are singled out, for a total of 4 poems from the 18<sup>th</sup> century. As a result, 14 British poems ( two from the Middle English, two from the 16<sup>th</sup> century, four from the 17<sup>th</sup> century, four from the 18<sup>th</sup> century, and two from the 19<sup>th</sup> century) composed by 14 different poets are analyzed.

The corpus of British poems is shown in Table 3.1 together with periods of time and their writers, except one from Middle English with an anonymous author.

**Table 3.1** The Corpus of British poems Together with Their Writers and Periods of Time

<b>Period</b>	<b>Poem</b>	<b>Writer</b>
15 <sup>th</sup> (Middle English) (1066-1485)	The Nun's Priest's Tale	Geoffrey Chaucer
	Everyman	(Anonymous)
16 <sup>th</sup> (Renaissance) (1485-1600)	Shall I Compare Thee to a Summer's Day?	William Shakespeare
	The Passionate Shepherd to His love	Christopher Marlowe
17 <sup>th</sup> (Revolution and Restoration) (1600-1798)	On His Blindness	John Milton
	The Rape of the Lock	Alexander Pope
	<i>Metaphysical Poetry</i>	
	A Valediction: Forbidding Mourning	John Donne
	To His Coy Mistress	Andrew Marwell

**Table 3.1** (Continued)

<b>Period</b>	<b>Poem</b>	<b>Writer</b>
18 <sup>th</sup> (Romantic Period) (1798-1832)	<i><u>Early Romantics</u></i>	
	The Daffodils	William Wordsworth
	The Rime of the Ancient Mariner	Samuel Coleridge
	<i><u>Late Romantics</u></i>	
	Ode to a Nightingale	John Keats
	Prisoner of Chillon	George Byron
19 <sup>th</sup> (Victorian Period) (1832-1900)	My Last Duchess	Robert Browning
	Dover Beach	Matthew Arnold

For American poetry, as American history was born after British one, the number of poems is not as large as British. American poems from 4 periods are investigated: the Colonial Period, the Revolutionary and Early National Period, the Romantic Period, and the Realistic Period. Two poems illustrating the background of the times from 2 different famous poets are selected from each period, so the corpus for American poetry contains 8 poems: two from the Colonial Period, two from the Revolutionary and Early National Period, two from the Romantic Period, and two from the Realistic Period. Table 3.2 shows the list of 8 poems accompanied by their poets and periods of time.

**Table 3.2** The Corpus of American Poems Together with Their Writers and Periods of Time

<b>Period</b>	<b>Poem</b>	<b>Writer</b>
Colonial (1607-1765)	The Day of Doom	Michael Wigglesworth
	The Fresh and the Spirit	Anne Bradstreet
Revolutionary (1765-1820)	On Being Brought from Africa to America	Phillis Wheatly
	The Wild Honey Suckle	Phillip Freneau
Romantic (1820-1865)	I'm Nobody, Who Are You	Emily Dickinson
	Song of Myself	Walt Whitman
Realistic (1865-1914)	A Man Said to the Universe	Stephen Crane
	Richard Cory	Edwin Robinson

British and American poems from later periods: the 20<sup>th</sup> and the 21<sup>st</sup> centuries are not included in this study because, unlike in the older periods, it is difficult to sort out what the outstanding pieces from the outstanding poets are. Besides, the work in these periods is still being discussed and it has the nature that it can be interpreted in various ways. This is different from the work in older periods whose literary interpretation is stable and agreed upon. As this study needs to base on the literary interpretation taken to be cross-checked by the systematic tool, namely speech act theory, it is important to use the data with stable and agreed upon interpretation.

Thus, data used in the study comprise 22 poems composed by 22 poets from various eras. Fourteen are British poems, and eight are American.

### 3.2 Unit of Analysis

When the selected poems are analyzed, the scope of a stanza is primarily concerned because the effort to find out speech acts in each line might be impossible as that line does not have enough information to perform any acts. In other words, there is the primary effort to figure out the speech act stanza by stanza. However, when a line or a few lines could convey the act by itself or themselves without the need to consider the whole stanza, analyzing would then be based on the scope of lines. Moreover, in cases where only one stanza could not clearly perform the speech act, it is combined with a later stanza to figure out the particular speech act. Therefore, the length or the scope of the data in each selected poem taken to be analyzed each time is flexible. If it is possible to find out the acts in the scope smaller than the stanza, it is done so.

For short and concise poems, the whole poem would be analyzed. On the contrary, for the very long poems, especially narrative poems, some excerpts that have distinctive roles are picked out from various points in those poems: at the beginning, in the middle, and at the end. As a result, from these 22 selected poems, there are 115 excerpts singled out to analyze.

### 3.3 Validity of Data

The excerpts in these selected poems are read to analyze what speech acts they perform based on the speech act classification Searle proposed as shown in Table 3.3

**Table 3.3** Speech Act Classification Proposed by Searle

Category	Description	Example
Declaratives	Changing the world	Baptism, pronouncing someone husband and wife
Representatives	Stating what the speakers believe	Fact, assertion, conclusion, prediction

**Table 3.3** (Continued)

Category	Description	Example
Expressives	Expressing the speakers' emotion	Pleasure, pain, like, dislike, apology
Directives	Causing the hearer to do something	Request, command, advice, invitation
Commissives	Committing the speakers to do something in the future	Promise, threat, oath, offer, vow, volunteer

This is the fundamental model that can present all 5 simple illocutionary forces designated by Vanderveken (1998) as primitive illocutionary forces of utterance. Searle's taxonomy can encompass all possible functions in a sense that each category can have subsets. As Searle's speech act taxonomy is a flexible system that allows researchers to add on subset acts, some studies on speech acts rely on it and sometimes adapt it to use in the research. For example, Cutting (2001) uses Searle's representative and expressive categories to analyze in-group conversation. Trosborg (1995) also relies on Searle's directive and commissive categories to investigate English language of the law. Moreover, in the field of poetry, Garcia (2005) refers to the taxonomy proposed by Searle to argue that as all 5 basic illocutionary forces exist in poems, poetry is not "parasitic" as Austin and some believe, and so it should be in the speech act domain.

By using the flexible speech act taxonomy proposed by Searle to analyze the data to determine what speech act they perform, the data are enabled to speak for themselves, and other new subsets of speech acts might emerge. As a result, there could be acts like mourn, pity, wonder emerging in the expressive category; or preach and seduce emerging in the directive category. In other words, when analyzing the selected poems, these subset acts and others are able to emerge, labeled to each excerpt.

When analyzing the data to determine what act they perform, it is analyzed from the point of view of the poets as the speakers who have the intention to perform the acts. A tool or a checking system called “felicity conditions” is used to assure that the particular line, excerpt, or stanza of the poems successfully perform that specific speech act. There are some acts whose felicity conditions were proposed by speech act theorists, while other acts have not had felicity conditions proposed yet. For the latter type, if they were mentioned in the literary interpretation of the selected poems, the researcher needs to deduce their felicity conditions. For example, there are poems with the literary interpretation that the excerpts aim to beg, satirize, preach, and express depression or disappointment, etc. As a result, the felicity conditions of the acts of begging, satirizing, preaching, and expressing depression have to be deduced for checking whether the specific excerpt successfully performs each act or not.

For example, an excerpt from “Everyman” is literarily interpreted that Everyman, a character, begged God to allow him to find someone to accompany him to the death as follows:

*Everyman*: O gracious God, in the high seat celestial,  
Have mercy on me in this most need;  
Shall I have no company from this vale terrestrial  
Of mine acquaintance that way to me lead?

However, as there had been no proposed felicity conditions of the begging act, it was deduced by the researcher as follows:

1. The speaker needs the hearer to do something that helps the speaker.
2. The speaker believes the hearer is able to do it.
3. The speaker is in the position of asking for the mercy of the hearer to help.

To validate that these felicity conditions could really apply to the act of begging, two individuals who have good understanding of poetry: Assistant Professor Dr. Ketkanda Jaturongkachoke and Assistant Professor Dr. Supath Kookiattikoon are interraters to check the conditions, whether they have the same opinions or not for the act to have those conditions. Mostly, the interraters agreed with the researcher. There

were some small points upon which they did not agree and they would use reasons to support their own versions of felicity conditions. However, they would finally come to the reconciliation, the points that all of them would be able to accept. This process also happened when checking the validity of felicity conditions of other acts, as well. After the felicity conditions were agreed for each act, these conditions were then compared with what happened in the particular excerpt assumed to perform the specific act.

For the case of the above excerpt from “Everyman”, the felicity conditions of begging and what happened in the excerpt could be compared as follows:

Felicity conditions of begging:

1. The speaker needs the hearer to do something that helps the speaker.
2. The speaker believes the hearer is able to do it.
3. The speaker is in the position of asking for the mercy of the hearer to help.

What happened in the excerpt:

1. The character, Everyman, needed God to allow him to find someone to accompany him to the death.
2. Everyman believed that God had the power or the authority to allow him to do so.
3. Everyman, as a normal man inferior to God, asked for God’s mercy.



Elements in the excerpts: the speaker, the hearer, the event, or the context, would be analyzed to check whether they fit the felicity conditions of its own determined act or not. Since “The character, Everyman, needed God to allow him to find someone accompanying him to the death(1)”, “Everyman believed that God had the power or the authority to allow him to do so (2)” and “Everyman, as a normal man inferior to God, asked for God’s mercy (3)” happen in the excerpt; all fit the deduced begging felicity conditions. As a consequence, it is checked and assured that this excerpt successfully performs the act of begging, and it also means that the provided literary interpretation is confirmed true. Besides, the interraters participated in the checking process whether what happens in the excerpt really fits the deduced felicity

conditions or not. In most cases, the findings were similar. There were some small points that they did not agree upon and they would use reasons to support their own introspection. However, they would finally come to the reconciliation. This process also happened with other acts when being analyzed and checked as to whether they suited the model of felicity conditions of each speech act or not.

Although there are many acts whose felicity conditions need to be deduced for the study, there are some whose felicity conditions are proposed by other theorists such as to request, assert, question, advise, warn, greet and congratulate by Searle (1998) to declare by Austin (1998) or to promise by Searle (1998) and Jannedy, Poletto, and Weldon (1994). As a result, when the literary interpretation of the selected poems say that the excerpt has the aim to perform those mentioned acts, the existing versions of felicity conditions proposed by them are used.

For example, it is literally interpreted in an excerpt of the poem “Sonnet XVIII” by Shakespeare that the poet promised to his lover he would immortalize her in his poem as follows:

But thy eternal Summer shall not fade  
Nor lose possession of that fair thou owest;  
Nor shall Death brag thou wander'st in his shade,  
When in eternal lines to time thou growest:  
So long as men can breathe, or eyes can see,  
So long lives this, and this gives life to thee.

As the felicity conditions of promissive act were once proposed by Jannedy, Poletto, and Weldon (1994) it was then used in the study. The felicity conditions of promissive proposed by Jannedy, Poletto, and Weldon (1994) are as follows:

1. S believes H wants A done.
2. S is able to do A.
3. S is willing to do A.
4. A has not already been done.

For the case of the above excerpt from “Sonnet XVIII”, the felicity conditions of promising and what happens in the excerpt could be compared as follows:

Felicity conditions of promising:

1. S believes H wants A done.
2. S is able to do A.
3. S is willing to do A.
4. A has not already been done.



What happened in the excerpt:

1. The poet believed his lover wanted to be kept immortal by his poem.
2. The poet was able to keep her immortal by using the power of his poem.
3. The poet was willing to keep her immortal.
4. The poet had not immortalized her yet.

The elements in that particular excerpt are checked. As for the first condition “S believes H wants A done”, and in the poem the poet (as the speaker) believed his lover (as the hearer) want to be kept immortal by his poem, so the first condition of promissive is checked that what happens in the excerpt really agrees with the condition. As the poet (as the speaker) was able to immortalize (or record) his lover in his poem”, the second condition of promissive act “S is able to do A” is satisfied. Since the poet was willing to immortalize his lover in the poem, the third condition of promissive act “S is willing to do A” is checked true. For the last condition of promissive act that “A has not already been done”, it is also matched by what happened in the excerpt that immortalizing his lover had not been done yet at the moment the poet made a promise.

It can be seen that what happens in the excerpt of “Sonnet XVIII” agrees with all 4 felicity conditions of the promissive act, which leads to the conclusion that this excerpt really has the speech act of promissive, and the provided literary interpretation is checked true by the speech act tool. The interraters were again involved in this process of checking whether what happened in the excerpt fitted the proposed conditions or not to further ensure that the excerpt really performed the particular act. If other excerpts or poems perform the promissive speech act again, this felicity condition model is used for checking, too. In other words, if various excerpts perform the same act of promissive, they are checked with the same model of promissive felicity conditions. This also happens to other kinds of acts, as well.

Using the felicity condition device to assure that each excerpt of the poems did perform the specific act could satisfy all three aims of the research. By using the felicity condition analysis, it was necessary to list all conditions of the specific act relating to the speaker, the hearer, the event, and other contexts, and then compare with the elements or what happened in the excerpts to determine whether all fitted the model conditions or not. When all matched, it proved that excerpts of the poems really had illocutionary force to do that particular act. This also affirms that poems, although made from the imagination, could be analyzed for a particular speech act like other texts, which is the first aim of the study. Moreover, to check whether the excerpt successfully performed that specific act by using the felicity conditions to list down the elements of speaker, hearer, event or contexts of what happened in each excerpt could clearly investigate how elements in a particular poem stimulate it to perform a specific act, which is the second aim of the study.

By writing poems, a poet has his objective to convey his own messages to the readers: how he thinks, feels, or views the world. In other words, the poet performs the speech act: to assert, to express, to order, to warn, to criticize, etc., in writing poetry. If the readers know what speech act the poet performs, they could also find his message conveyed in the poem. Finding out the illocutionary force or speech act of the poems by relying on felicity conditions could help analyzing the core messages or objectives sent by the poet, which is the last aim of the research. If the felicity conditions confirm that the excerpt successfully performed that particular act, it also tells what the message or objective sent by the poet is. Therefore, the use of the felicity conditions, the checking tool, to ensure that each excerpt of the poems properly performed the particular speech act could satisfy the three aims of the research.

### **3.4 Poetry and Poets**

When reading texts, readers need to know the background or have some prior knowledge to understand what is sent through the texts. Similarly, to study poetry and comprehend each poem deeply, people need to start from knowing the historical background of each period before being introduced to poems composed in that

specific time. As poets usually have picked up some situations, way of living, value, and belief in their period to write poems, knowing these aspects helps readers to come up with the messages conveyed through each poem. In contrast, if one directly starts reading poems without any background, it is a lot more difficult to find the point of concern in the poems.

Like many countries with a long history, English history is divided into different periods, each of which has distinctive characteristics. For England, whose history can be traced back many years, there have been a lot of poems composed. The style and technique were deduced to write poetry in its own traditional style. Many poets and their poems in the past have been well-known up until now. For this study, five periods of English poetry are explored: the Middle English, the 16<sup>th</sup> century or Renaissance, the 17<sup>th</sup> century, the 18<sup>th</sup> century or Romantics, and the 19<sup>th</sup> century or Victorians

American poetry is also divided into periods just as American historical periods are divided. However, American poetry has a shorter history than English poetry as America is a much younger country. While the first Old English poem “Beowulf” was written around the eighth century, American literature started during the 16<sup>th</sup> century. The first emergence of American literature coincided with the Renaissance period in England. Actually, earlier literature in America still followed the English tradition. There were no earlier pieces of work with real American style. As American history and literature started many years after England’s, American poems are fewer in number than English ones. That leads to the number of American periods and poems selected for the study being less than the English ones. For this study, American poems from 4 periods are investigated: the Colonial Period, the Revolutionary and Early National Period, the Romantic Period, and the Realistic Period.

Apart from knowing the historical background influencing the characteristics of poetry in each period, those who study poetry need to know the biography of each particular poet. Usually, poets consciously or unconsciously reflect what kind of person they are, what they believe, what experiences they have got, and how they view the world through their work. If poetry readers start by knowing the background

and life story of the poets, they will more easily interpret and understand when reading the poems what these poets want to send to the readers.

The identity and experiences of each poet are like inspiration influencing their pieces of work. For example, a poet who was a priest and had faith in religion would create work to express this faith or teach moral lessons. On the other hand, a poet who was a noble man working for the monarchy would write a piece of work that glorified the monarchy. A poet who lived a rural life in nature would praise the natural scene and his feeling toward nature. All had different experiences in their lives, and chose to pick up different themes, styles, tones, and feelings when writing poems. The poems they composed could tell something about their identity. Knowing what kinds of people they are, what they feel, believe, and value when they create their work could help readers understand what the poets want to say. When readers have pre-knowledge about the poet's biography in their mind when reading the poems, it could help them interpret the meaning and feeling of the poem as the poets' lives are always reflected in their poetic works. That is why those who study poems need to be introduced to the life of their poets before going on to read the poems.

For this study, 22 poems are investigated but there is one English poem whose poet is anonymous: "Everyman" from the Middle Period. That means the study of the lives of 21 poets (13 English and 8 American) whose life backgrounds are various. On the English side, the lives of Geoffrey Chaucer, William Shakespeare, Christopher Marlowe, John Milton, Alexander Pope, John Donne, Andrew Marvell, William Wordsworth, Samuel Coleridge, John Keats, George Gordon Byron, Robert Browning, and Mathew Arnold are studied. On the American side, the researcher investigates the lives of Michael Wigglesworth, Anne Bradstreet, Phillis Wheatley, Phillip Freneau, Emily Dickinson, Walt Whitman, Stephen Crane, and Edwin Robinson. The British and American historical background of each period and the biography of each poet selected to study in the research are shown in details in "Appendix A" and "Appendix B".

### 3.5 Data Presentation

When the data in the study is presented, it is done by act base. It starts by addressing the focused act and its felicity conditions. After that, all excerpts from every selected poem that perform that particular act are gathered. When each excerpt labeled with the excerpt number and the title is shown, the content in the poetry form is presented together with the details of literary interpretation. Finally, the comparison of the felicity conditions of the specific act and what happened in the excerpt is portrayed in parallel point by point in the form of a table. Every excerpt is shown in this pattern until all excerpts performing the specific act are mentioned; then, it goes to another act. This process continues until all acts from selected poems are mentioned.

The following is an example of the data presentation in this study by focusing on the speech act of pitying:

#### The act of pitying

Felicity conditions:

1. An event occurs to someone.
2. The event causes someone suffer.
3. The speaker regards the event as unpleasant and undesired.
4. The speaker shows his feeling of sympathy for someone's situation."

#### 1) Excerpt 1 from "The Nun's Priest's Tale"

Once long ago, there dwelt a poor old widow  
 In a small cottage, by a little meadow  
 Beside a grove and standing in a dale.  
 This widow-woman of whom I tell my tale  
 Since the sad day when last she was a wife  
 Had led a very patient, simple life.  
 Little she had in capital or rent.  
 But still, by making do with what God sent.  
 She kept herself and her two daughters going

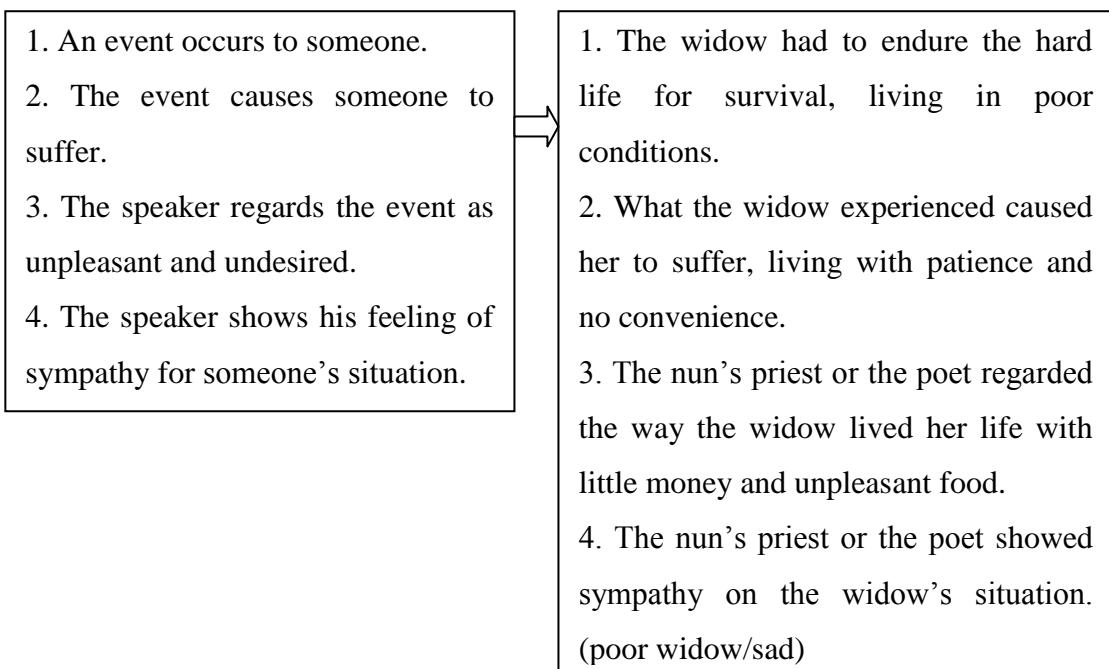
Three hefty sows—no more—were all her showing.

Three cows as well; there was a sheep called Molly.

Literary interpretation: The story begins by introducing a poor old widow living in a small cottage through the character of the Nun's Priest. It could be seen that her way of living was so poor. She had to endure the hard life with no convenience. She also had to struggle for survival, not for only herself but also her two daughters. What she had got as her possessions were only three sows, three cows, and a sheep. The way the speaker described the poor condition of living showed the expression of pity.

Felicity conditions of pitying:

What happened in the excerpt:



2) Excerpt 2 from "The Nun's Priest's Tale"

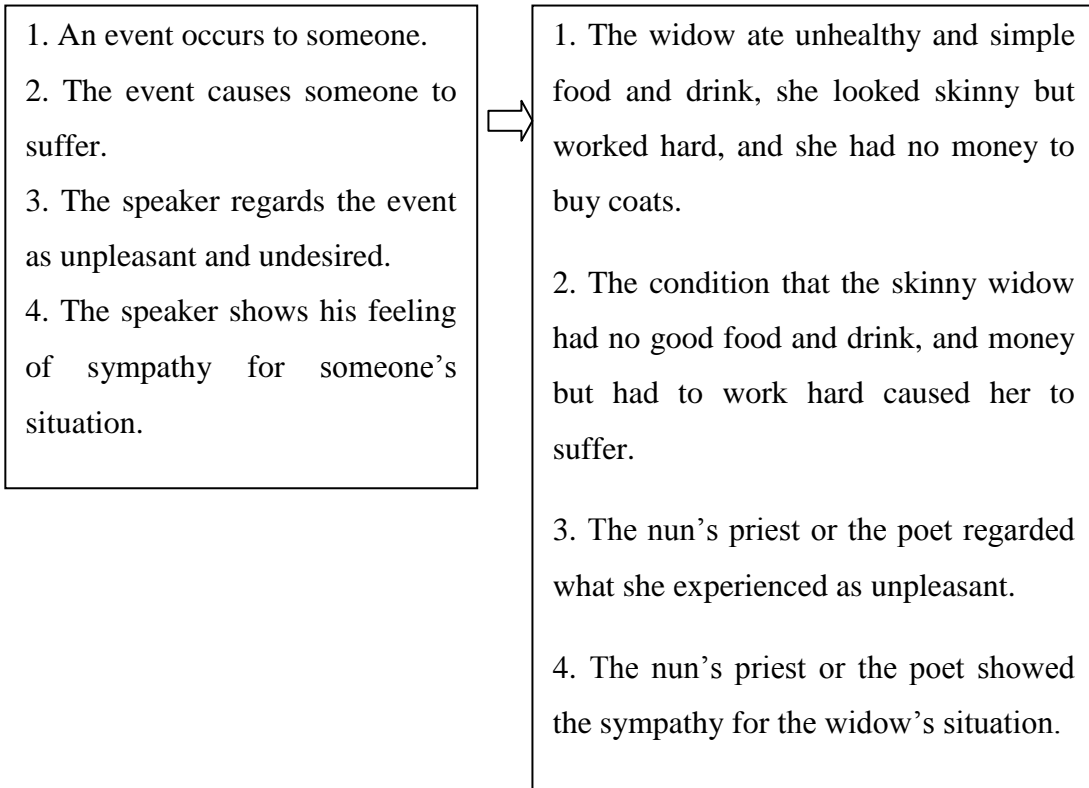
Sooty her hall, her kitchen melancholy,  
 And there she ate full many a slender meal;  
 There was not *sauce piquante* to spice her veal,  
 No dainty morsel ever passed her throat,  
 According to her cloth she cut her throat,

Repletion never left her in disquiet  
And all her physic was a temperate diet,  
Hard work for exercise and her heart's content.  
And rich man's gout did nothing to prevent  
Her dancing, apoplexy struck her not;  
She drank no wine, nor white nor red had got.  
Her board was mostly served with white and black,  
Milk and brown bread, in which she found no lack;  
Broiled bacon or an egg or two were common,  
She was in fact a sort of dairy-woman.

Literary interpretation: The speaker described the widow's living condition. "She ate full many 'a slender meal'" means that the food she ate is not the healthy food with correct nutrition and it could not make her healthy. It was impossible for her to be fat with this kind of meal. She did not afford to put in her food "sauce piquant", the extravagant spicy herb the upper-class people preferred using in their food. She never tasted the good and delicious food only a bit. She had no money to buy coats. She was so skinny but had to work hard. The disease like gout which happened in rich men could not do anything with her. She did not have a chance to drink any wine. What she could find to eat were only simple things found in the farm like milk, bread, bacon, and eggs. Again, the speaker expressed the pity feeling on this widow who did not have abundant good food and drink, did not have money to buy coats, and worked hard.

Felicity conditions of pitying:

What happened in the excerpt:



The later excerpts that performed the speech act of pity would then be presented in this pattern until all were mentioned. After that, the next act would be focused upon with the same pattern: giving the kind of act, its felicity conditions, the content labeled with the excerpt number and the title, the literary interpretation, and the comparison between the felicity conditions and what really happened in the excerpt point by point. It would continue in this pattern until every act and every excerpt of the selected poems were investigated.

### 3.6 Summary

The data used in this study are 14 British poems (from the Middle English, the 16<sup>th</sup> century or Renaissance, the 17<sup>th</sup> century, the 18<sup>th</sup> century or Romantics, and the 19<sup>th</sup> century or Victorians) and 8 American poems (from the Colonial, the Revolutionary and Early National Period, the Romantic Period, and the Realistic Period). From these 22 poems, 115 excerpts are singled out to analyze. All of these

poems have existed in the text books and had the literary interpretation; they are usually studied by poetry students. The data are not chosen from later periods because the study needs to base on the stable and agreed interpretation found only in poems of the older periods. When analyzing the poem, the researcher is flexible in the length or the scope of the data in each selected poem taken to be analyzed each time. It could be only a few lines, a stanza, or more than a stanza as long as it could convey the act. When the excerpt is analyzed to find the certain act, it is done from the point of view of the poets as the speakers who have the intention to perform the action. The speech act classification proposed by Searle is used in the study to analyze the acts as it is broad enough for many subset acts to be grouped into and flexible enough for any possible acts to emerge.

The most important tool used in the study to validate and check the data is the felicity conditions. When the literary interpretation of the excerpts from selected poems claims that the poet aims to say or act something whose felicity conditions have never been proposed before, the researcher deduces them, together with the interraters, to check whether the conditions really apply to the acts or not. All reconcile to find out the most probable conditions for the acts. In contrast, for the acts whose felicity conditions have been already proposed by some theorists, they are picked up to use in the study directly.

After there are the felicity conditions of every act as the framework, each excerpt of the poems in the study is investigated and analyzed to find out the elements by comparing with the felicity conditions, whether deduced or taken from others. It is done so to assure that the excerpt really performs the specific act. If it is checked that what happens in the excerpt fits those models of felicity conditions, it could be said that it successfully performs that act, while its literary interpretation could be confirmed true. The interraters are also involved in this process of comparing and checking to assure the validity of the analysis. The data are portrayed based on the kind of act. Each act is addressed together with its felicity conditions; then, every excerpt performing the particular act is presented with its content of the poetry excerpt, its literary analysis, and the comparison between the conditions of the act and elements in the excerpt.

### **3.7 Conclusion**

This chapter explains the methodology for data analysis, detailing data collection, unit of analysis, validity of data, details on poetry and poets based on the data employed in the study, and data presentation. The next chapter will present the data analysis.

## **CHAPTER 4**

### **Data Analysis**

The previous chapter explains the methodology of the study, detailing data collection, unit of analysis, validity of data, details on poetry and poets focused upon in the study, and the data presentation. This chapter presents the analysis of the data and the summary table showing all analyzed acts with their felicity conditions.

Presentation of the data is done based on the kinds of speech act. Twenty-two poems, with 115 excerpts selected to study, are investigated from their literary interpretation and found to total 43 acts. For each act, the felicity conditions are provided. All excerpts that are categorized to perform the particular act are presented one by one. Sometimes it is possible for the single excerpt to perform more than one act as it could be interpreted more than one way, or some lines in the excerpt have one act while the other lines have the other act. Their contents in poetry form are labeled by the excerpt number and the title, together with the literary interpretation. The literary interpretation of each excerpt is important here as it is the basis for coming up with the act the particular excerpt performed. After that, the felicity conditions of each speech act that are deduced for the study by the researcher and checked by the interraters, or taken from other speech act researchers, would be used to check whether the messages expressed by the literary interpretation of each excerpt are suitable or not when being checked from the speech act perspective. The speech act and felicity conditions in this study are used as a systematically heuristic tool to cross-check the literature analysis. Although speech act theory is in the field of linguistics, it could be applied to supplement the literature field. When poetry students are taught about the literature analysis gained from the background knowledge of the history, context, culture, belief, or the life of poets, they could use the speech act and the felicity conditions to double-check what is said in the literary analysis. As the speech act is a more concrete and systematic concept, it could be easier for the students to use

it as an alternative tool to comprehend the poems that are usually in the complex, abstract and pure knowledge.

#### **4.1 Data Analysis of 43 Acts**

In this chapter, the data are presented based on each act accompanied by its felicity conditions. All excerpts said by the literary interpretation to have the particular intention or act are portrayed with their contents, literary interpretation, and the comparison between the felicity conditions and elements happening in the excerpt, with the purpose to check whether the excerpts really perform that particular act or not by using the felicity conditions as a systematically checking tool.

##### **1. The Act of Pitying**

**Felicity conditions (deduced for this study and checked by interraters):**

1. An event occurs to someone.
2. The event causes someone to suffer.
3. The speaker regards the event as unpleasant and undesired.
4. The speaker shows his feeling of sympathy for someone's situation.

There are two excerpts falling in the act of pitying.

##### 1) Excerpt 1 from “*The Nun’s Priest’s Tale*”

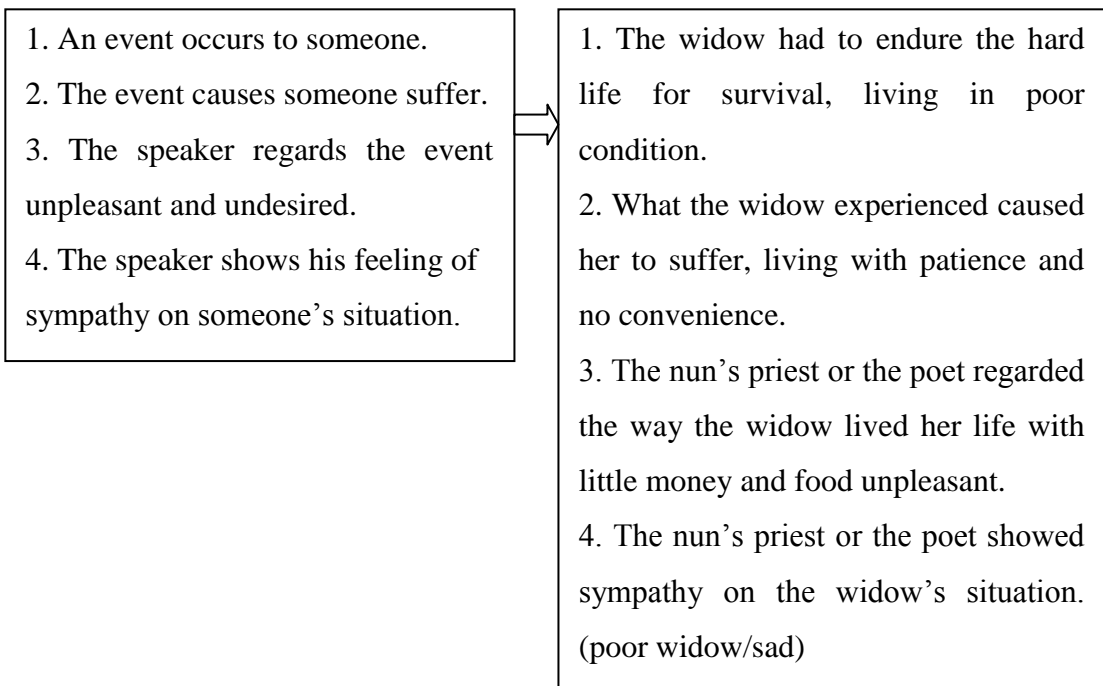
Once long ago, there dwelt a poor old widow  
 In a small cottage, by a little meadow  
 Beside a grove and standing in a dale.  
 This widow-woman of whom I tell my tale  
 Since the sad day when last she was a wife  
 Had led a very patient, simple life.  
 Little she had in capital or rent.  
 But still, by making do with what God sent.  
 She kept herself and her two daughters going  
 Three hefty sows—no more—were all her showing.  
 Three cows as well; there was a sheep called Molly.

Literary interpretation: The story begins by introducing a poor old widow living in a small cottage from the voice of the poet through the character of the Nun's

Priest. It could be seen that her way of living was so poor. She had to endure the hard life with no convenience. She also had to struggle for survival, not for only herself but also her 2 daughters. What she had as her possessions were only 3 sows, 3 cows, and a sheep. The way the speaker described the poor condition of living showed the expression of pity.

Felicity conditions of pitying:

What happened in the excerpt:



2) Excerpt 2 from "The Nun's Priest's Tale"

Sooty her hall, her kitchen melancholy,  
 And there she ate full many a slender meal;  
 There was not *sauce piquant* to spice her veal,  
 No dainty morsel ever passed her throat,  
 According to her cloth she cut her throat,  
 Repletion never left her in disquiet  
 And all her physic was a temperate diet,  
 Hard work for exercise and her heart's content.  
 And rich man's gout did nothing to prevent  
 Her dancing, apoplexy struck her not;  
 She drank no wine, nor white nor red had got.

Her board was mostly served with white and black,  
 Milk and brown bread, in which she found no lack;  
 Broiled bacon or an egg or two were common,  
 She was in fact a sort of dairy-woman.

Literary interpretation: The speaker described the widow's living condition. "She ate full many 'a slender meal'" means that the food she ate is not the healthy food with correct nutrition and it could not make her healthy. It was impossible for her to be fat with this kind of meal. She did not afford to put in her food "sauce piquant", the extravagant spicy herb the upper-class people preferred using in their food. She never tasted the good and delicious food even a bit. She had no money to buy coats. She was so skinny but had to work hard. The disease like gout which happened in rich men could not do anything with her. She did not have a chance to drink any wine. What she could find to eat were only simple things found in the farm like milk, bread, bacon, and egg. Again, the speaker expressed the pity feeling on this widow who did not have abundant good food and drink, did not have money to buy coats, and worked hard.

Felicity conditions of pitying:

1. An event occurs to someone.
2. The event causes someone suffer.
3. The speaker regards the event unpleasant and undesired.
4. The speaker shows his feeling of sympathy on someone's situation.

What happened in the excerpt:

1. The widow ate unhealthy and simple food and drink, she looked skinny but worked hard, and she had no money to buy coats.
2. The condition that the skinny widow had no good food and drink, and money but had to work hard caused her to suffer.
3. The nun's priest or the poet regarded what she experienced as unpleasant.
4. The nun's priest or the poet showed the sympathy on the widow's situation.

## 2. The Act of Satirizing

### Felicity conditions (deduced for this study and checked by interraters):

1. Someone shows out his own faults or weakness.
2. The speaker criticizes those faults or weaknesses.
3. The way the speaker criticizes is not serious but humorous.
4. When using humor to criticize, the speaker makes someone seem silly.

There are 10 excerpts falling in the act of satirizing.

#### 1) Excerpt 2 from “The Nun’s Priest’s Tale”

Sooty her hall, her kitchen melancholy,  
 And there she ate full many a slender meal;  
 There was not *sauce piquant* to spice her veal,  
 No dainty morsel ever passed her throat,  
 According to her cloth she cut her throat,  
 Repletion never left her in disquiet  
 And all her physic was a temperate diet,  
 Hard work for exercise and her heart’s content.  
 And rich man’s gout did nothing to prevent  
 Her dancing, apoplexy struck her not;  
 She drank no wine, nor white nor red had got.  
 Her board was mostly served with white and black,  
 Milk and brown bread, in which she found no lack;  
 Broiled bacon or an egg or two were common,  
 She was in fact a sort of dairy-woman.

Literary interpretation: Although this excerpt was analyzed as the poet showing his pity on the widow, it could also be interpreted in a second way. The way the speaker mentioned “slender meal”, “sauce piquant”, “gout”, and “wine” communicated something. These words were associated with rich people. Rich people chose to eat a ‘slender meal’ or they ate less not because of poverty like the widow, instead because they did not want to get fatter. Only rich people could afford the luxurious things like spicy herbs and wine in that period. Also, gout was the disease only the rich experienced as they could afford abundant food and eat too much, while the poor who almost had nothing to eat would not face it. The way the speaker uses

the words associated with the rich in describing the life of the widow was to show the contrast between the life of the poor and the rich, and also to express satire on the rich. It sounded silly that while they could afford to eat fully nutritious food, they tried to eat less and were obsessed with extravagant things that are not as important as food, such as spicy herbs and wine. Also, they liked parties and dancing but could not dance because of gout. What the speaker did was to criticize the rich in a humorous way or to satirize. Thus, in the stanza, by contrasting the way of life of the poor and the rich, the speaker did not only express his pity for the poor but also satirized the rich.

Felicity conditions of satirizing:

1. Someone shows out his own faults or weakness.
2. The speaker criticizes those faults or weaknesses.
3. The way the speaker criticizes is not serious but humorous.
4. When using humor to criticize, the speaker makes someone seem silly.



What happened in the excerpt:

1. The rich tried to eat less although they had abundant food; they ate something expensive but unnecessary like spicy herbs and wine; they mostly had gout but still wanted to dance in the party.
2. The nun's priest or the poet criticized how the rich lived their life in an extravagant way, compared with the poor.
3. The way the nun's priest or the poet criticized the rich was humorous: talking about the gout the rich had as a problem to dance; and "slender meal" they ate although they could afford nutritious food.
4. When using humor to criticize, the nun's priest or the poet made what the rich did ridiculous: they ate until they had gout, they tried to eat less but appreciated to taste spicy herbs and drink wine.

2) Excerpt 3 from “*The Nun’s Priest’s Tale*”

She had a yard that was enclosed about  
 By stockade and a dry ditch without,  
 In which she kept a cock Chanticleer.  
 In all the land for crowing he’d no peer;  
 His voice was jollier than the organ blowing  
 In church on Sundays, he was great at crowing.  
 Far, far more regular than any clock  
 Or abbey bell the crow of the cock.  
 The equinoctial wheel and its position  
 At each ascent he knew by intuition;  
 At every hour—fifteen degrees of movement—  
 He crowed so well there could be no improvement.  
 His comb was redder than fine coral, tall  
 And battlement like a castle wall  
 His bill was black and shone as bright as jet,  
 Like azure were his legs and they were set  
 On azure toes with nails of lily white,  
 Like burnished gold his feathers, flaming bright

Literary interpretation: In this story, while the widow, a human and the owner, was portrayed as so poor, the cock was made to be dignified and important. His name, Chanticleer, was so splendid compared to the widow with no name. Superficially, the speaker seemed to express the admiring feeling for the cock: his voice was more marvelous than the organ and no one could defeat him; his instinct to crow to tell time was very exact, more than the abbey cock; his comb, bill, feet, claws, and feathers were so colorful and beautiful. However, the readers could sense that there was something ridiculous in exaggerating and praising the trivial things of the cock’s crowing sound and feature. The cock in the story was deduced to look like an upper-class man, a knight. By making a cock look dignified, fully dressed and important like a knight, a hero in a romance story, the speaker did not want to admire this character, but instead to express the sarcasm on the upper-class men who were proud and

arrogant, thinking they were important. Describing the cock to look and behave as in the poem helped the speaker to ridicule the rich who thought they were great and to encourage readers to laugh.

Felicity conditions of satirizing:

What happened in the excerpt:

1. Someone shows out his own faults or weakness.
2. The speaker criticizes those faults or weaknesses.
3. The way the speaker criticizes is not serious but humorous.
4. When using humor to criticize, the speaker makes someone seem silly.



1. Chanticleer showed how much he was proud of his own appearance, his voice, and his ability to tell accurate time.
2. The nun's priest or the poet criticized the way Chanticleer thought his voice was more marvelous than the organ and no one could defeat him; his instinct to crow to tell time was very exact, more than the abbey cock; his comb, bill, feet, claws, and feathers were so colorful and beautiful.
3. By exaggerating Chanticleer's appearance, voice, and ability, the poet brought the humor.
4. The nun's priest or the poet said these things to make fun of the upper class represented by this cock, Chanticleer, who were proud and arrogant thinking they were important but actually what they did and were proud of was laughed at by others.

3) Excerpt 4 from "The Nun's Priest's Tale"

This gentlecock was master in some measure  
 Of sevens hens, all there to do his pleasure.  
 They were his sisters and his paramours,  
 Colored like him in all particulars;  
 She with the loveliest dyes upon her throat

Was known as gracious Lady Pertelote.  
 Courteous she was, discreet and debonair  
 Companionable too, and took such care  
 In her deportment, since she was seven days old  
 She held the heart of Chanticleer controlled,  
*Locked up securely in her every limb;*  
 O such happiness his love to him!  
 And such a joy it was to hear them sing,  
 As when the glorious sun began to spring,  
 In sweet accord My love is far from land  
 For in those far off days I understand  
 All birds and animals could speak and sing

Literary interpretation: While the cock was made with the image of knighthood in the previous excerpt, the hen was portrayed like a courtly lady. Again, the speaker superficially admired Pertelote as she had the quality of courtly lady: courteous, discreet, debonair, being the knight's companion and taking care of the household. It seemed she was admired for knowing how to conduct herself in the society. However, the latter part of the excerpt which imitated the courtly love tradition in the medieval period when the knight tried to court and develop the relationship with his lady hinted something. Although it was seen in the poem that Chanticleer sang the love song to his mate like the way ideal knights did when following courtly love tradition to win the heart of his beloved, the line "locked up secured in her-every limb" hinted the sexual desire of any animal. The speaker again expressed his sarcasm on the relationship of the knights and courtly ladies who, although they followed the courtly love tradition, were not different from other animals which had and followed their sexual desires. Even though in the first section of this part, Pertelote was admired for having good manners like ideal courtly ladies, the speaker wanted to express his sarcasm towards these people who in fact had the sexual instinct to mate.

Felicity conditions of satirizing:

What happened in the excerpt:

1. Someone shows out his own faults or weakness.
2. The speaker criticizes those faults or weaknesses.
3. The way the speaker criticizes is not serious but humorous.
4. When using humor to criticize, the speaker makes someone seem silly.



1. Although Pertelote had the quality of courtly lady: courteous, discreet, debonair, being the knight's companion and taking care of the household, but actually she was not different from other animals which had and followed their sexual desires.
2. The poet criticized the way Pertelote try to be courteous but actually just an animal following her instinct.
3. The way the poet talked about Pertelote 's sexual desire and action "locked up secured in her-every limb" could bring about humor.
2. The nun's priest or the poet said these things to make fun of the upper class woman represented by this hen, Pertelote, whose images were good as ideal courtly ladies but who actually were not different from other animals which had and followed their sexual desires.

4) Excerpt 5 from "The Nun's Priest's Tale"

"Madam," he said, "I beg you not to take  
 Offense, but by the Lord I had a dream  
 So terrible just now I had to scream;  
 I still can feel my heart racing from fear.  
 God turn my dream to good and guard all here.  
 And keep my body out of durance vile!  
 I dreamt that roaming up and down a while  
 Within our yard I saw a kind of beast,

A sort of hound that tried or seemed at least  
To try and seize me . . . would have killed me dead!  
His color was a blend of yellow and red,  
His ears and tail were tipped with sable fur  
Unlike the rest; he was a russet cur.  
Small was his snout, his eyes were glowing bright.  
It was enough to make one die of fright.  
That was no doubt what made me groan and swoon.”

Literary interpretation: This is the bad dream about a beast menacing Chanticleer, a cock, told to his mate, Pertelote. Evidently, Chanticleer expressed his scared feeling. In this story Chanticleer, although only a cock, was characterized and had the appearance as if he was a knight. Actually, the knight was supposed to be brave, but Chanticleer here expressed his fear of the nightmare. It was funny to see the person with the description of the knight scream, groan, and swoon. The speaker expressed his satire on the knights who pretended to be brave but were actually cowards like Chanticleer. Chanticleer was described as behaving silly and being afraid of a nightmare; screaming and swooning were actions for only women to do, not the knight or hero like him. Thus, the speaker satirized this cowardice in those knights who showed to the public they were chivalric.

Felicity conditions of satirizing:

1. Someone shows out his own faults or weaknesses.
2. The speaker criticizes those faults or weaknesses.
3. The way the speaker criticizes is not serious but humorous.
4. When using humor to criticize, the speaker makes someone seem silly.



What happened in the excerpt:

1. Chanticleer, represented as male upper class and the chivalric class, showed that the male heroes were actually cowards.
2. The nun's priest or the poet criticized the male upper class's cowardice: they were scared and fainted like women.
3. The way the nun's priest or the poet described how a representative of the male upper class, a cock, showed his fear by screaming and swooning because of the dream was humorous.
4. When using humor to criticize, the nun's priest or the poet made the male upper class look ridiculous in their effort to look brave, when actually they were just cowards.

5) Excerpt 2 from "the Rape of the Lock"

And now, unveil'd, the toilet stands display'd,  
 Each silver vase in mystic order laid.  
 First, rob'd in white, the nymph intent adores  
 With head uncover'd, the cosmetic pow'rs.  
 A heav'nly image in the glass appears,  
 To that she bends, to that her eyes she rears;  
 Th' inferior priestess, at her altar's side,  
 Trembling, begins the sacred rites of pride.  
 Unnumber'd treasures ope at once, and here  
 The various off'rings of the world appear;  
 From each she nicely culls with curious toil,  
 And decks the goddess with the glitt'ring spoil.

Literary interpretation: This is the scene when Belinda, the heroine of the story, was dressing. It can be seen that the poet, Pope, exaggerated the way the women dressed to be something like the serious ritual. Belinda's dressing table was described as if it was the shrine. The way the toiletries were arranged was like the way objects offered to the spirits were arranged in mystic order. Belinda was also portrayed as a priestess going to the shrine to perform the rite to a God or Goddess, although actually what she did was to dress and stare at herself in the mirror. The way she put up cosmetics was described as if she were performing a sacred rite. All the trivial matters of dressing and making up by the woman were elevated to sound as important as the serious and high religious rite that the priestess did in an offering to a Goddess, in order to satirize the woman. Pope used Belinda as a representative to satirize women in general, in the upper-class society, who lived in vain and idleness: after waking up from the dream of the male, the women went straight to the dressing table to dress, make up, and look in the mirror checking their looks. Pope satirized that that was all women cared for in their lives. They were the idle things but the women took them seriously in their lives. The way Pope exaggerated the triviality of dressing by the women could help in satirizing how much the women were idle.

Felicity conditions of satirizing:

1. Someone shows out his own faults or weaknesses.
2. The speaker criticizes those faults or weaknesses.
3. The way the speaker criticizes is not serious but humorous.
4. When using humor to criticize, the speaker makes someone seem silly.

What happened in the excerpt:

1. Belinda, a representative of the female upper class, showed out her obsession on her looks.
2. The poet criticized the way the female upper class regarded the trivial thing of making up as something very important to their lives.
3. The way the poet criticized the female upper class by elevating the trivial thing of making up to the matter of religious rite had the humorous intention.
4. The character of Belinda who behaved like a priestess in front of an altar but was actually just a woman in front of a mirror is shown by the poet made the female upper class behavior look silly.

6) Excerpt 3 from “the Rape of the Lock”

Th’ adventurous Baron the bright locks admired;  
 He saw, he wish’d and to the prize aspired.  
 Resolv’d to win, he meditates the way,  
 By force to ravish, or by fraud betray;  
 For when success a lover’s toil attends,  
 Few ask if fraud or force attain’d his ends.

Literary interpretation: An evil character is introduced in this excerpt. He is Baron, a noble man who was far beyond the noble man of knights and heroes in the epic standard. While a hero in the epic had the adventurous life in the field of battle, used the brain to think of the strategy to win over enemies and protect his people, and used the force in going to combat with weapons, what Baron did was to plan anyway to steal a lock of women’s hair. It was so funny to see someone being obsessed with stealing the hair of the women. Pope satirized the upper-class again, on the noble man who did nothing but living in vain, and did not control the desire and did the childish thing. The character of Baron was far from the heroes in the epic standard.

Felicity conditions of satirizing:

What happened in the excerpt:

1. Someone shows out his own faults or weaknesses.
2. The speaker criticizes those faults or weaknesses.
3. The way the speaker criticizes is not serious but humorous.
4. When using humor to criticize, the speaker makes someone seem silly.

1. Baron, a representative of noble man, lived his life in vain finding a way to steal the hair lock of women; he failed to behave like an ideal noble man in the epic.
2. The poet criticized Baron’s behavior: he spent his life in vain, very useless.
3. Showing a man planning to steal the hair lock as general people did not do could criticize his way of living in the humorous way.
4. Baron’s behavior was shown as silly. (No normal men spent their time to plan to steal the woman’s hair lock.)


7) Excerpt 4 from “*the Rape of the Lock*”

For this, ere Phoebus rose, he had implor'd  
 Propitious Heav'n, and every Power ador'd,  
 But chiefly Love – to Love an altar built  
 Of twelve vast French romances, neatly gilt.  
 There lay three garters, half a pair of gloves,  
 And all the trophies of his former loves;  
 With tender billet-doux he lights the pyre,  
 And breathes three am'rous sighs to raise the fire.  
 Then prostrate falls, and begs with ardent eyes  
 Soon to obtain, and long possess the prize:  
 The Powers gave ear, and granted half his prayer,  
 The rest the winds dispers'd in empty air.

Literary interpretation: In the story while Belinda rose up to dress, Baron rose up to his altar of love where he performed prayers and sacrifices with 3 garters, half a pair of gloves, trophies of his former loves, and love letters, then lighting all the offerings to promote his success to steal the hair lock. Pope, the poet, showed what Baron did, performing the sacrifice to guarantee the triumph of stealing the lock, was so ridiculous. By showing this behavior, Pope continued satirizing the noble man with this kind of behavior and attitude.

Felicity conditions of satirizing:

What happened in the excerpt:

<ol style="list-style-type: none"> <li>1. Someone shows out his own faults or weaknesses.</li> <li>2. The speaker criticizes those faults or weaknesses.</li> <li>3. The way the speaker criticizes is not serious but humorous.</li> <li>4. When using humor to criticize, the speaker makes someone seem silly.</li> </ol>		<ol style="list-style-type: none"> <li>1. Baron showed out his obsession on performing magical powers to guarantee his triumph by sacrificing and lighting female objects he stole.</li> <li>2. The poet criticized his behavior in spending the time to do something ridiculous with the horrible attitude.</li> <li>3. Showing Baron trying to guarantee his triumph by performing magical power lighting offerings for sacrifice was humorous and should be laughed at.</li> <li>4. Baron's behavior was shown to be very silly (No normal men could have the attitude to promote the triumph by sacrificing those silly things).</li> </ol>
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8) Excerpt 5 from "the Rape of the Lock"

Then flashed the living lightning from her eyes,  
 And screams of horror rend th' affrighted skies.  
 Not louder shrieks to pitying Heaven are cast,  
 When husbands, or when lap-dogs breath their last;  
 Or when rich China vessels, fallen from high,  
 In glittering dust and painted fragments lie!  
 "Let wreaths of triumph now my temples twine,"  
 The victor cried; "the glorious prize is mine!"

Literary interpretation: This is the scene when Belinda reacted when she realized that her hair lock was cut. Pope, the poet, showed how much she overreacted to the situation. What she had lost was only the lock of hair, a trivial thing, and it could lengthen again, but she screamed and cried louder than the women who screamed because husbands and lapdogs were dead, and louder than the women who screamed when their China vessels fell down. When Pope satirized Belinda for

overreacting to such a trivial thing, at the same time he satirized women in general who could scream about everything, from the serious matter of losing a husband, to the less serious one of losing a dog, to the least serious one of the broken China vessels. Juxtaposing serious matters of the death of a husband with the less serious matter of losing a dog and a trivial thing of broken vessels, Pope satirized the female inability to distinguish things that mattered and did not matter, and also on the women's insensitiveness in screaming all the time about everything. Again, women were viewed by Pope as vain and idle.

Felicity conditions of satirizing:

What happened in the excerpt:

1. Someone shows out his own faults or weaknesses.
2. The speaker criticizes those faults or weaknesses.
3. The way the speaker criticizes is not serious but humorous.
4. When using humor to criticize, the speaker makes someone seem silly.



1. Belinda, a representative of the female upper class, was not really sensitive as she could scream about everything, from the serious matter of losing a husband to the one less serious of losing a dog, and even the least serious one of the broken China vessels.
2. The poet criticized female inability to distinguish between things that mattered and did not matter.
3. The way the poet criticized Belinda's overreacting to the trivial thing of losing the hair was funny. (She screamed too much as if she lost something very important.)
4. Her behavior or her reaction to losing the hair was shown as going to an extreme as if she lost something very important and it made her look stupid.

9) Excerpt 6 from “*the Rape of the Lock*”

So spoke the dame, but no applause ensued;  
 Belinda frown'd, Thalestris call'd her prude.  
 ‘To arms, to arms!’ the fierce virago cries,  
 And swift as lightning to the combat flies.  
 All side in parties, and begin the attack;  
 Fans clap, silks rustle, and tough whalebones crack;  
 Heroes’ and heroines’ shouts confusedly rise,  
 And bass and treble voices strike the skies.  
 No common weapons in their hands are found,  
 Like gods they fight, nor dread a mortal wound.

Literary interpretation: In this excerpt, the battle scene was portrayed after Belinda lost the hair. While a hero in the epic fought with brevity and grandeur with sword, shield, and other weapons to protect his honor, his city, or his people, the things that forced him to go to the battles were important and serious things; the trivial thing of losing the hair of a woman led heroes and heroines in this mock-epic fight for themselves with fan, silk and whalebone as weapons. While in the epic, the hero fought with brevity and got serious wounds, the characters in this poem fought for themselves and had no serious wounds at all. In the scene of trivial fighting over a trivial thing like the hair lock, with elements and words of the battle scenes in epics in which heroes fought in the grand war, Pope again satirized the behavior of these upper-class people: they could go into a fight because of the trivial thing. In other words, the reason behind them fighting was nonsense.

Felicity conditions of satirizing:

What happened in the excerpt:

<ol style="list-style-type: none"> <li>1. Someone shows out his own faults or weaknesses.</li> <li>2. The speaker criticizes those faults or weaknesses.</li> <li>3. The way the speaker criticizes is not serious but humorous.</li> <li>4. When using humor to criticize, the speaker makes someone seem silly.</li> </ol>	<ol style="list-style-type: none"> <li>1. The upper class people could fight because of a trivial thing like losing the hair lock.</li> <li>2. The poet criticized the way the upper class exaggerated the trivial thing to be the serious thing.</li> <li>3. The way they fought using the fan, silk, whalebone as weapons instead of knife, gun, or shield was humorous.</li> <li>4. Having the serious fight because of the reason that a woman lost the hair lock and fighting with upper class accessories made these people look silly and ridiculous.</li> </ol>
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10) Stanza 2 from “I’m Nobody! Who are you?”

How dreary – to be – Somebody!

How public – like a Frog –

To tell one’s name – the livelong June –

To an admiring Bog!

Literary interpretation: In this stanza, the poet, Emily Dickinson, went to the key point of the poem that was her intention to satirize those who were somebody, or those who tried to gain attention from the public so that they would be somebody. Dickinson satirized that “somebody” was like a frog that told or advertised who it was to the bog in June. By showing the image of the frog publicizing itself to the bog, the poem could illustrate that it was funny trying to be somebody and to gain attention from the public. As the bog could not understand or appreciate the name or the fame of the frog, it was in the same way that nobody really cared about or admired those who wanted to gain attention from the public. In other words, it was useless and ridiculous for people to publicize themselves as being somebody.

Felicity conditions of satirizing:

What happened in the excerpt:

<ol style="list-style-type: none"> <li>1. Someone shows out his own faults or weaknesses.</li> <li>2. The speaker criticizes those faults or weaknesses.</li> <li>3. The way the speaker criticizes is not serious but humorous.</li> <li>4. When using humor to criticize, the speaker makes someone seem silly.</li> </ol>	<ol style="list-style-type: none"> <li>1. Those who tried to be somebody showed out their useless effort to gain attention from the public.</li> <li>2. The poet criticized those who tried to gain attention from the public to be somebody.</li> <li>3. The way the poet criticized, comparing with the frog telling its name to the bog was humorous.</li> <li>4. When using humor to criticize, the poet made those who tried to be somebody by publicizing themselves look silly.</li> </ol>
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### 3. The Act of Fear/Scary Expressive

**Felicity conditions (deduced for this study and checked by interraters):**

1. There is something unpleasant and dangerous happening.
2. The speaker is worried that he might be hurt or suffer by what happens; he would get the negative impact from what happens.

There are 6 excerpts falling in the act of fear/scary expressive.

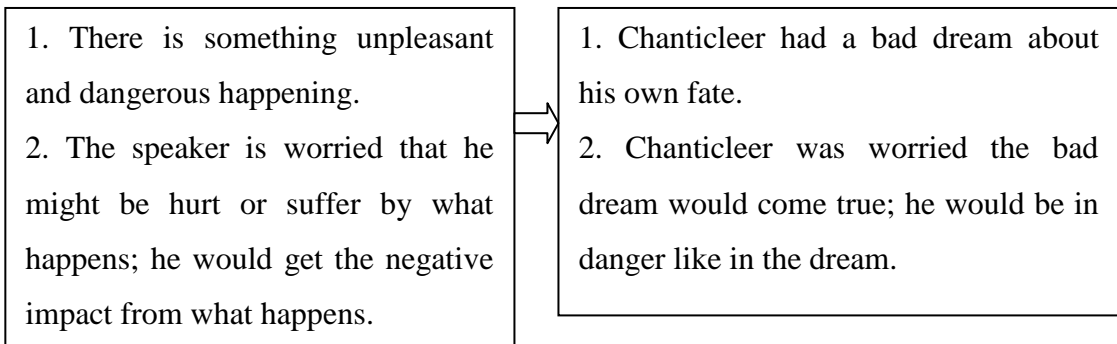
1) Excerpt 5 from “The Nun’s Priest’s Tale”

“Madam,” he said, “I beg you not to take  
 Offense, but by the Lord I had a dream  
 So terrible just now I had to scream;  
 I still can feel my heart racing from fear.  
 God turn my dream to good and guard all here.  
 And keep my body out of durance vile!  
 I dreamt that roaming up and down a while

Within our yard I saw a kind of beast,  
 A sort of hound that tried or seemed at least  
 To try and seize me . . . would have killed me dead!  
 His color was a blend of yellow and red,  
 His ears and tail were tipped with sable fur  
 Unlike the rest; he was a russet cur.  
 Small was his snout, his eyes were glowing bright.  
 It was enough to make one die of fright.  
 That was no doubt what made me groan and swoon.”

Literary interpretation: In this scene, the readers heard the voice of the character, Chanticleer. The way Chanticleer told his dream about a beast menacing him to his mate, Pertelote, expressed his scared feeling. His heart beat very fast because of the image of the beast and his action to kill Chanticleer in the nightmare. He screamed and swooned when dreaming, which was an action for only women to do. He was afraid he would be killed like in the nightmare.

Felicity conditions of fear/scary expressive: What happened in the excerpt:



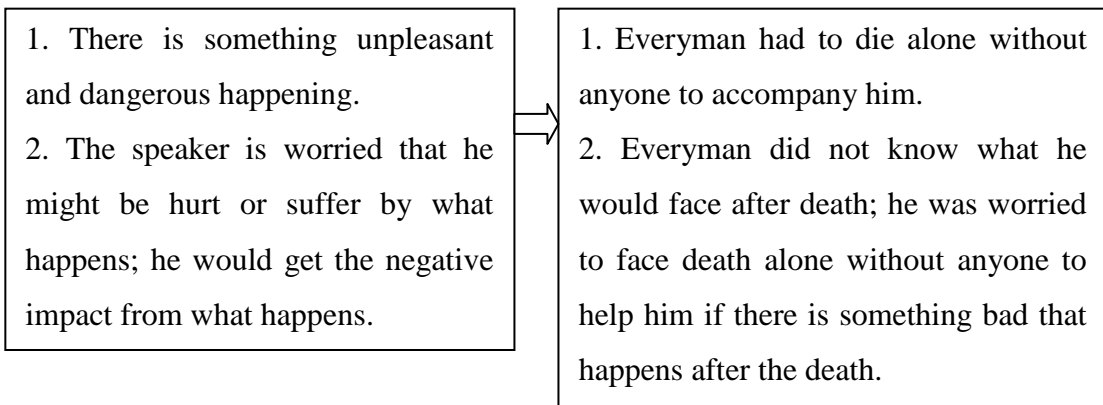
2) Excerpt 3 from “Everyman”

*Everyman*; Alas, I may well weep with sighs deep;  
 Now have I no manner of company  
 To help me in my journey, and me to keep;  
 And also my writing is full unready.  
 How shall I do now for to excuse me?  
 I would to God I had never be geet

To my soul a great profit it had be;  
 For now I fear pains huge and great.  
 The time passeth; Lord, help that all wrought;  
 For though I mourn it availeth nought.  
 The day passeth, and is almost a-go;  
 I wot not well what for to do.  
 To whom were I best my complaint do make?

Literary interpretation: Everyman, the character in this story, represents all human. This scene happened when he had to confront the death. He, like general people, expressed scared feeling. He were scared as he did not know what he would confront when he died or after death. He was afraid that death would be painful.

Felicity conditions of fear/scary expressive: What happened in the excerpt:



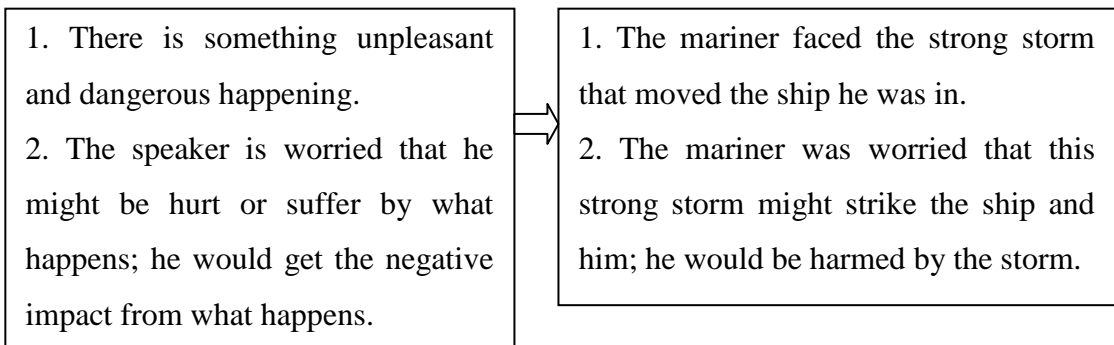
### 3) Excerpt 1 from “the Rime of the Ancient Mariner”

And now the Storm-blast came, and he  
 Was tyrannous and strong:  
 He struck with his o’ertaking wings,  
 And chased us south along.

Literary interpretation: This excerpt tells about a mariner who experienced his unforgettable lesson when he sailed out in the wild sea. It is the voice of the mariner who forced a man to listen to his own experience. The mariner started telling his own story describing the serious storm. The image of the nature described here is very

powerful. The storm was cruel and strong using its own powerful strength to move the ship toward the south. The words “tyrannous” “strong” “struck” and “chase” did not show that nature was friendly or kind, instead it showed the power of nature to destroy things, to sink the ship and kill people on the ship, too. The scary feeling of the speaker or the mariner when describing the moment of powerful storm is shown.

Felicity conditions of fear/scary expressive: What happened in the excerpt:

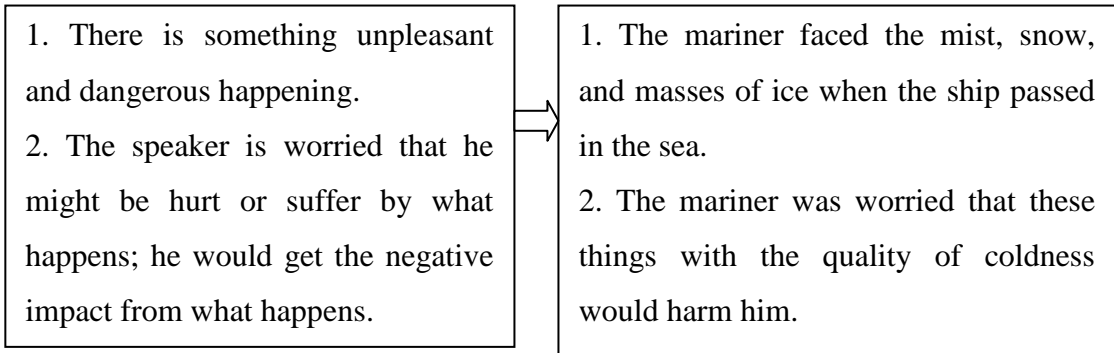


4) Excerpt 2 from “the Rime of the Ancient Mariner”

And now there came both mist and snow,  
And it grew wondrous cold:  
And ice, mast-high, came floating by,  
As green as emerald.

Literary interpretation: The unfriendly aspect of the nature was portrayed in this excerpt. The ship passed through among the mist and snow. People on the ship were harassed by the cold; masses of ice on the sea floated by. All mist, snow, cold, and ice had the power to destroy things, barriers for sailing for the mariners. Mist and snow caused bad visibility and made the mariners shiver. The scene of mist, snow, and cold described led the audiences to the mysterious image. The speaker expressed his own scared feeling toward this side of nature.

Felicity conditions of fear/scary expressive: What happened in the excerpt:

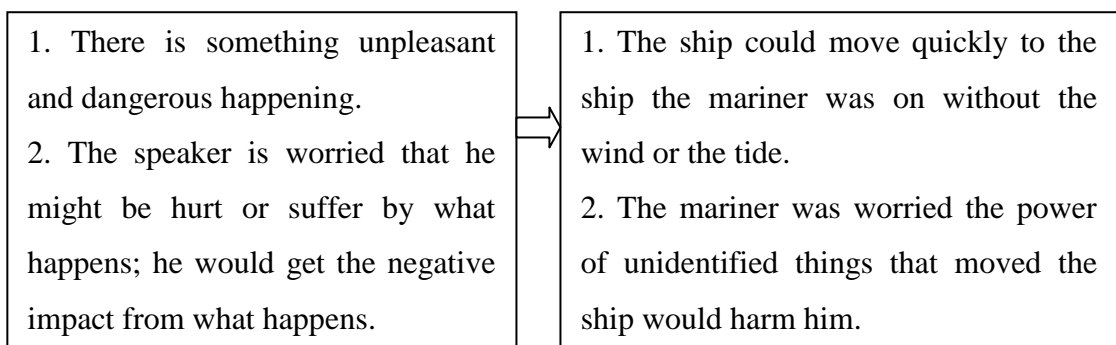


5) Excerpt 6 from “the Rime of the Ancient Mariner”

See! See! (I cried) she tacks no more!  
 Hither to work us weal;  
 Without a breeze, without a tide,  
 She steadies with upright keel!

Literary interpretation: In this excerpt, the mariner narrated that he saw a ship moving quickly toward his ship. The mariner wondered how it was possible for that ship to move quickly without wind or tide. A lot of exclamation marks told how much he was panicked. The horror feeling was expressed here: what is the power that could move the ship when there was no wind and tide. The mariner told that he saw the skeleton ship.

Felicity conditions of fear/scary expressive: What happened in the excerpt:



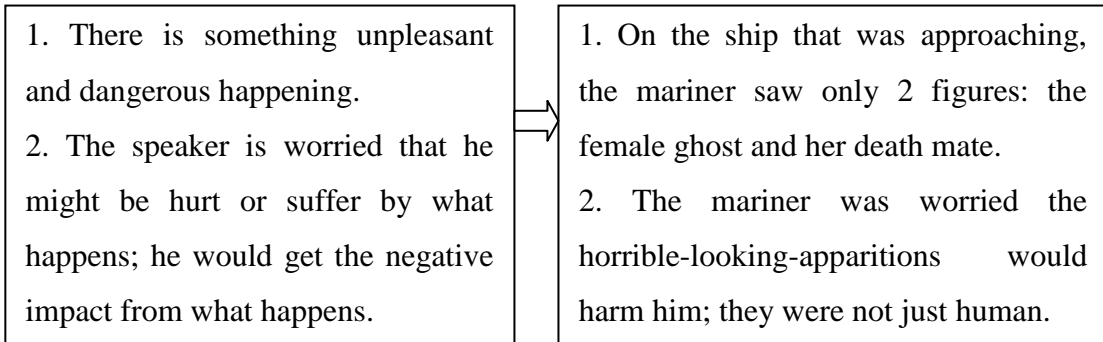
6) Excerpt 7 from “the Rime of the Ancient Mariner”

Are those her ribs through which the Sun  
 Did peer, as through a grate?  
 And is that Woman all her crew?  
 Is that a DEATH? And are there two?  
 Is DEATH that woman’s mate?

Her lips were red, her looks were free,  
 Her locks were yellow as gold:  
 Her skin was as white as leprosy,  
 The Night-mare Life-in-Death was she,  
 Who thicks man’s blood with cold.

Literary interpretation: The mariner told what he saw on the mysterious ship. The mariner saw only 2 figures: the female ghost and her death mate. The poet, Coleridge, preferred Romantic themes of supernatural element, mysterious and magical power. A lot of questions shown here did not require the answers. It is not the speech act of questioning though it appears in the interrogative sentence. Instead, it showed that the mariner could not believe in his eyes what he saw. The mariner was stunned with the appearance of the female ghost and her deathmate. He was so scared. The female ghost was also described, showing how horrible she looked: red lips, yellow hair locks, and white skin. She was life-in-death, the apparition who made man shiver with fear. The speech act of expressive, the scared feeling or horror was performed through the many interrogative sentences. It was the indirect speech acts. The questions hinted the speaker’s wonder on what he saw; in his own point of view the skeleton ship he saw could not be real, and that made him terrified.

Felicity conditions of fear/scary expressive: What happened in the excerpt:



#### 4. The Speech Act of Predicting

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker believes something will happen in the future.
2. The speaker has the reasons to believe it will happen.

There are two excerpts falling in the act of predicting.

1) Excerpt 6 from “*The Nun’s Priest’s Tale*”

A coal-tipped fox of sly iniquity,  
 That had been lurking round the grove for three,  
 Long years, that very night burst through and passed  
 Stockade and hedge, as Providence forecast,  
 Into the yard where Chanticleer the Fair  
 Was wont, and all his ladies, to repair.  
 Still, in a bed of cabbages, he lay  
 Until about the middle of the day,  
 Waiting the cock and waiting for his cue,  
 As all these homicides so gladly do  
 That lie about in wait to murder men.  
 O false assassin, lurking in thy den!  
 O new Iscariot, new Ganelon  
 And O Greek Sinon, thou whose treachery won  
 Troy town and brought it utterly to sorrow!  
 O Chanticleer! Accursed be that morrow

That brought thee to the yard from thy high beams!  
 Thou hadst been warned, and truly, by thy dreams  
 That this would be a perilous day for thee.

Literary interpretation: In this excerpt, the character of the fox was compared to Judas Iscariot, an apostle of Jesus Christ's who was bribed to betray Christ which brought about the arresting and crucifixion of Christ. The fox was also compared to Ganelon, mentioned in a French epic, who betrayed Charlemagne's army to the Muslims. Moreover, he was like Sinon who tricked King Priam into admitting the Trojan Horse to Troy, which brought about the downfall of the city. Mentioning these people who were the traitors leading to the downfall of other people showed that the fox would cause the downfall of Chanticleer, as well. This excerpt forewarned the readers there would be something bad happening to Chanticleer, especially the last two lines. In other words, the speaker prepared the readers by predicting the downfall of Chanticleer based on the incident of other traitors in history and epics.

Felicity conditions of predicting:

What happened in the excerpt:

1. The speaker believes something will happen in the future.
2. The speaker has the reasons to believe it will happen.



1. The nun's priest or the poet believed the fox would harm the cock soon (actually the poet was the one who set things to happen, so he totally believes it would happen)
2. As the fox had cunning characteristics, a traitor like Judas, Ganelon, and Sinon, and as the cock used to dream about his downfall, the nun's priest or the poet had the reasons to believe and made the audiences believe the cock would face the danger brought by the fox.

2) Excerpt 1 from "the Rape of the Lock"

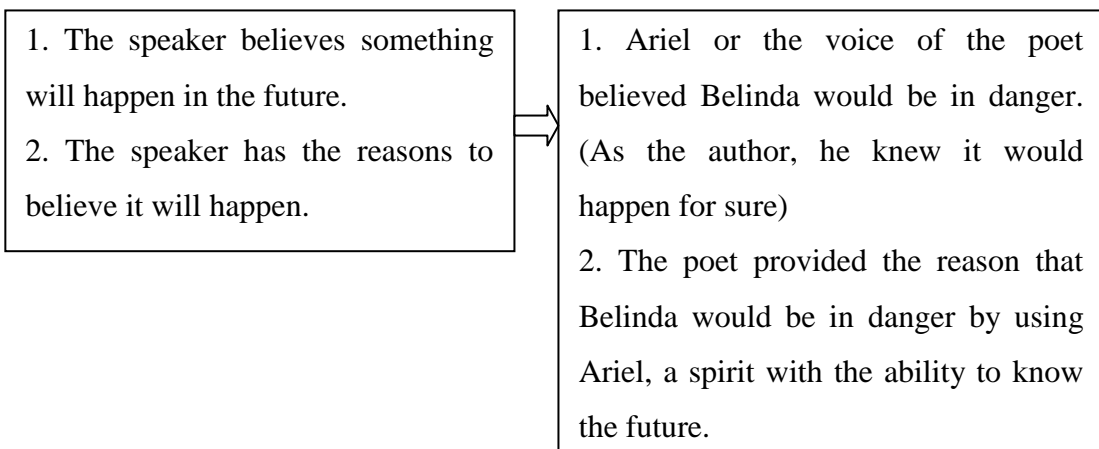
Of these am I, who thy protection claim,  
 A watchful sprite, and Ariel is my name.

**Late, as I rang'd the crystal wilds of air,  
 In the clear mirror of thy ruling star  
 I saw, alas! some dread event impend,  
 Ere to the main this morning sun descend,  
 But Heav'n reveals not what, or how, or where:  
 Warn'd by the Sylph, oh pious maid, beware!  
 This to disclose is all thy guardian can.  
 Beware of all, but most beware of man!"**

Literary interpretation: In this excerpt, it was the voice of a guardian spirit named Ariel who had the duty to protect the heroine of the story, Belinda. As the spirit, Ariel could see the bad sign. She predicted that as she was high above the sky, she could see something bad was going to happen to Belinda, but the heaven did not reveal what it was, how, or where it would happen.

Felicity conditions of predictingn:

What happened in the excerpt:



## 5. The Act of Confirming

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker states and shows that something is definitely true with evidence.
2. The speaker intends to make the hearer feel or believe something strongly.

There is only one excerpt falling in the act of confirming.

- 1) Excerpt 7 from "The Nun's Priest's Tale"

**This Chanticleer was shaken to the core  
 And would have fled. The fox was quick to say**

**However, 'Sir' Whither so fast away?  
 Are you afraid of me, that am your friend?  
 A friend, or worse, I should be, to intend  
 You harm, or practice villainy upon you,  
 Dear sir, I was not even spying on you!  
 Truly I came to do no other thing  
 Than just to lie and listen to you sing.**

You have as merry and voice as God has given  
 To any angel in the courts of Heaven;  
 To that you add a musical sense as strong  
 As had Boethius who was skilled in song.

Literary interpretation: This scene happened when Chanticleer, the cock, saw the fox. Chanticleer knew he was in danger so he was about to flee away. However, the voice of the fox was heard. The fox tried to sooth and convince Chanticleer that he would not harm Chanticleer; he came as a friend to listen to Chanticleer's song.

Felicity conditions of confirming:

What happened in the excerpt:

1. The speaker states and shows that something is definitely true with evidence.
2. The speaker intends to make the hearer feel or believe something strongly.

1. The fox tries to show that he would not harm Chanticleer for sure, as he was Chanticleer's friend and he just wanted to listen to Chanticleer's crow.
2. The fox wanted his words to make Chanticleer feel sure and believe in his harmless intention.

## 6. The Act of Flattering

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker intends to get something he wants from the hearer.
2. The speaker says nice things to praise the hearer.
3. The speaker is not sincere in his words.

There is only one excerpt falling in this act of flattering.

1) Excerpt 7 from “The Nun’s Priest’s Tale”

This Chanticleer was shaken to the core  
 And would have fled. The fox was quick to say  
 However, ‘Sir’ Whither so fast away?  
 Are you afraid of me, that am your friend?  
 A friend, or worse, I should be, to intend  
 You harm, or practice villainy upon you,  
 Dear sir, I was not even spying on you!  
**Truly I came to do no other thing  
 Than just to lie and listen to you sing.  
 You have as merry and voice as God has given  
 To any angel in the courts of Heaven;  
 To that you add a musical sense as strong  
 As had Boethius who was skilled in song.**

Literary interpretation: This is the voice of the fox speaking to the cock, Chanticleer. From the perspective of Chanticleer, the fox expressed his admiration of Chanticleer’s voice saying that his voice was a gift from God; however, the readers knew that it was actually the flatterer. The fox was not sincere in his admiring; he just wanted Chanticleer to be off guard so that he could kill Chanticleer easily. Actually later in the story, Chanticleer really forgot about his dream and began to show crowing to prove his talent.

Felicity conditions of flattering:

1. The speaker intends to get something he wants from the hearer.
2. The speaker says nice things to praise the hearer.
3. The speaker is not sincere in his words.

What happened in the excerpt:

1. The fox intended to make Chanticleer offguard so that he could eat Chanticleer
2. The fox said flattering things about Chanticleer’s beautiful voice: gift from God.
3. The fox was not sincere in his words because he did not really feel that Chanticleer’s voice was beautiful, he just wanted to eat Chanticleer.

## 7. The Act of Tricking

### Felicity conditions (deduced for this study and checked by interraters):

1. The speaker intends to make the hearer believe something that is not true or do something that should not be done.
2. The speaker is not sincere to the hearer in what he says or does
3. The speaker “tricks” the hearer, for the benefit of the speaker, with a careful plan.

There is only one excerpt falling in the act of tricking.

#### 1) Excerpt 8 from “The Nun’s Priest’s Tale”

And said, ‘Sir Fox, if I were you, as God’s  
My witness, I would round upon these clouds  
And shout, “Turn back, you saucy bumpkins all!  
A very pestilence upon you fall!  
Now that I have in safety reached the wood  
Do what you like, the cock is mine for good;  
I’ll eat him there in spite of every one” ’

Literary interpretation: This is the voice of Chanticleer speaking to the fox when he was in the fox’s mouth. He tried to use his brain to make the fox open his mouth so that he would be free. It seemed that Chanticleer suggested that the fox announce his triumph over Chanticleer to other witnesses in the yard; however, it was actually the trick or the deceit so that the fox would open his mouth and Chanticleer could run away.

Felicity conditions of tricking:

What happened in the excerpt:

<ol style="list-style-type: none"> <li>1. The speaker intends to make the hearer believe something that is not true or do something that should not be done.</li> <li>2. The speaker is not sincere with the hearer in what he says or does</li> <li>3. The speaker “tricks” the hearer, for the benefit of the speaker, with a careful plan.</li> </ol>	<ol style="list-style-type: none"> <li>1. Chanticleer intended to make the fox open the mouth to release Chanticleer. (Opening the mouth was not what the fox was supposed to do when the fox wanted to eat Chanticleer.)</li> <li>2. Chanticleer was not sincere in the suggestion to the fox to announce the victory over Chanticleer. (Chanticleer suggested the fox to do so only because he wanted the fox to open the mouth so that he could flee away.)</li> <li>3. Chanticleer did it (suggesting the fox to announce the victory) for his chance to flee away; it was Chanticleer’s plan to flee away.</li> </ol>
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## 8. The Act of Apologizing

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker did something wrong making the hearer unpleasant.
2. The speaker showed his sorry feeling for what he did; sometimes it comes with an excuse.

There is only one excerpt falling in the act of apologizing.

1) Excerpt 9 from “*The Nun’s Priest’s Tale*”

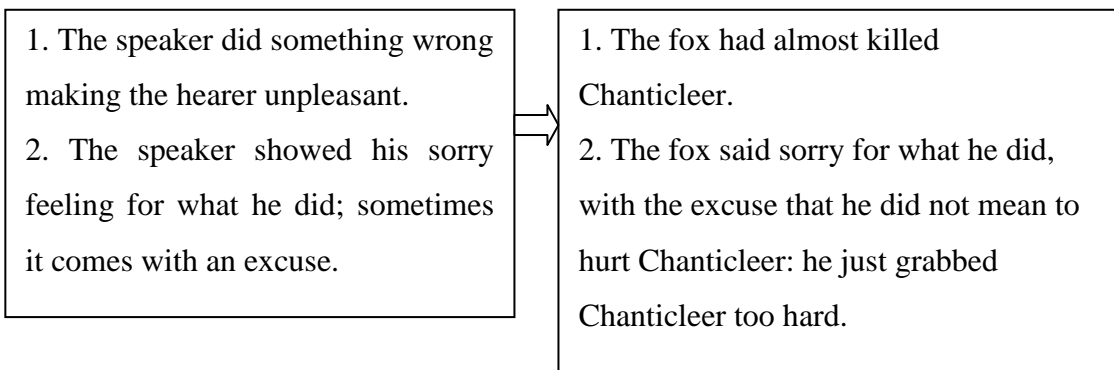
**‘Alas,’ he cried, ‘alas, my Chanticleer,  
I’ve done you grievous wrong, indeed I fear  
I must have frightened you; I grabbed too hard  
When I caught hold and took you from the yard.  
But, sir, I meant no harm, don’t be offended,  
Come down and I’ll explain what I intend’**

So help me God I'll tell the truth—on oath!

Literary interpretation: Earlier in the story the fox caught the cock, Chanticleer, in his mouth, but Chanticleer used his brain to get away. In this excerpt, after Chanticleer had escaped, the fox expressed his apology to Chanticleer making the excuse that he did not want to harm; he just unconsciously grabbed Chanticleer too hard. However, it was an insincere apology as the fox did not really feel sorry for what he did.

Felicity conditions of apologizing:

What happened in the excerpt:



## 9. The Act of Seducing

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker makes the hearer agree to do something that the hearer usually does not do or should not do.
2. The speaker makes his persuasion very attractive for the hearer to accept doing it.

There are three excerpts falling in the act of seducing.

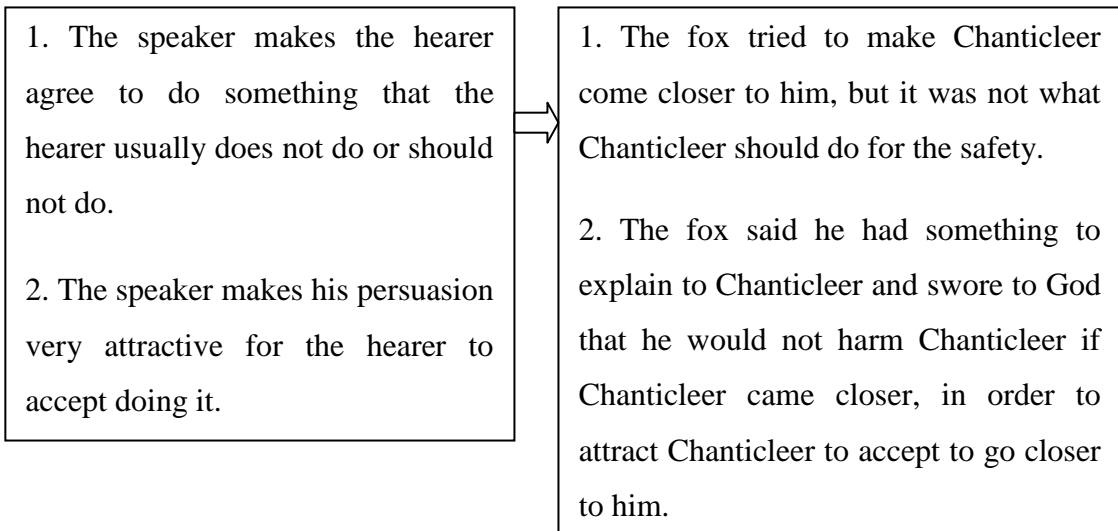
### 1) Excerpt 9 from "The Nun's Priest's Tale"

‘Alas,’ he cried, ‘alas, my Chanticleer,  
 I’ve done you grievous wrong, indeed I fear  
 I must have frightened you; I grabbed too hard  
 When I caught hold and took you from the yard.  
 But, sir, I meant no harm, don’t be offended,  
**Come down and I’ll explain what I intend’**  
**So help me God I’ll tell the truth—on oath!**

Literary interpretation: For the first five lines of the excerpt, the fox expressed his apology to Chanticleer making the excuse that he did not want to harm; he just unconsciously grabbed Chanticleer too hard (as mentioned in the speech act of apology). After he apologized assuring he did not mean any harm to Chanticleer, he tried to ask Chanticleer to come closer to him again. The fox gave the reason for Chanticleer to go closer to him that he had something to explain to Chanticleer. He even swore to God that he would not harm Chanticleer. However, as the readers knew that Chanticleer was once almost killed by the fox because Chanticleer believed his words, they could sense that this was not the sincere persuasion. It was the seduction so that the fox could eat Chanticleer.

Felicity conditions of seducing:

What happened in the excerpt:



2) Stanza 3 from “*To His Coy Mistress*”

Now therefore, while the youthful hue  
 Sits on thy skin like morning dew,  
 And while thy willing soul transpires  
 At every pore with instant fires,  
 Now let us sport us while we may,  
 And now, like amorous birds of prey,  
 Rather at once our time devour  
 Than languish in his slow-chapt power.

Let us roll all our strength and all  
 Our sweetness up into one ball,  
 And tear our pleasures with rough strife  
 Thorough the iron gates of life:  
 Thus, though we cannot make our sun  
 Stand still, yet we will make him run.

Literary interpretation: In this poem, the speaker talked to his lover by firstly assuming that if he had time, he would wait for her and court her forever. After that, he gave the reality that time passed fast; one day she would be worn out, and he would not want her anymore. In this excerpt the speaker came to the point he wanted to say. As in reality time did not wait for anyone, and her beauty would decline, the speaker convinced her to enjoy herself seizing the day when she was still young, strong, beautiful, and passionate. The way that the speaker convinced her to enjoy herself was to have sex as passionately as birds of prey. Although they could not stop the sun, they could enjoy life to the extreme. All the reasons the speaker provided dealing with the destruction power of the time was to seduce her to have sex with him while they were still young, strong, and passionate.

Felicity conditions of seducing:

What happened in the excerpt:

1. The speaker makes the hearer agree to do something that the hearer usually does not do or should not do.
2. The speaker makes his persuasion very attractive for the hearer to accept doing it.

1. The poet made the mistress enjoy life to the extreme at the moment that she still desired to have sex with him although she was supposed to keep her virginity.
2. The way the poet threatened her with the fact that she was desired only when she looked young and beautiful, not when she died with the worm to consume her virginity, could attract her to have sex with him at the moment she was attractive.

3) Excerpt 3 from “*The Flesh and the Spirit*”

Earth hath more silver, pearls, and gold  
 Than eyes can see or hands can hold.  
 Affects thou pleasure? Take thy fill.  
 Earth hath enough of what you will.  
 Then let not go what thou maist find  
 For things unknown only in mind.”

Literary interpretation: This is the story about the debate between 2 sisters, one is Flesh who set her goal in the secular happiness on earth; the other is Spirit who aimed to have eternal life on heaven with God. This is the voice of Flesh talking to Spirit. Flesh showed Spirit how people could get the pleasure on the earth. Flesh claimed that silver, pearls, and gold in the world, things that people could touch and possess, and different from the abstract things Spirit had faith on, were abundant. They were there available on the earth for people to possess. For Flesh, those objects were touchable and understandable, and Flesh used these qualities of them to seduce Spirit to turn to these earthly pleasures instead of something beyond people’s understanding. Flesh claimed that as the earth provided people a lot of pleasures, they should not turn to other things that were abstract, beyond the reality to get, and could not be comprehended. The intention of Flesh here was to seduce Spirit to turn back from her heavenly goal to the earthly pleasures, things that could be touched, sensed and understandable.

Felicity conditions of seducing:

What happened in the excerpt:

1. The speaker makes the hearer agree to do something that the hearer usually does not do or should not do.
2. The speaker makes his persuasion very attractive for the hearer to accept doing it.

1. Flesh tries to make Spirit join the worldly pleasures and the wealth, instead of having faith in a spiritual goal.
2. Flesh made her persuasion very attractive, using all valuable objects on the earth.

## 10. The Act of Reminding

### Felicity conditions (deduced for this study and checked by interraters):

1. The speaker believes that the hearer might forget something important.
2. The speaker helps the hearer realize an important thing that he should know or do.

There is only one excerpt falling in the act of reminding

#### 1) Excerpt 10 from “The Nun’s Priest’s Tale”


**Lo, such it is not to be on your guard  
Against the flatterers of the world, or yard,  
And if you think my story is absurd,  
A foolish trifle of a beast and bird,  
A fable of a fox, a cock, a hen,  
Talk hold upon the moral, gentlemen.**

St Paul himself, a saint of great discerning,  
Says that all things are written for our learning;  
So take the grain and let the chaff be still.  
And, gracious Father, if it be thy will  
As saith my Savior, make us all good men,  
And bring us to his heavenly bliss.

Literary interpretation: This excerpt occurred at the end of the story. The nun’s priest who told the story reminded the audiences to pay attention to the core of the story. What they heard was not only an entertaining story about cock, hen, and fox, but there was the moral lesson in the story. The nun’s priest reminded audiences to pick up the lesson and improve their behaviors.

Felicity conditions of reminding:

What happened in the excerpt:

<p>1. The speaker believes that the hearer might forget something important.</p> <p>2. The speaker helps the hearer realize an important thing that he should know or do.</p>		<p>1. As the story was long and fun with the characters of animals, the nun's priest or the poet was afraid that the readers might enjoy the story to the extent that they forgot to gain some lessons from the story that was the main reason of telling this story.</p> <p>2. The nun's priest or the poet told the readers to read the story not for the sake of fun but to gain the lessons from the story to improve their behaviors.</p>
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## 11. The Act of Preaching

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker gives the hearer advice about morals, behavior, and way of life.
2. When preaching, the speaker intends to persuade the hearer to accept what he says.
3. The speaker hopes the hearer will follow the advice.

There are four excerpts falling in the act of preaching.

### 1) Excerpt 10 from "The Nun's Priest's Tale"

Lo, such it is not to be on your guard  
 Against the flatterers of the world, or yard,  
 And if you think my story is absurd,  
 A foolish trifle of a beast and bird,  
 A fable of a fox, a cock, a hen,  
 Talk hold upon the moral, gentlemen.  
**St Paul himself, a saint of great discerning,  
 Says that all things are written for our learning;  
 So take the grain and let the chaff be still.  
 And, gracious Father, if it be thy will  
 As saith my Savior, make us all good men,  
 And bring us to his heavenly bliss.**

Literary interpretation: This is the end of the story about the cock, hen, and fox with trivial things exaggerated to be important. The story is dominated by expressing satire and sarcasm showing ridiculous behaviors of the nobles so that the readers would avoid doing it. The whole story was summed up at the end by the narrator performing the act of directive telling audience to take moral lesson and to improve themselves not to behave like these humanlike characters. In other words, the main purpose of the story written by Chaucer was to preach to the reader to be a moral person. Moreover, the moral lesson in this story was about the sin of pride. As the cock was proud of his crow and viewed himself as dignified and powerful, he was sensitive to the flatterer; as a result, he almost died. This was like those in the upper-class who were proud and arrogant and when what they were proud of what was flattered they could easily have a downfall.

Felicity conditions of preaching:

What happened in the excerpt:

<ol style="list-style-type: none"> <li>1. The speaker gives the hearer advice about morals, behavior, and way of life.</li> <li>2. When preaching, the speaker intends to persuade the hearer to accept what he says.</li> <li>3. The speaker hopes the hearer will follow the advice.</li> </ol>	⇒	<ol style="list-style-type: none"> <li>1. The nun's priest or the poet advised the readers or audiences to be moral, to improve some behaviors, and to be far from the sin of pride.</li> <li>2. The nun's priest or the poet wanted the readers to see that what he preached was true and should be accepted.</li> <li>3. The nun's priest or the poet told the story of Chanticleer so that they would avoid behaving like Chanticleer.</li> </ol>
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2) Excerpt 11 from "Everyman"

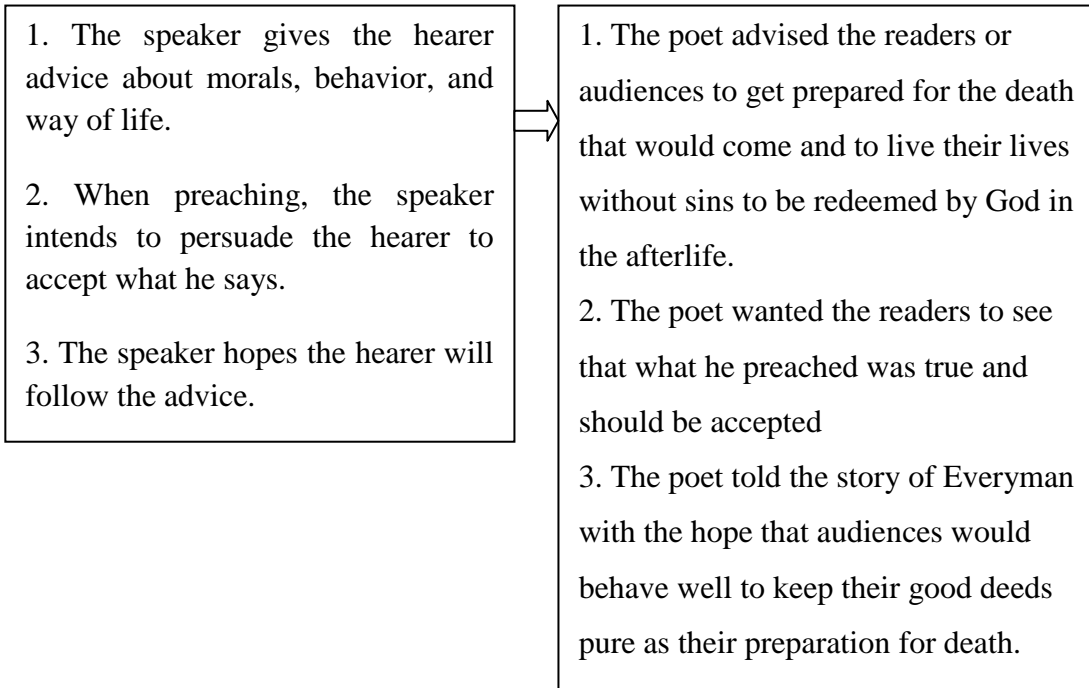
This moral men may have in mind;  
 Ye hearers, take it of worth, old and young,  
 And forsake pride, for he deceiveth you in the end,  
 And remember *Beauty, Five-wits, Strength, and Discretion,*

They all at last do *Everyman* forsake,  
 Save his *Good-Deeds*, there doth he take.  
 But beware, and they be small  
 Before God, he hath no help at all.  
 None excuse may be there for *Everyman*:  
 Alas, how shall he do then?  
 For after death amends may no man make,  
 For then mercy and pity do him forsake.  
 If his reckoning be not clear when he do come,  
 God will say- *ite maledicti in ignem aeternum*.  
 And he that hath his account whole and sound,  
 High in heaven he shall be crowned;  
 Unto which place God bring us all thither  
 That we may live body and soul together.  
 Thereto help the Trinity,  
 Amen, say ye, for saint *Charity*.

Literary interpretation: This excerpt occurred at the end of the story “Everyman.” The story was summarized at the end with a didactic message saying that “every man”, whether young or old, has to abandon beauty, strength, and discretion when he dies. The only thing that will accompany the soul is good deeds. The story performed the speech act of directive preaching the morality by warning that their good deeds which might be a lot or little helped God determine whether that one would be sent to eternal damnation in hell or to eternal life in heaven. God’s judgment was based on the good deeds only, and there was no negotiation at all. It was needless to ask for God mercy at the time of judgment.

Felicity conditions of preaching:

What happened in the excerpt:



3) Excerpt 2 from "On his Blindness"

That murmur, soon replies: "God doth not need  
 Either man's work or his own gifts: who best  
 Bear his mild yoke, they serve him best. His state  
 Is kingly; thousands at his bidding speed  
 And post o'er land and ocean without rest:  
 They also serve who only stand and wait."

Literary interpretation: The poem is like the poet's diary telling his feeling and experience, and the lessons learned from his state of blindness. In the earlier excerpt, Milton's suffering and wonderment were found as he did not understand why God made him blind. For this excerpt, he had already discovered the intention of God and God's equal judgment on human's best ability which differed from person to person. These experiences, his own finding or what he learned from it, were told in this poem with the purpose to preach morality, telling audiences to endure whatever happened in life, and not to question God's Predestination, just do their best in serving God. In other words, the speaker aimed to perform the act of preaching morality he believed to others. As he was a religious person, a puritan, he wanted this poem with religious

matter about what he learned through his own experience to preach to others a moral lesson.

Felicity conditions of preaching:

What happened in the excerpt:

<ol style="list-style-type: none"> <li>1. The speaker gives the hearer advice about morals, behavior, and way of life.</li> <li>2. When preaching, the speaker intends to persuade the hearer to accept what he says.</li> <li>3. The speaker hopes the hearer will follow the advice.</li> </ol>	<ol style="list-style-type: none"> <li>1. The poet advised the readers not to question God's intention behind his predestination, but to be stoic and do their best to serve God.</li> <li>2. The poet wanted the readers to see that what he preached was true and should be accepted.</li> <li>3. The poet shared his experience and belief with the hope that audiences would not wonder about God's intention, but keep doing their best to serve God.</li> </ol>
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4) Excerpt 10 from "the Rime of the Ancient Mariner"

Farewell, farewell! but this I tell  
 To thee, thou Wedding-Guest!  
 He prayeth well, who loveth well  
 Both man and bird and beast.

He prayeth best, who loveth best  
 All things both great and small;  
 For the dear God who loveth us,  
 He made and loveth all.

Literary interpretation: This excerpt occurred at the end of the story after the protagonist, or the mariner, had got the lesson of treating the other living things as inferior. As the mariner now got the lesson, he wanted to teach or preach to others by using his own example. From the excerpt, the mariner preached that as God created



Literary interpretation: The way Death talked really threatened audiences. He was the one everybody feared; he would not spare anybody's life. It was a threat making audiences realize that one day Death would go to see them, as well. It was also the predestination by God that all humans had to die. Death was assigned by God to take the soul of humans. Death shown here threatened audiences to be scared; humans should be prepared for the death.

Felicity conditions of threatening:

What happened in the excerpt:

<ol style="list-style-type: none"> <li>1. The speaker says that a bad and undesired event will occur to the hearer.</li> <li>2. The speaker intends the hearer to be afraid of what will happen.</li> <li>3. The hearer does not want the event to occur.</li> <li>4. Either the speaker can make the unpleasant event occur by himself or there might be other factors making the unpleasant event occur.</li> </ol>	<ol style="list-style-type: none"> <li>1. Death, the character, claimed that he would not spare people's lives.</li> <li>2. Death intended all audiences to be afraid of death; one day Death would go to see them.</li> <li>3. All audiences did not want to see death.</li> <li>4. Death himself would cause everyone to die one day.</li> </ol>
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2) Excerpt 2 from "To His Coy Mistress"

But at my back I always hear  
 Time's wingèd chariot hurrying near;  
 And yonder all before us lie  
 Deserts of vast eternity.  
 Thy beauty shall no more be found,  
 Nor, in thy marble vault, shall sound  
 My echoing song: then worms shall try  
 That long preserved virginity,  
 And your quaint honour turn to dust,  
 And into ashes all my lust:  
 The grave 's a fine and private place,

But none, I think, do there embrace.

Literary interpretation: In the first excerpt of this poem, the speaker assumed that he had the eternal life to court his lover. However, in this excerpt the tone changed. The speaker struck the hearer, his coy mistress, with the reality. The speaker said the time was quickly passing and then predicted what would happen in the future. Both of them would have eternity in the afterlife or they would die. Her beauty would decline at the deathbed. Even the virginity that she tried to preserve would be eaten by the worms. All of her honor to preserve the virginity would also go to dust. Also, on that day his desire for her would be gone, too. All of these predictions: death, decline of beauty, and the loss of virginity to worms that would happen to her in the future were used by the speaker to threaten her with the speed of time and life.

Felicity conditions of threatening:

What happened in the excerpt:

1. The speaker says that a bad and undesired event will occur to the hearer.
2. The speaker intends the hearer to be afraid of what will happen.
3. The hearer does not want the event to occur.
4. Either the speaker can make the unpleasant event occur by himself or there might be other factors making the unpleasant event occur.

1. The poet said that the time was rushing, her beauty would decline, and her virginity she kept would be destroyed by the worms.
2. The poet intended his mistress to be afraid of the limited time before her beauty and virginity would be destroyed.
3. The mistress did not want to be old and ugly with her virginity being destroyed by the worms.
4. The time was the factor the poet mentioned that made the mistress face all the mentioned unpleasant events.

3) Excerpt 1 from “the Day of Doom”

For at midnight brake forth a Light,  
 which turn'd the night to day,  
 And speedily a hideous cry  
 did all the world dismay.  
 Sinners awake, their hearts do ake,  
 trembling their loynes surprizeth;  
 Amaz'd with fear, by what they hear,  
 each one of them ariseth.

Literary interpretation: The excerpt showed the situation on the Judgment Day at midnight the light went up. Sinners souls were awakened to listen to their last judgment whether to have eternal life in heaven or eternal damnation in hell. Sinners were described as shaking with fear. The speaker used the sound and scary image of the awakening sinners who were trembling and realized they would be cast to the damned group for eternal damnation. The image could threaten the readers if they were immoral; on the Judgment Day they would be like these sinners shaking with fear when being awakened to listen to the judgment.

Felicity conditions of threatening:

1. The speaker says that a bad and undesired event will occur to the hearer.
2. The speaker intends the hearer to be afraid of what will happen.
3. The hearer does not want the event to occur.
4. Either the speaker can make the unpleasant event occur by himself or there might be other factors making the unpleasant event occur.

What happened in the excerpt:

1. The poet said the sinners would be awakened to listen to the last judgment and would be sent to eternal damnation.
2. The poet intended all readers to be afraid of the last judgment to eternal damnation.
3. All readers did not want to be sent to hell.
4. If the readers were sinners, the sin would sentence them to hell.

4) Excerpt 2 from “the Day of Doom”

Thus every one before the Throne  
of Christ the Judge is brought,  
Both righteous and impious  
that good or ill hath wrought.  
A separation, and diff’ring station  
by Christ appointed is  
(To sinners sad) 'twixt good and bad,  
'twixt Heirs of woe and bliss.

Literary interpretation: Christ would descend to the earth for the Judgment Day. Every soul would be brought to the throne of Christ, both the elect who behaved well and the damned who were immoral. Christ then would separate the elect from the damned. The group of the damned would experience the woe, while the group of the elect would experience the bliss. The image would threaten the ones living the lives in the damned group who would be cast to the woe.

Felicity conditions of threatening:

1. The speaker says that a bad and undesired event will occur to the hearer.
2. The speaker intends the hearer to be afraid of what will happen.
3. The hearer does not want the event to occur.
4. Either the speaker can make the unpleasant event occur by himself or there might be other factors making the unpleasant event occur.

What happened in the excerpt:

1. The poet said Christ would separate the elect from the damned; the group of the damned would experience the woe.
2. The poet intended all readers to be afraid of the last judgment to eternal damnation.
3. All readers did not want to be sent to hell.
4. If the readers were sinners, the sin would sentence them to hell.

5) Excerpt 3 from “*the Day of Doom*”

You sinners are, and such a share  
 As sinners may expect  
 Since you shall have,  
 For I do save none but mine own Elect.  
 Yet to compare your sin with theirs,  
 Who liv'd a longer time;  
 I do confess yours I much less,  
 Though every sin's a crime

Literary interpretation: In this excerpt, the voice of Christ was portrayed. This was the time the sinners confronted Christ. Christ said he would not save any sinners. The only group he would save and offer salvation was the elect. Christ further said that sinners who were dead young might have sins less than those who died with older age; however, a sin they committed was still sin and crime, wrong things that needed the punishment. The way Christ said to the sinners was very threatening. Christ threatened them that he would not help them because they committed sins, and he would spare no one whether young or old, whether committing few or many sins. All would be punished. The poet used the voice of Christ to threaten those who were immoral because the threat from the voice of Christ, the son of God and the Judge, would be more powerful and more frightening.

Felicity conditions of threatening:

1. The speaker says that a bad and undesired event will occur to the hearer.
2. The speaker intends the hearer to be afraid of what will happen.
3. The hearer does not want the event to occur.
4. Either the speaker can make the unpleasant event occur by himself or there might be other factors making the unpleasant event occur.

What happened in the excerpt:

1. The poet said Christ would not help those who committed sin go to heaven; if they were sinners, they had to be punished.
2. The poet intended all readers to be afraid of the last judgment to eternal damnation.
3. All readers did not want to be sent to hell.
4. If the readers were sinners, the sin would sentence them to hell.

### 13. The Act of Begging

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker needs the hearer to do something that helps the speaker.
2. The speaker believes the hearer is able to do it.
3. The speaker is in the position of asking for the mercy of the hearer to help.

There are five excerpts falling in the act of begging.

#### 1) Excerpt 2 from "Everyman"

*Everyman: O Death, thou comest when I had thee least in mind;  
In thy power it lieth me to save,  
Yet of my good will I give thee, if ye will be kind,  
Yea, a thousand pound shalt thou have,  
And defer this matter till another day.*

*Everyman: O gracious God, in the high seat celestial,  
Have mercy on me in this most need;  
Shall I have no company from this vale terrestrial  
Of mine acquaintance that way to me lead?*

Literary interpretation: The character of Everyman was very ignorant; he did not know he had to leave the world alone. Nothing and no one could go with him. Everyman asked God to have mercy on him giving him the time to find someone to accompany him to death.

Felicity conditions of begging:

1. The speaker needs the hearer to do something that helps the speaker.
2. The speaker believes the hearer is able to do it.
3. The speaker is in the position of asking for the mercy of the hearer to help.

What happened in the excerpt:

1. The character, Everyman, needed God's mercy to allow him to find someone to accompany him to death.
2. Everyman believed that God had the power or the authority to allow him to do so.
3. Everyman, as a normal man inferior to God, asked for God's mercy.

2) Excerpt 5 from: "Everyman"

*Everyman:* I shall show you how it is;

Comanded I am to go on a journey,

A long way, hard and dangerous,

And give a strait count without delay

Before the high judge Adonai\*. \*God

Wherefore I pray you bear me company,

As ye have promised, in this journey.

Literary interpretation: Everyman requested and begged Fellowship, his friend, to take the hard and dangerous journey to death with him. Before this excerpt, Fellowship himself volunteered and promised to help Everyman when Fellowship saw Everyman's suffer, but Fellowship did not know it was about the journey to death.

Felicity conditions of begging:

1. The speaker needs the hearer to do something that helps the speaker.
2. The speaker believes the hearer is able to do it.
3. The speaker is in the position of asking for the mercy of the hearer to help.

What happened in the excerpt:

1. Everyman needed Fellowship to accompany him to death.
2. Everyman believed Fellowship could say “yes” to go with him as Fellowship once promised to help Everyman.
3. Everyman asked Fellowship to help, to pity him; Everyman did not have anything for Fellowship in return for this help.

### 3) Excerpt 7 from “Everyman”

I am sent for another way to go,  
 To give a straight account general  
 Before the highest *Jupiter* of all;  
 And all my life I have had joy and pleasure in thee.  
 Therefore I pray thee go with me,  
 For, peradventure, thou mayst before God Almighty  
 My reckoning help to clean and purify;  
 For it is said ever among,  
 That money maketh all right that is wrong.

Literary interpretation: It was found that Everyman begged someone to accompany him to death again. Because for all his life Goods was with him and could make him joyful and pleased and he believed that Goods could help in proving he was pure before the eyes of God as Goods could turn something wrong to right, he begged the help from Goods. It seemed Everyman thought that he could use Goods to change his sin to be pure. What Everyman expressed as his belief that whatever was wrong could be changed to right by money seemed to be in the mind of others too. General people think they can use money to buy pleasure and use it as a tool to get whatever they want.

Felicity conditions of begging:

1. The speaker needs the hearer to do something that helps the speaker.
2. The speaker believes the hearer is able to do it.
3. The speaker is in the position of asking for the mercy of the hearer to help.

What happened in the excerpt:

1. Everyman needs Goods to accompany him to death.
2. Everyman believes Goods could say “yes” to go with him; he believes Goods could turn something wrong to right in front of God.
3. Everyman asked Goods to help, to pity him; Everyman did not have anything for Goods in return for this help.

4) Excerpt 10 from “Everyman”

*Good-Deeds*: All earthly things is but vanity:

*Beauty, Strength, and Discretion*, do man forsake,  
Foolish friends and kinsmen, that fair spake,  
All fleeth save *Good-Deeds*, and that am I.

***Everyman*: Have mercy on me, God, most mighty;**

**And stand by me, thou Mother and Maid, holy *Mary*.**

*Good-Deeds*: Fear not, I will speak for thee

Literary interpretation: This excerpt was the conversation between Good Deeds and Everyman. This is the last begging that Everyman performed, asking the help from Good Deeds to be beside him. This time his begging received a response.

Felicity conditions of begging:

1. The speaker needs the hearer to do something that helps the speaker.
2. The speaker believes the hearer is able to do it.
3. The speaker is in the position asking for mercy of the hearer to help.

What happened in the excerpt:

1. Everyman needs Good Deeds to accompany him to the death.
2. Everyman believes Good Deeds could say "yes" to go with him.
3. Everyman asked Good Deeds to help, to pity him; Everyman did not have anything for Goods in return for this help.

5) Excerpt 1 from "A Man Said to the Universe"

**A man said to the universe:**

**"Sir I exist!"**

"However," replied the universe,

"The fact has not created in me

A sense of obligation."

Literary interpretation: The poet told that there was a man saying to God that he existed. "Sir, I exist" was the voice of a human in this realistic period whose life was filled with suffering and insecurity, without anything to rely on. This voice begged for God to give His attention to this man's condition of life and do something to help him.

Felicity conditions of begging:

1. The speaker needs the hearer to do something that helps the speaker.
2. The speaker believes the hearer is able to do it.
3. The speaker is in the position asking for mercy of the hearer to help.

What happened in the excerpt:

1. The man needed God to help him
2. The man believed God had the power to help him.
3. The man was in the position of asking for the mercy from God to help him.

#### 14. The Act of Mourning

##### **Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker experiences the event that something or someone has lost or they are no longer the same.
2. The speaker feels extremely sad about the event.
3. The speaker showed his feeling to the public.

There are four excerpts falling in the act of mourning.

##### 1) Excerpt 3 from “Everyman”

*Everyman*; Alas, I may well weep with sighs deep;  
 Now have I no manner of company  
 To help me in my journey, and me to keep;  
 And also my writing is full unready.  
 How shall I do now for to excuse me?  
 I would to God I had never be get  
 To my soul a great profit it had be;  
 For now I fear pains huge and great.  
 The time passeth; Lord, help that all wrought;  
 For though I mourn it availeth nought.  
 The day passeth, and is almost a-go;  
 I wot not well what for to do.  
 To whom were I best my complaint do make?

Literary interpretation: Everyman expressed his mournful feeling, shown by the words “weep” and “sigh”, as he did not have anybody to accompany him to the death world. As the time he asked from Death was almost gone, he still could not find any companion. He was also worried about his work that would be left undone. He felt desperate not knowing how to excuse so that he would have more time in the world. This is normal for humans who do not prepare themselves to face death; when death comes, they will feel sad and mournful to die yearning to have more time to do things in the world.

Felicity conditions of mourning:

1. The speaker experiences the event that something or someone has lost or they are no longer the same.
2. The speaker feels extremely sad about the event.
3. The speaker showed his feeling to the public.



What happened in the excerpt:

1. Everyman faced death; he would lose his life.
2. Everyman felt very sad to die alone without anyone accompanying him.
3. Everyman expressed this sad feeling by weeping and sighing.

2) Excerpt 2 from “The Wild Honey Suckle”

By Nature’s self in white arrayed,  
 She bade thee shun the vulgar eye,  
 And planted here the vining shade,  
 And sent soft waters murmuring by;  
 ...Thus quietly thy summer goes,  
 ...Thy days declinging to repose.

Literary interpretation: The speaker described the life of the flower. This flower was created white by Nature and grew up under the big tree in the hidden place, unseen by human beings. Sometimes Nature sent the water or the rain to make the flower blossom. However, at the end of this stanza, the poet lamented: when days in summer passed, the flower also declined every day. The poet lamented the flower’s brevity of life.

Felicity conditions of mourning:

1. The speaker experiences the event that something or someone has lost or they are no longer the same.
2. The speaker feels extremely sad about the event.
3. The speaker showed his feeling to the public.



What happened in the excerpt:

1. The poet experienced the short life of the flower, it declined gradually.
2. The poet felt very sad thinking of the time the flower would die.
3. The poet expressed this sad feeling out with the tone.

3) Excerpt 3 from “The Wild Honey Suckle”

Smit with those charms, that must decay,  
 I grieve to see your future doom;  
 They died—nor were those flowers more gay,  
 The flowers that did in Eden bloom;  
 ...Unpitying frosts, and Autumn’s power  
 ...Shall leave no vestige of this flower.

Literary interpretation: The beauty and the charm that this flower possessed had to die, and the speaker felt so sad thinking of the day this flower would die. The poet compared the life of this flower to those flowers in the Garden of Eden, the flowers in heaven that stayed beautiful forever. When autumn and winter came, the wild honey suckle was dead without any clues that once it existed. The poet lamented the brevity of the flower’s life.

Felicity conditions of mourning:

1. The speaker experiences the event that something or someone has lost or they are no longer the same.
2. The speaker feels extremely sad about the event.
3. The speaker showed his feeling to the public.

What happened in the excerpt:

1. The poet experienced the short life of the flower, it declined gradually.
2. The poet felt very sad thinking of the time the flower would die contrasted to the life of flowers in the Garden of Eden.
3. The poet expressed this sad feeling out with the tone.

4) Excerpt 4 from “The Wild Honey Suckle”

From morning suns and evening dews  
 At first thy little being came:  
 If nothing once, you nothing lose,  
 For when you die you are the same;

...The space between, is but an hour,  
 ...The frail duration of a flower.

Literary interpretation: The poet expressed his feeling on this brevity of life. The poet stated that when the flower was about to grow, it was emptiness; when it died, it also died to emptiness so nothing was lost. This could be compared to the life of humans who also came from nothingness and would go to nothingness again when they were dead. The thing that made their lives different was the period of time they could exist in the world. However, finally their lives still had to end with death. The poet could show that life was so short and fragile. He performed the act of lamenting the transience and brevity of life of both flowers and human beings.

Felicity conditions of mourning:

1. The speaker experiences the event that something or someone has lost or they are no longer the same.
2. The speaker feels extremely sad about the event.
3. The speaker showed his feeling to the public.



What happened in the excerpt:

1. The poet experienced the fragile life and transience of life for creatures
2. The poet felt very sad at the brevity of life on earth.
3. The poet showed his feeling, the melancholic tone to the public.

## 15. The Act of Confident Expressive

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker feels sure about his own situation, there is no worry.
2. The speaker expects something to happen.
3. The speaker feels sure things will happen in the way he expects.

There is only one excerpt falling in the act of confident expressive.

1) Excerpt 4 from "Everyman"

What, and I to *Fellowship* thereof spake,  
 And show him of this sudden chance?  
 For in him is all my affianced;  
 We have in the world so many a day

Be on good friends in sport and play.  
 I see him yonder, certainly;  
 I trust that he will bear me company;  
 Therefore to him will I speak to ease my sorrow.  
 Well met, good *Fellowship*, and good morrow!

Literary interpretation: Everyman found out whom he would go to ask to accompany him to the death. He thought of “Fellowship”, his friend, and expressed his own confidence that Fellowship would help him by going with him to the death as they had known each other for a long time and they had good relationship having fun together. Everyman felt really confident Fellowship would say yes.

Felicity conditions of confident expressive:

What happened in the excerpt:

1. The speaker feels sure about his own situation, there is no worry.
2. The speaker expects something to happen.
3. The speaker feels sure things will happen in the way he expects.

1. Everyman felt sure he would not go to the life after death alone; he had no worry that Fellowship might say “no”
2. Everyman expects Fellowship would agree to accompany him to the death
3. Everyman felt sure Fellowship would say yes to accompany him to the death as they knew each other for a long time and they had good relationship having fun together.

## 16. The Act of Refusing

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker was asked to do something.
2. The speaker says he will not do what he was asked (because he does not want to do it or is not able to do it).

There are 5 excerpts falling in the act of refusing.

1) Excerpt 6 from “Everyman”

*Fellowship*: That is a matter indeed! Promise is duty,  
 But, and I should take such a voyage on me,  
 I know it well, it should be to my pain:  
 Also it make me afeard, certain.  
 But let us take counsel here as well we can,  
 For your words would fear a strong man.

Literary interpretation: Fellowship was earlier asked by Everyman to accompany Everyman to the afterlife. Fellowship realized that one day he would have the journey to the death like Everyman and he was also afraid, so he refused to go with Everyman. What Fellowship could do to help Everyman was to just give advice.

Felicity conditions of refusing:

1. The speaker was asked to do something.
2. The speaker says he will not do what he was asked (because he does not want to do it or is not able to do it).



What happened in the excerpt:

1. Fellowship was asked by Everyman to accompany him to the death.
2. Fellowship said “no” to Everyman’s begging because he did not want to face the pain and fear when he died.

2) Excerpt 8 from “Everyman”

*Goods*: Nay, *Everyman*, say no;  
 As for a while I was lent thee,  
 A season thou hast had me in prosperity;  
 My condition is man’s soul to kill;  
 If I save one, a thousand I do spill;  
 Weenest thou that I will follow thee?  
 Nay, from this world, not verrily.

Literary interpretation: This happened after Everyman asked Goods to accompany Everyman to the afterlife. What Goods did was to refuse Everyman as Fellowship did. Goods said no to accompanying him for the reason that he could not help or purify the soul of Everyman like Everyman hoped; instead, Goods destroyed purity of human's soul and he could make the situation worse. Souls in the company of or obsessed with Goods like Everyman would not be redeemed by God, so Goods refused to help Everyman. This is the Christian belief that a soul with an obsession with treasure was not pure and would not be accepted to the eternal life with God on Heaven.

Felicity conditions of refusing:

1. The speaker was asked to do something.
2. The speaker says he will not do what he was asked (because he does not want to do it or is not able to do it).



What happened in the excerpt:

1. Goods was asked by Everyman to accompany him to the death.
2. Goods said "no" to Everyman's begging because he did not want to make Everyman's soul more obsessed with sin.

3) Excerpt 4 from "The Flesh and the Spirit"

Thy sinful pleasures I do hate,  
 Thy riches are to me no bait.  
 Thine honours do, nor will I love,  
 For my ambition lies above.

Literary interpretation: This story is about the debate between two sisters. One is Flesh who focused her life on the secular happiness in the world, while the other is Spirit who wanted to have eternal life in heaven with God. This excerpt is the voice of Spirit after she was seduced by Flesh to enjoy the earthly pleasure. The reaction from Spirit was the denial. Spirit refused Flesh's invitation to enjoy worldly pleasures. For Spirit, the pleasure Flesh was obsessed with was sinful. All wealth and earthly

pleasures could not tempt her as she was already determined in setting her goal on heaven.

Felicity conditions of refusing:

1. The speaker was asked to do something.
2. The speaker says he will not do what he was asked (because he does not want to do it or is not able to do it).



What happened in the excerpt:

1. Spirit was seduced to participate in enjoying the worldly pleasures.
2. Spirit said she would not join in pursuing the worldly pleasures because she had faith in her superior heavenly goal.

4) Excerpt 7 from “The Flesh and the Spirit”

If I of Heav’n may have my fill,  
Take thou the world, and all that will.”

Literary interpretation: Spirit ended her debate by repeating her refusal to Flesh’s invitation or seduction to enjoy the worldly pleasures. Spirit still clung to the heavenly goal and did not mind if Flesh wanted to stick with the worldly pleasures.

Felicity conditions of refusing:

1. The speaker was asked to do something.
2. The speaker says he will not do what he was asked (because he does not want to do it or is not able to do it).



What happened in the excerpt:

1. Spirit was invited to participate in enjoying the worldly pleasures.
2. Spirit said she would not join in pursuing the worldly pleasures because she had faith in her superior heavenly goal.

5) Excerpt 1 from "A Man Said to the Universe"

A man said to the universe:

"Sir I exist!"

**"However," replied the universe,**

**"The fact has not created in me**

**A sense of obligation."**

Literary interpretation: This voice begged for God to give His attention to this man's condition of life and do something to help him. However, God refused to help. God just said he had no obligation to help the man no matter what happened to him. Usually God in poems in other periods was portrayed as a merciful God providing help and forgiveness. However, as this poem was created in the realistic period when the old way of life could not fit a lot of changes and conflicts in this period, and when people had lost the faith that God could control and determine the lives of humans, the poem showed the Godless world. It was the world with nothing people could rely on; they had to totally depend on themselves.

Felicity conditions of refusing:

- |   |   |   |
|---|---|---|
| <ol style="list-style-type: none"> <li>1. The speaker was asked to do something.</li> <li>2. The speaker says he will not do of what he was asked (because he does not want to do it or is not able to do it).</li> </ol> | ⇒ | <p>What happened in the excerpt:</p> <ol style="list-style-type: none"> <li>1. God was asked to help the man</li> <li>2. God said he would not help the man because He had no obligation to help anyone.</li> </ol> |
|---|---|---|



### 17. The Act of Despair/Desperate/Depress Expressive

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker experiences a very bad situation.
2. The speaker has no hope that the situation will change or be better.

There are 10 excerpts falling in the act of despair/desperate/depress expressive.

1) Excerpt 9 from "Everyman"

*Everyman*: O, to whom shall I make my moan  
 For to go with me in that heavy journey?  
 First *Fellowship* said he would go with me gone;  
 His words were very pleasant and gay,  
 But afterward he left me alone.  
 Then spake I to my kinsmen all in despair,  
 And also they gave me words fair,  
 They lacked no fair speaking,  
 But all forsake me in the ending.  
 Then went I to my *Goods* that I loved best,  
 In hope to have comfort, but there had I least;  
 For my *Goods* sharply did me tell  
 That he bringeth many to hell.  
 Then of myself I was ashamed,  
 And so I am worthy to be blamed;  
 Thus may I well myself hate.  
 Of whom shall now counsel take?

Literary interpretation: Everyman found that nobody would go to the death with him. Although Fellowship and Kinsmen used the beautiful words to talk to him saying they really wanted to help when Everyman begged, what Everyman got was only the answer no. Moreover, Goods, whom he loved most, refused him sharply because Goods knew that if he accompanied Everyman, it could show that Everyman's mind was full of sin and he might cause Everyman to go to hell instead. Everyman was totally desperate not to be able to think of anybody who could help him.

Felicity conditions of despair/desperate

/depress expressive

What happened in the excerpt:

1. The speaker experiences a very bad situation.
2. The speaker has no hope that the situation will change or be better.



1. Everyman got refused again and again from those he went to asking for help
2. Everyman had no hope that anyone would show up to help him; he had no one left to ask for help.

2) Excerpt 1 "On His Blindness"

When I consider how my light is spent  
 Ere half my days in this dark world and wide,  
 And that one talent which is death to hide  
 Lodg'd with me useless, though my soul more bent  
 To serve therewith my Maker, and present  
 My true account, lest he returning chide,  
 "Doth God exact day-labour, light denied?"  
 I fondly ask. But Patience, to prevent

Literary interpretation: The poet, Milton, who was blind, expressed his despair. The blindness captured him in the world of darkness and made him feel useless not being able to do things. The blindness was like the big obstruction preventing him from activity, working and serving God.

Felicity conditions of despair/desperate

/depress expressive

What happened in the excerpt:

1. The speaker experiences a very bad situation.
2. The speaker has no hope that the situation will change or be better.



1. The poet experienced his blindness and its barrier to create poems to make his life worthy and to serve God.
2. The poet had no hope that he could see again or create poems as well as the time when he was not blind.

3) Excerpt 4 from “the Rime of the Ancient Mariner”

And the good south wind still blew behind,  
 But no sweet bird did follow,  
 Nor any day for food or play  
 Came to the mariners’s hallo

Literary interpretation: In the story, during the time the mariner was on the ship, an albatross showed up bringing the luck and joy to the crews. However, it was the mariner who shot it dead. After the bird was dead, the situation changed. Although the ship was still moved on by the wind, there was no bird following anymore, while the people on the ship stopped enjoying themselves, no food, no play, and no sound. The speech act of expressive, despair dominated the atmosphere.

Felicity conditions of despair/desperate

/depress expressive

What happened in the excerpt:

1. The speaker experiences a very bad situation.
2. The speaker has no hope that the situation will change or be better.



1. The bird of omen had died and the atmosphere on the ship was quiet and sad.
2. The mariner had no hope that the bird of omen would come back to bring back life to the ship.

4) Excerpt 5 from “the Rime of the Ancient Mariner”

Day after day, day after day,  
 We stuck, nor breath nor motion;  
 As idle as a painted ship  
 Upon a painted ocean.

Water, water, everywhere,  
 And all the boards did shrink;  
 Water, water, everywhere,  
 Nor any drop to drink.

Literary interpretation: Many days passed, but the ship still could not move on. All mariners were stuck in the ship that could not move because there was no wind and no wave to push the ship, which looked like a painted ship in the painted ocean. There was no motion at all. Although there was water everywhere surrounding them, they could not drink the water, even a drop. The full water in the sea could not help relieving the thirst. The speaker described the situation in the way that there was no hope anymore. The ship could not go on, while the people stuck on the ship could not drink the water that surrounded them. The speaker expressed a feeling of despair. Without the motion of the sea, no water, no escape, many died slowly because of the thirst.

Felicity conditions of despair/desperate

/depress expressive

What happened in the excerpt:

1. The speaker experiences a very bad situation.
2. The speaker has no hope that the situation will change or be better.



1. Without the wind, the ship could not move; what surrounded all mariners was only the water they could not drink.
2. The mariner had no hope that the ship would move and he was thirsty without the pure water to drink; he might die of thirst.

5) Excerpt 2 from “Ode to a Nightingale”

Fade far away, dissolve, and quite forget  
 What thou among the leaves hast never known,  
 The weariness, the fever, and the fret  
 Here, where men sit and hear each other groan;  
 Where palsy shakes a few, sad, last gray hairs,  
 Where youth grows pale, and spectre-thin, and dies;  
 Where but to think is to be full of sorrow  
 And leaden-eyed despairs,  
 Where Beauty cannot keep her lustrous eyes,  
 Or new Love pine at them beyond to-morrow.

Literary interpretation: In the excerpt, the speaker described what he saw in the world of reality that was never experienced by the nightingale. The real world was full of weariness, disease, and suffering. In the world, people would hear the crying sound of agony; people suffered from the disease, the decline of youth, beauty, love, and the death. Everyone in the world realized their mortality and the transience of life; when thinking about them they felt despair. The speaker expressed his feeling toward the world of suffering, mortality, and declination. He had no hope to stay in the world of suffering with the realization that one day he would die.

Felicity conditions of despair/desperate

/depress expressive

1. The speaker experiences a very bad situation.
2. The speaker has no hope that the situation will change or be better.



What happened in the excerpt:

1. The poet experienced this world as the world of weariness, disease, suffering and transience.
2. The poet had no hope that the world would be full of happiness and immortality.

6) Excerpt 1 from "the Prisoner of Chillon"

There are seven pillars of Gothic mould,  
 In Chillon's dungeons deep and old,  
 There are seven columns, massy and grey,  
 Dim with a dull imprison'd ray,  
 A sunbeam which hath lost its way,  
 And through the crevice and the cleft  
 Of the thick wall is fallen and left;  
 Creeping o'er the floor so damp,  
 Like a marsh's meteor lamp:  
 And in each pillar there is a ring,  
 And in each ring there is a chain;  
 That iron is a cankering thing,  
 For in these limbs its teeth remain,  
 With marks that will not wear away,  
 Till I have done with this new day,  
 Which now is painful to these eyes,  
 Which have not seen the sun so rise  
 For years-I cannot count them o'er,  
 I lost their long and heavy score

When my last brother droop'd and died,  
And I lay living by his side.

Literary interpretation: In this story Byron, the poet, let Bonivard as the protagonist speak in his own voice telling his own experience as the prisoner. Bonivard said that his father had died, together with his two brothers in the battle field; now he was imprisoned in the dungeon of the castle with his two brothers. Bonivard described the atmosphere and condition in the dungeon he was in. In the deep and old dungeon, the place was very dark, and the floor was very damp; there were seven columns, the light hardly passing in the thick wall to come inside. Each pillar had a ring with iron chain. He and his brothers were chained to these columns all the time. Bonivard further commented that being chained there he could not even see the sun rise. The time he was chained was so painful and torturing and so long that he could not tell how many years had passed. His last brother died, and he was alone by his side. All description of the place in the dark dungeon with almost no light to come in, on the damp floor together with his physical pain of being chained to the pillar all the time until the day all of his brothers died brought about the feeling of despair.

Felicity conditions of despair/desperate  
/depress expressive

What happened in the excerpt:

1. The speaker experiences a very bad situation.
2. The speaker has no hope that the situation will change or be better.



1. The speaker was trapped in the dungeon and chained to the column
2. The longer he was in, the more he was lonely as his brothers were dying one by one. There was no hint that he would be released.

7) Excerpt 2 from “the Prisoner of Chillon”

I only stirred in this black spot,  
 I only lived, I only drew  
 The accursed breath of dungeon-dew;  
 The last, the sole, the dearest link  
 Between me and the eternal brink,  
 Which bound me to my failing race  
 Was broken in this fatal place.  
 One on the earth, and one beneath-  
 My brothers-both had ceased to breathe:  
 I took that hand which lay so still,  
 Alas! my own was full as chill;  
 I had not strength to stir, or strive,  
 But felt that I was still alive-  
 A frantic feeling, when we know  
 That what we love shall ne'er be so.  
 I know not why  
 I could not die,  
 I had no earthly hope-but faith,  
 And that forbade a selfish death.

Literary interpretation: Bonivard expressed how he felt being alone in the prison, an isolated place, when both of his brothers had died. He had no hope to live on now. He yearned to die but at the same time he could not. The religious faith stopped him from committing suicide, to do a selfish death. It was the dilemma for him as he wanted to die but he could not. This is a very despairing feeling Bonivard expressed; he was alone without any hope, wishing to die to escape from the torment but still he was obliged by the religious faith not to do so.

Felicity conditions of despair/desperate

/depress expressive

What happened in the excerpt:

1. The speaker experiences a very bad situation.
2. The speaker has no hope that the situation will change or be better.



1. The speaker was totally alone in the dungeon and wanted to die.
2. He could not flee from this situation although he hoped he could die to escape from this suffering. But his religious faith stopped him and made him go on living in suffering.

8) Excerpt 3 from “the Prisoner of Chillon”

There were no stars, no earth, no time,  
 No check, no change, no good, no crime  
 But silence, and a stirless breath  
 Which neither was of life nor death;  
 A sea of stagnant idleness,  
 Blind, boundless, mute, and motionless!

Literary interpretation: Bonivard was trapped in the dungeon until he totally lost his self awareness. He was at the lowest point of the psychological state. He could not tell what was good or bad, what was right or wrong. No keepers came to check him, and there was no shift of the keepers, too. Everything surrounding him became nothing and silent. He lost all his senses, feeling nothing and being nothing. Bonivard was in total despair. When people feel nothing and are totally indifferent to everything, it is worse than the state of death.

Felicity conditions of despair/desperate

/depress expressive

What happened in the excerpt:

1. The speaker experiences a very bad situation.
2. The speaker has no hope that the situation will change or be better.



1. As the speaker was trapped in the dungeon for a long time, he lost all his senses, feeling nothing and being nothing.
2. The speaker had no hope to live on.

9) Excerpt 7 from "the Prisoner of Chillon"

It might be months, or years, or days-  
 I kept no count, I took no note-  
 I had no hope my eyes to raise,  
 And clear them of their dreary mote;

Literary interpretation: The feeling of despair appeared here. As Bonivard did not care to be released, time also meant nothing for him. He did not care what year, month, or day it was, and he did not count down for the day he would be released at all as he did not hope to be released. The person who does not care anything like this is totally hopeless and in complete despair.

Felicity conditions of despair/desperate

/depress expressive

What happened in the excerpt:

1. The speaker experiences a very bad situation.
2. The speaker has no hope that the situation will change or be better.



1. He was trapped for so long that he did not care what year, month, or day it was, and he did not count down for the day he would be released as those who still had hope did.
2. He had no hope to be released out of the dungeon during his lifetime.

10) Excerpt 1 from “Dover Beach”

The sea is calm tonight.  
 The tide is full, the moon lies fair  
 Upon the straits - on the French coast the light  
**Gleams and is gone; the cliffs of England stand,  
 Glimmering and vast, out in the tranquil bay.**

Literary interpretation: The poet described what he saw when he looked out to the sea at the Dover beach on one night that faced to the French coast. The sea was calm under the moonlight. However, the tone changed. The light he saw was paler and then gone. The light left the cliff of England, and there was nothing left behind, only the darkness. This created the feeling that the hope was gone, what was left was only the depressed feeling.

Felicity conditions of despair/desperate  
 /depress expressive

What happened in the excerpt:

1. The speaker experiences a very bad situation.
2. The speaker has no hope that the situation will change or be better.



1. The poet suddenly found the light paler and gone, leaving only the darkness.
2. The situation changed from the moment of beauty and serenity to the moment of darkness. The light or the hope was already gone leaving only the darkness.

### 18. The Act of Asserting

**Felicity conditions (proposed by John R. Searle):**

Propositional: any proposition p.

Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.

2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.

Sincerity: S believes p.

Essential: counts as an undertaking to the effect that p represents an actual state of affairs.

There are 22 excerpts falling in the act of asserting.

1) Excerpt 10 from “Everyman”

***Good-Deeds: All earthly things is but vanity:***

***Beauty, Strength, and Discretion, do man forsake,***

***Foolish friends and kinsmen, that fair spake,***

***All fleeth save *Good-Deeds*, and that am I.***

*Everyman:* Have mercy on me, God, most mighty;

And stand by me, thou Mother and Maid, holy *Mary*.

*Good-Deeds:* Fear not, I will speak for thee

Literary interpretation: Good Deeds asserted that everything Everyman had, such as Beauty, Strength, Friends, and Relatives would leave Everyman to take the journey to death alone. The only one that could go with him was Good Deeds. It is the truth that a human must leave the world without the ability to take anything or anyone with him to the afterlife. Only the good thing he did when he lived would go with him. This is the religious belief the speaker asserted here.

## Felicity conditions of asserting

Propositional: any proposition p.  
 Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.  
                   2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.  
 Sincerity: S believes p.  
 Essential: counts as an undertaking to the effect that p represents an actual state of affairs.

## What happened in the excerpt:

Propositional: p is "Everyman had to die alone".  
 Preparatory: 1. Good Deeds had evidence to believe as Everyman was refused again and again from those he went to ask for help.  
                   2. It was not obvious to both Good Deeds and Everyman that Everyman knew that he had to die alone.  
 Sincerity: Good Deeds believed that Beauty, Strength, Friends, Relatives would leave Everyman to take the journey to death alone. The only one that could go with him was Good Deeds.  
 Essential: counts as an undertaking to the effect that "Everyman had to die alone" represents an actual state of affairs.

2) Excerpt 1 From "Sonnet XVIII"

Shall I compare thee to a Summer's day?  
 Thou art more lovely and more temperate:  
 Rough winds do shake the darling buds of May,  
 And Summer's lease hath all too short a date:  
 Sometime too hot the eye of heaven shines,  
 And oft' is his gold complexion dimm'd;  
 And every fair from fair sometime declines,  
 By chance or nature's changing course untrimm'd:  
 But thy eternal Summer shall not fade  
 Nor lose possession of that fair thou owest;  
 Nor shall Death brag thou wander'st in his shade,  
 When in eternal lines to time thou growest:  
 So long as men can breathe, or eyes can see,

So long lives this, and this gives life to thee.

Literary interpretation: The speaker compared and contrasted the quality of summer and the speaker's beloved. The first line, although it is an interrogative sentence, "Shall I compare thee to a summer's day", is not actually a real question. The speaker did not require the answer "yes" or "no" from anybody. The form of interrogative sentence which does not need the answer is called a rhetorical question. It could also be said that this is the indirect speech act because in saying the question form, the speaker did the other act which is not the act of questioning. With "Shall" beginning the sentence, some might say the speaker requested for permission. Again, the speaker did not intend to get the permission at all. The speaker directly started comparing his lover with the summer without the voice of his beloved saying 'yes' or 'no' allowing or refusing his words. Actually, the speaker spoke this interrogative sentence beginning with "Shall I..." with the intention to say that he was about to compare his lover to the summer day. The speaker spoke this interrogative sentence to claim what he thought about the summer and his lover in comparison. The meaning of the sentence is equal to the affirmative sentence "I am going to compare you to the summer's day."

The speaker claimed that his lover was more beautiful and more perfect than the summer because although summer was associated with the liveliness, happiness, and rebirth of the world, summer also had strong winds that destroyed plants. Moreover, summer could not stay forever; it had to give way to other seasons. Sometimes summer made the world too hot but sometimes it was not sunny enough. The speaker further claimed these qualities of summer were different from his beloved whose beauty and liveliness would not fade or decline and even death could not do anything with her. While the summer was not consistent, she was so perfect, and that was what the speaker believed and claimed.

## Felicity conditions of asserting

Propositional: any proposition p.  
 Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.  
                   2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.  
 Sincerity: S believes p.  
 Essential: counts as an undertaking to the effect that p represents an actual state of affairs.

## What happened in the excerpt:

Propositional: p is "his lover was more beautiful and more perfect than the summer."  
 Preparatory: 1. The poet had reason to believe so as summer had got strong winds destroying plants, summer could not stay forever, it had to give way to other seasons; sometimes summer made the world too hot but sometimes it was not sunny enough .  
                   2. It was not obvious to both the poet and his lover that she knew that she was regarded by the speaker as more perfect than summer.  
 Sincerity: The poet believes that his lover was more perfect and beautiful than summer  
 Essential: counts as an undertaking to the effect that "his lover was more beautiful and more perfect than the summer" represents an actual state of affairs.

3) Excerpt 2 from "On His Blindness"

That murmur, soon replies: "God doth not need  
 Either man's work or his own gifts: who best  
 Bear his mild yoke, they serve him best. His state  
 Is kingly; thousands at his bidding speed  
 And post o'er land and ocean without rest:  
 They also serve who only stand and wait."

Literary interpretation: This represented the poet, Milton's discovery and clear understanding of the intention of God. Once he was blind and questioned why God made him blind. Blindness was actually the barrier for him to compose the poems to serve God. Milton found the truth and asserted his belief in God's predestination that God did not want humans' absolutely perfect service. God did not judge humans by considering how much they could do their work. Milton showed his belief, his finding that God did not judge the worth of his by considering the number of poems he created. What God judged was whether human labored for him to the best of their ability or not. For example, while a normal writer with perfect condition could write one hundred poems, Milton could do only one because of his blindness; it did not mean that this perfect writer could serve God more. Milton asserted that both the perfect writer creating 100 poems and he with only one work could serve God equally as long as they did their best under their own condition. While in the past Milton might write 10 poems a day, now with blindness he could create only one for all the rest of his life. Still he was worthy in the eyes of God as before as long as he could do the best he could in his own condition. Thus, the speaker or Milton asserted his belief on the way God judged the value of a human's service to God

## Felicity conditions of asserting

Propositional: any proposition p.  
 Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.  
                   2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.  
 Sincerity: S believes p.  
 Essential: counts as an undertaking to the effect that p represents an actual state of affairs.

## What happened in the excerpt:

Propositional: p is “God did not want humans’ absolutely perfect service and God did not judge humans by considering how much they could do their work”.

Preparatory: 1. The poet had reasons to believe about God’s judgement on human’s laboring service for Him by considering on the best effort under each person’s condition; at least the poet himself based his belief on his own experience as the blind man.

                  2. It was not obvious to both the poet and his readers that the readers knew God’s judgment on human’s laboring service for Him.

Sincerity: The poet believes that God did not want humans’ absolutely perfect service and God did not judge humans by considering how much they could do their work.

Essential: counts as an undertaking to the effect that “God did not want humans’ absolutely perfect service and God did not judge humans by considering how much they could do their work” represents an actual state of affairs.

4) Excerpt 1 from “Valediction: Forbidding Mourning”

As virtuous men pass mildly away,  
and whisper to their souls to go,  
whilst some of their sad friends do say,  
"Now his breath goes," and some say, "No.

Literary interpretation: The poet started by describing what happened when the virtuous men died or had the eternal separation from the world and their acquaintances. Although this was the eternal leave, these virtuous men handled it without complaint and horror because they knew that they had led good lives. The good men died peacefully saying to their own souls to go to eternity. They were conscious that it was time for them to go now. When they died in peace, the people surrounding the dying men were sad but not anguished. Their friends dealt with the virtuous men's death calmly, too. Thus, in this stanza the poet asserted his own view about the calm and peaceful way the virtuous men would behave when they had to separate their souls from their bodies.

Felicity conditions of asserting

What happened in the excerpt:

<p>Propositional: any proposition p.          Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.                            2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.          Sincerity: S believes p.          Essential: counts as an undertaking to the effect that p represents an actual state of affairs.</p>	<p>Propositional: p is “virtuous men would cope with the death calmly without tear or mourn.”.          Preparatory: 1. The poet had reasons to believe so: the virtuous men lived their lives without sin to prepare for eternal life and faced the death with consciousness.                            2. It was not obvious to both the poet and his lover that she knew how the virtuous men coped with death.          Sincerity: The poet believed that virtuous men would cope with death calmly without tears or mourning.          Essential: counts as an undertaking to the effect that “virtuous men would cope with death calmly without tears or mourning” represents an actual state of affairs.</p>
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5) Excerpt 3 from “Valediction: Forbidding Mourning”

Moving of the earth brings harms and fears ;  
 Men reckon what it did, and meant ;  
 But trepidation of the spheres,  
 Though greater far, is innocent.

Literary interpretation: The speaker claimed his own belief that “moving of the earth” or earthquake could harm and frighten people, but the movement of the spheres was harmless.

Felicity conditions of asserting

What happened in the excerpt:

<p>Propositional: any proposition p.          Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.                            2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.          Sincerity: S believes p.          Essential: counts as an undertaking to the effect that p represents an actual state of affairs.</p>	<p>Propositional: p is “moving of the earth” or earthquake could harm and frighten people, but the movement of the spheres was harmless”.</p> <p>Preparatory: 1. The poet had reasons to believe so as it was the fact that “moving of the earth” or earthquake could kill people but moving of the sphere was just a natural phenomenon and it did not kill anyone.</p> <p>                  2. It was not obvious to both the poet and his lover that she knew about his belief</p> <p>Sincerity: The poet believed that “moving of the earth” or earthquake could harm and frighten people, but the movement of the spheres was harmless.</p> <p>Essential: counts as an undertaking to the effect that “moving of the earth” or earthquake could harm and frighten people, but the movement of the spheres was harmless” represents an actual state of affairs.</p>
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6) Excerpt 4 from “Valediction: Forbidding Mourning

Dull sublunary lovers' love  
 (Whose soul is sense) cannot admit  
 Of absence, 'cause it doth remove  
 The thing which elemented it.

Literary interpretation: In this stanza, the speaker asserted his own view on the way people with general physical earthly love coped with the separation from it. The love these people had, the poet claimed, was sublunary, earthly with possibility to change anytime. Donne further claimed that this kind of love could only unite couples through the senses, only on a physical level, so they could not accept and endure the physical separation. Thus, the speaker asserted in this stanza that those who were attached to each other with physical senses were not able to cope with the physical absence or separation of their partner

Felicity conditions of asserting

What happened in the excerpt:

Propositional: any proposition p.  
 Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.  
                   2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.  
 Sincerity: S believes p.  
 Essential: counts as an undertaking to the effect that p represents an actual state of affairs.



Propositional: p is “people with general physical earthly love could not cope with the physical separation”.  
 Preparatory: 1. The poet had reasons to believe so: people with general physical earthly love were attached to each other via only senses; when they were apart, they would not sense each other and then they could not endure this physical separation.  
                   2. It was not obvious to both the poet and his lover that she knew about this  
 Sincerity: The poet believed people with general physical earthly love could not cope with the physical separation  
 Essential: counts as an undertaking to the effect that “people with general physical earthly love could not cope with the physical separation” represents an actual state of affairs.

7) Excerpt 5 from “Valediction: Forbidding Mourning”

But we by a love so much refined,  
 That ourselves know not what it is,  
 Inter-assured of the mind,  
 Care less, eyes, lips and hands to miss.

Literary interpretation: The speaker went on asserting that the love he and his wife had was the pure spiritual love. Without the touch and closeness of eyes, lips, and hands, their love still existed. His love, he claimed, was the love on the spiritual level, not the physical or bodily level.

Felicity conditions of asserting

What happened in the excerpt:

Propositional: any proposition p.  
 Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.  
                   2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.  
 Sincerity: S believes p.  
 Essential: counts as an undertaking to the effect that p represents an actual state of affairs.



Propositional: p is “love between his wife and he was the love on the spiritual level, not physical or body level”.  
 Preparatory: 1. The poet had reasons to believe so as without the touch and closeness of eyes, lips, and hands, their love still existed  
                   2. It was not obvious to both the poet and his lover that she knew about this.  
 Sincerity: The poet believed the love between his wife and he was the love on the spiritual level, not physical or body level.  
 Essential: counts as an undertaking to the effect that “love between his wife and he was the love on the spiritual level, not the physical or bodily level” represents an actual state of affairs.

8) Excerpt 6 from “Valediction: Forbidding Mourning”

Our two souls therefore, which are one,  
 Though I must go, endure not yet  
 A breach, but an expansion,  
 Like gold to airy thinness beat.

Literary interpretation: The speaker still continued claiming that his and his lover’s spiritual love united their two souls into one. He believed that even though his body separated from her body when he had to leave her, their souls were still united; their spiritual bond would not be cracked but instead expanded like the gold that was widened and lengthened when being beaten. In other words, he claimed when he was physically separated far from her, their spiritual bond would be expanded as far as the distance they were apart.

Felicity conditions of asserting

What happened in the excerpt:

Propositional: any proposition p.  
 Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.  
                   2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.  
 Sincerity: S believes p.  
 Essential: counts as an undertaking to the effect that p represents an actual state of affairs.



Propositional: p is “when he was physically separated far from her, their spiritual bond would be expanded as far as the distance they were apart”.

Preparatory: 1. The poet had reasons to believe so as he regarded their love on spiritual level  
                   2. It was not obvious to both the poet and his lover that she knew about this

Sincerity: The poet believed when he was physically separated far from her, their spiritual bond would be expanded as far as the distance they were apart.

Essential: counts as an undertaking to the effect that “when he was physically separated far from her, their spiritual bond would be expanded as far as the distance they were apart” represents an actual state of affairs.

9) Excerpt 7 from “Valediction: Forbidding Mourning

If they be two, they are two so  
 As stiff twin compasses are two ;  
 Thy soul, the fixed foot, makes no show  
 To move, but doth, if the other do.

And though it in the centre sit,  
 Yet, when the other far doth roam,  
 It leans, and hearkens after it,  
 And grows erect, as that comes home.

Such wilt thou be to me, who must,  
 Like th' other foot, obliquely run ;  
 Thy firmness makes my circle just,  
 And makes me end where I begun.

Literary interpretation: The poet used the conceit comparing the two unlikely objects. Donne claimed that he and his wife were like the legs of the compass: his wife was the fixed leg remaining at the centre position, and he was the other leg that had to separate to move in a circle. When his leg made a circle, her leg also turned and leaned to help him complete making a circle so that their legs would be close to each other again when the task finished. The way her leg remained firm in the centre position of the circle could help his leg finish tracking the circle and return to the place next to her, his starting point, again. This was compared to the situation they had experienced. His wife, the fixed leg, remained at home, while he, the moving leg, left her to go to France and Germany to do his duty; that was compared to the task of making a circle. Although they were separated, there was still a bond or the connection between them. His wife, although she remained fixed at home, could spiritually help and encourage him to finish his job as the fixed leg of compass turned and leaned when the other leg drew the circle. When he finished his duty, he went back to her again as the moving leg of the compass went back to its starting position next to the fixed leg when the task was done.

Felicity conditions of asserting

What happened in the excerpt:

<p>Propositional: any proposition p.          Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.                            2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.          Sincerity: S believes p.          Essential: counts as an undertaking to the effect that p represents an actual state of affairs.</p>	<p>Propositional: p is “he and his wife were like the legs of the compass: although they were apart, they were still united.”.</p> <p>Preparatory: 1. The poet had reasons to believe so as he would one day come back to see her after he finished his task and as their spiritual love would unite them forever.</p> <p>                  2. It was not obvious to both the poet and his lover that she knew about this</p> <p>Sincerity: The poet believed he and his wife were like the legs of the compass: although they were apart, they were still united.</p> <p>Essential: counts as an undertaking to the effect that “he and his wife were like the legs of the compass: although they were apart, they were still united.” represents an actual state of affairs.</p>
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10) Excerpt 4 from “Dover Beach”

Ah, love, let us be true  
 To one another! for the world, which seems  
 To lie before us like a land of dreams,  
**So various, so beautiful, so new,**  
**Hath really neither joy, nor love, nor light,**  
**Nor certitude, nor peace, nor help for pain;**

**And we here as on a darkling plain  
Swept with confused alarms of struggle and flight,  
Where ignorant armies clash by night.**

Literary interpretation: In this excerpt, the poet claimed how he as a man in the Victorian period viewed the world; what the world was like in his own opinion. He stated to his wife that the world seemed to look beautiful, new, with dreams and hopes but actually the world had no joy, no love, no light, no certitude, no peace, and no help. In other words, although on the surface the world still looked beautiful and new, it actually had nothing. All basic human values: joy, love, light, certitude, peace, and help had disappeared. There was nothing in the world. The life condition in the world in that time was in despair. In the last 3 lines, the speaker emphasized the life condition of human beings: without basic human values, people were left in darkness, confusion, struggle, and were frightened. This happened in the Victorian period when the faith in religion was questioned and people had nothing to rely on for their own sense of security.

## Felicity conditions of asserting

Propositional: any proposition  
 P.  
 Preparatory: 1. S has evidence  
 (reasons, etc.) for the truth of  
 p.  
 2. It is not  
 obvious to both S and H that H  
 knows (does not need to be  
 reminded of, etc.) p.  
 Sincerity: S believes p.  
 Essential: counts as an  
 undertaking to the effect that p  
 represents an actual state of  
 affairs.



## What happened in the excerpt:

Propositional: p is “on the surface the  
 world still looked beautiful and new,  
 but it actually had nothing. All basic  
 human values: joy, love, light,  
 certitude, peace, and help had  
 disappeared”.

Preparatory: 1. The poet had evidence  
 to believe so, as he was one in the  
 period experiencing the uncertainty  
 after the faith in religion disappeared.  
 2. It was not obvious to  
 both the poet and his wife that his wife  
 knew about this conflict.

Sincerity: The poet believed that on  
 the surface the world still looked  
 beautiful and new, but it actually had  
 nothing. All basic human values: joy,  
 love, light, certitude, peace, and help  
 had disappeared.

Essential: counts as an undertaking to  
 the effect that “on the surface the  
 world still looked beautiful and new,  
 but it actually had nothing. All basic  
 human values: joy, love, light,  
 certitude, peace, and help had  
 disappeared” represents an actual state  
 of affairs.

11) Excerpt 1 from “*the Day of Doom*”

For at midnight brake forth a Light,  
which turn'd the night to day,  
And speedily a hideous cry  
did all the world dismay.  
Sinners awake, their hearts do ake,  
trembling their loynes surprizeth;  
Amaz'd with fear, by what they hear,  
each one of them ariseth.

Literary interpretation: The excerpt showed the situation on the Judgment Day at midnight the light went up. Sinners' souls were awakened to listen to their last judgment whether to have eternal life in heaven or eternal damnation in hell. Sinners were described as shaking with fear. In this excerpt, the speaker or the poet as a minister asserted the Puritan belief in the poem. The Puritans believed on the Judgment Day that all souls would be awakened to listen to their own judgment.

Felicity conditions of asserting

What happened in the excerpt:

<p>Propositional: any proposition p.          Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.                            2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.          Sincerity: S believes p.          Essential: counts as an undertaking to the effect that p represents an actual state of affairs.</p>	<p>Propositional: p is “on the Judgment Day, the day all souls were awakened to listen to their last judgment whether to have eternal life in heaven or eternal damnation in hell.”          Preparatory: 1. The poet had reason to believe so as he, himself, was the Puritan.                            2. It was not obvious to both the poet and the readers that the readers knew about the Judgment Day.          Sincerity: The poet believed on the Judgment Day, the day all souls were awakened to listen to their last judgment whether to have eternal life in heaven or eternal damnation in hell.          Essential: counts as an undertaking to the effect that “in the Judgment Day, the day all souls were awakened to listen to their last judgment whether to have eternal life in heaven or eternal damnation in hell” represents an actual state of affairs.</p>
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12) Excerpt 2 from “*the Day of Doom*”

Thus every one before the Throne  
of Christ the Judge is brought,  
Both righteous and impious  
that good or ill hath wrought.  
A separation, and diff’ring station

by Christ appointed is  
(To sinners sad) 'twixt good and bad,  
'twixt Heirs of woe and bliss.

Literary interpretation: The speaker asserted the Puritan belief on the afterlife: what should happen on the Judgment Day. Christ would descend to the earth for this day. Every soul would be brought to the throne of Christ, both the elect who behaved well and the damned who were immoral. Christ then would separate the elect from the damned. The group of the damned would experience woe, while the group of the elect would experience bliss.

## Felicity conditions of asserting

Propositional: any proposition p.  
 Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.  
                   2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.  
 Sincerity: S believes p.  
 Essential: counts as an undertaking to the effect that p represents an actual state of affairs.



## What happened in the excerpt:

Propositional: p is “in the Judgment Day, Christ would descend to the earth for this day. Every soul would be brought to the throne of Christ. Christ then would separate the elect from the damned. The group of the damned would experience woe, while the group of the elect would experience bliss.”  
 Preparatory: 1. The poet had reason to believe so as he, himself, was the Puritan.  
                   2. It was not obvious to both the poet and the readers that the readers knew about the Judgment Day.  
 Sincerity: The poet believed on the Judgment Day, Christ would descend to the earth for this day. Every soul would be brought to the throne of Christ. Christ then would separate the elect from the damned. The group of the damned would experience woe, while the group of the elect would experience bliss  
 Essential: counts as an undertaking to the effect that “on the Judgment Day, Christ would descend to the earth for this day. Every soul would be brought to the throne of Christ. Christ then would separate the elect from the damned. The group of the damned would experience woe, while the group of the elect would experience bliss” represents an actual state of affairs.

13) Excerpt 3 from “*the Day of Doom*”

You sinners are, and such a share  
As sinners may expect  
Since you shall have,  
For I do save none but mine own Elect.  
Yet to compare your sin with theirs,  
Who liv'd a longer time;  
I do confess yours I much less,  
Though every sin's a crime

Literary interpretation: In this excerpt, the poet used the voice of Christ in showing what the afterlife would be in the belief of Puritans. This was the time the sinners confronted Christ to be judged to go to damnation. Christ said he would not save any sinners. The only group he would save and offer salvation was the elect. Christ further said that sinners who died young might have fewer sins than those who died at an older age; however, sin they committed was still sin and needed the punishment. The Puritan belief in the afterlife was asserted here by the poet through the voice of Christ: the belief that on the Judgment Day, Christ would not help or save anyone who was sinful, even one with a little bit of sin. They would not receive any mercy from Christ on that day.

## Felicity conditions of asserting

## What happened in the excerpt:

Propositional: any proposition p.  
 Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.  
                   2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.  
 Sincerity: S believes p.  
 Essential: counts as an undertaking to the effect that p represents an actual state of affairs.

Propositional: p is "Christ would not save any sinners. The only group he would save and offer salvation was the elect. Sinners who died young might have fewer sins than those who died at an older age; however, sin they committed was still sin and needed punishment"

Preparatory: 1. The poet had reason to believe so as he, himself, was the Puritan.

                  2. It was not obvious to both the poet and the readers that the readers knew about the Judgment Day.

Sincerity: The poet believed Christ would not save any sinners. The only group he would save and offer salvation was the elect. Sinners who died young might have fewer sins than those who died at an older age; however, sin they committed was still sin and needed punishment

Essential: counts as an undertaking to the effect that "Christ would not save any sinners. The only group he would save and offer salvation was the elect. Sinners who died young might have fewer sins than those who died at an older age; however, sin they committed was still sin and needed punishment" represents an actual state of affairs.

14) Excerpt 5 from “*The Flesh and the Spirit*”

Mine eye doth pierce the heav’ns and see  
 What is Invisible to thee.  
 My garments are not silk nor gold,  
 Nor such like trash which Earth doth hold,  
 But Royal Robes I shall have on,  
 More glorious than the glist’ring Sun.  
 My Crown not Diamonds, Pearls, and gold,  
 But such as Angels’ heads infold.  
 The City where I hope to dwell,  
 There’s none on Earth can parallel.  
 The stately Walls both high and trong  
 Are made of precious Jasper stone,

Literary interpretation: This story is the debate between two sisters. One is Flesh whose goal was earthly pleasure; the other is Spirit whose goal was eternal life in heaven. By debating, Spirit showed her opinion that the spiritual goal of the afterlife was superior to or better than the earthly pleasures. To debate, Spirit gave an opposing view to Flesh. Spirit claimed what she would wear in heaven were not earthly objects like silk or gold, but royal robes made up in heaven that were more glorious than anything. Spirit further claimed she would wear “angels’ heads”, and in heaven she would live in the place surrounded by high and strong walls made of precious things that nothing on the earth could be compared with. Spirit then claimed that what she would get in heaven would be superior, better, and worthier than anything found on the earth to debate Flesh’s opposing view on the earthly wealth.

Felicity conditions of asserting

What happened in the excerpt:

<p>Propositional: any proposition p.          Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.                            2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.          Sincerity: S believes p.          Essential: counts as an undertaking to the effect that p represents an actual state of affairs.</p>	<p>Propositional: p is “spiritual happiness on the heaven and its wealth is superior to earthly pleasure.”          Preparatory: 1. Spirit had reason to believe so; nothing on earth could be compared to what would be found in heaven.                            2. It was not obvious to both Spirit and Flesh that Flesh knew about the superiority of heaven’s wealth and happiness.          Sincerity: Spirit believed in the superiority of the spiritual happiness in heaven and its wealth.          Essential: counts as an undertaking to the effect that “spiritual happiness in heaven and its wealth is superior to earthly pleasure.” represents an actual state of affairs.</p>
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15) Excerpt 6 from “*The Flesh and the Spirit*”

The Gates of Pearl, both rich and clear,  
 And Angels are for Porters there.  
 The Streets thereof transparent gold  
 Such as no Eye did e’r behold.  
 A Crystal River there doth run  
 Which doth proceed from the Lamb’s Throne.  
 Of Life, there are the waters sure  
 Which shall remain forever pure.

Nor Sun nor Moon they have no need  
For glory doth from God proceed.  
No Candle there, nor yet Torch light,  
For there shall be no darksome night.  
From sickness and infirmity  
Forevermore they shall be free.  
Nor withering age shall e're come there,  
But beauty shall be bright and clear.  
This City pure is not for thee,  
For things unclean there shall not be.

Literary interpretation: This excerpt follows the above excerpt. Spirit went on debating how life in heaven was better than and superior to the life on earth by claiming what things would be like living in the heaven. Spirit asserted the gates of the heaven were made of pearl with Angels guarding them; the streets were made of gold that would never be seen in other places, and the river was full of Chrystal with the eternally pure water. Spirit further claimed it was always bright in heaven without darkness, without the need of sun, moon, candle, or torch. Moreover, Spirit stated people up there would not be sick, weak, old, or dead; instead, they would be beautiful forever. Spirit then ended by asserting that heaven was not the place for impure things like Flesh. Flesh would not have a chance to live in heaven.

Felicity conditions of asserting

What happened in the excerpt:

Propositional: any proposition p.  
 Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.  
                   2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.  
 Sincerity: S believes p.  
 Essential: counts as an undertaking to the effect that p represents an actual state of affairs.

Propositional: p is “spiritual happiness on the heaven and its wealth is perfect, eternal, and superior to earthly pleasure.”

Preparatory: 1. Spirit had reason to believe so; nothing on earth could be compared to what would be found on the heaven.

                  2. It was not obvious to both Spirit and Flesh that Flesh knew about the superiority of heaven’s wealth and happiness.

Sincerity: Spirit believed in the perfection, immortality and superiority of the spiritual happiness in heaven and its wealth.

Essential: counts as an undertaking to the effect that “spiritual happiness in heaven and its wealth is perfect, eternal, and superior to earthly pleasure.” represents an actual state of affairs.

16) Excerpt 2 from “On Being Brought from Africa to America”

Some view our sable race with scornful eye,  
 "Their colour is a diabolic die."  
 Remember, Christians, Negros, black as Cain,  
 May be refin'd and join th'angelic train.

Literary interpretation: “*On Being Brought from Africa to America*” is an American poem composed by the first black American poet, Phillis Wheatley, during

the revolutionary period. Wheatley just reflected in this poem her feeling and experience of being brought from her homeland, Africa, to England where she was converted to Christianity. The tone found in this work was not about sufferance or bitterness of being tortured as a slave as other black poets conventionally conveyed. Because Wheatley was sold to a merciful American family that gave her education and later freedom, the tone in her work was very optimistic. It could be found that the element of racism was mentioned here. Wheatley showed some white Americans might look down on her black race and associate the skin color with evil. Black people were racially discriminated against as being evil and cruel. However, Wheatley did not agree with this idea as she believed Christians, whether white or black as Cain, the eldest son of Adam and Eve who killed his own brother and got the dark mark or evil mark on his body forever, could be equally purified by Christianity and join the eternal life in heaven with God. Wheatley claimed that the pure mind and soul had nothing to do with skin color or race; all could be purified equally.

## Felicity conditions of asserting

Propositional: any proposition p.  
 Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.  
                   2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.  
 Sincerity: S believes p.  
 Essential: counts as an undertaking to the effect that p represents an actual state of affairs.

## What happened in the excerpt:

Propositional: p is “people had equal chance to be purified by Christian religion no matter what skin color or race people had”  
 Preparatory: 1. The poet had reason to believe so: the equal chance for all people to be purified. Although she was black, she could find her faith in the world of Christianity as white people did.  
                   2. It was not obvious to both the poet and the readers that they knew about the equality of people in all races to be purified by the Christian religion.  
 Sincerity: The poet believed in the equality of being purified by the Christian religion no matter what skin color or race people had.,  
 Essential: counts as an undertaking to the effect that “people had equal chance to be purified by the Christian religion no matter what skin color or race people had.” represents an actual state of affairs.

17) Excerpt 1 from “*Song of Myself*”

I celebrate myself, and sing myself,  
 And what I assume you shall assume,  
 For every atom belonging to me as good belongs to you.  
 I loafe and invite my soul,  
 I lean and loafe at my ease observing a spear of summer grass.

Literary interpretation: “*Song of Myself*” by Walt Whitman could well reflect the Romantic belief in the period. As Romantic belief preferred freedom to formality, Whitman created this poem without concern for the convention of rhyme and meter. Since Romantic belief emphasized the importance of individualism, Whitman celebrated the importance of his self in this poem and at the same time related the self to the elements in nature and the universe. His poem also dealt with the Romantic belief of mystery, strangeness, and exoticism, especially the mystery of ordinary and common things like grass that had the great divine power to live the life in an ongoing cycle, being immortal. In his life Whitman experienced a lot of working people; although they were commoners, they could create the progression and prolong the culture of the nation. He emphasized celebrating the ordinary things which had the great potential to be special things.

For this excerpt, Whitman started by focusing on his individualism. He celebrated his own self as an ordinary man. However, he knew only individualism or a self was not enough. He then claimed that he was also related to “you”, or to other selves in the universe. Although he praised the importance of his own self, he still knew and asserted that he was merged to other selves and the other elements in nature.

Felicity conditions of asserting:

Propositional: any proposition p.  
 Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.  
                   2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.  
 Sincerity: S believes p.  
 Essential: counts as an undertaking to the effect that p represents an actual state of affairs.

What happened in the excerpt:

Propositional: p is “the poet’s own self was merged to other selves”  
 Preparatory: 1. The poet had reason to believe so: one self was not enough; it was necessary to relate to other selves in the universe  
                   2. It was not obvious to both the poet and the readers that the readers knew the importance for merging a self to other selves.  
 Sincerity: The poet believed his own self was merged to other selves.  
 Essential: counts as an undertaking to the effect that “the poet’s own self was merged to other selves.” represents an actual state of affairs.

18) Excerpt 3 from “*Song of Myself*”

Creeds and schools in abeyance,  
 Retiring back a while sufficed at what they are, but never forgotten,  
 I harbor for good or bad, I permit to speak at every hazard,  
 Nature without check with original energy.

Literary interpretation: Whitman claimed in this excerpt that he would let nature speak itself, telling its own real original energy in every aspect. For him, what was commonly believed and taught would not be enough to express the original energy of nature.

Felicity conditions of asserting:

Propositional: any proposition p.  
 Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.  
                   2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.  
 Sincerity: S believes p.  
 Essential: counts as an undertaking to the effect that p represents an actual state of affairs.

What happened in the excerpt:

Propositional: p is “it was best to know nature in all aspects what the nature really was by the person himself, without relying on other beliefs.”  
 Preparatory: 1. The poet had reason to believe so: the common belief on nature and what was taught about nature were not enough to understand the original power of nature.  
                   2. It was not obvious to both the poet and the readers that the readers knew that it was best to understand the core of nature by the person himself.  
 Sincerity: The poet believed it was best to know nature in all aspects or what nature really was by the person himself, without relying on other beliefs.  
 Essential: counts as an undertaking to the effect that “it was best to know nature in all aspects or what the nature really was by the person himself, without relying on other beliefs” represents an actual state of affairs.


19) Excerpt 6 from “*Song of Myself*”

And it means, Sprouting alike in broad zones and narrow zones,  
 Growing among black folks as among white,  
 Canuck, Tuckahoe, Congressman, Cuff, I give them the same, I receive  
 them the same.  
 And now it seems to me the beautiful uncut hair of graves.

Literary interpretation: Whitman illustrated the image of the grass sprouting alike everywhere. The grass when growing up, no matter where it grew, it looked totally the same. The poet then linked the sameness of all grass to human beings. He claimed that whether people were black, white, Native American, upper-class, or just a normal man, they were equal. The poet claimed all people were the same. The equality of all people was focused upon; there was an effort to show there was no racial discrimination.

Felicity conditions of asserting:

What happened in the excerpt:

<p>Propositional: any proposition p.          Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.                            2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.          Sincerity: S believes p.          Essential: counts as an undertaking to the effect that p represents an actual state of affairs.</p>		<p>Propositional: p is “all people were the same, no matter what their races were”          Preparatory: 1. The poet supported his belief by talking about the sameness of the grass growing anywhere to say that all people living in any places were the same.                            2. It was not obvious to both the poet and the readers that the readers knew the equality of all people of all races.          Sincerity: The poet believed all people were the same, no matter what their races were.          Essential: counts as an undertaking to the effect that “all people were the same, no matter what their races were” represents an actual state of affairs.</p>
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20) Excerpt 8 from “*Song of Myself*”

O I perceive after all so many uttering tongues,  
 And I perceive they do not come from the roofs of mouths for nothing.

Literary interpretation: In the earlier excerpt, Whitman, the poet wondered what the grass was. For this excerpt, the poet finally could perceive that wherever the

grass came from, there was the meaning behind it. From his own view, he believed and stated that the tongues did not come from the roofs of mouths for nothing, and the grass had to come from something with the meaning behind it.

Felicity conditions of asserting

What happened in the excerpt:

<p>Propositional: any proposition p.          Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.                            2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.          Sincerity: S believes p.          Essential: counts as an undertaking to the effect that p represents an actual state of affairs.</p>	<p>Propositional: p is “there was the meaning behind the origin of the grass”          Preparatory: 1. The poet supported his belief by talking about the tongues that did not come from the roofs of mouths for nothing; thus, the grass had to come from something with the meaning behind.                            2. It was not obvious to both the poet and the readers that the readers knew that there was the meaning behind the origin of the grass.          Sincerity: The poet believed there was the meaning behind the origin of the grass.          Essential: counts as an undertaking to the effect that “there was the meaning behind the origin of the grass” represents an actual state of affairs.</p>
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21) Excerpt 10 from “*Song of Myself*”

What do you think has become of the young and old men?

And what do you think has become of the women and children?

They are alive and well somewhere,

The smallest sprout shows there is really no death,

And if ever there was it led forward life, and does not wait at the end to  
arrest it,

And ceased the moment life appeared.

All goes onward and outward, nothing collapses,

And to die is different from what anyone supposed, and luckier.

Literary interpretation: The poet, Whitman, eventually found out the meaning of the grass and where the grass came from in this excerpt. The poet found that the grass was the ongoing cycle of life. It never really died. In other words, as soon as it died, the grass was reborn. What the poet mentioned was not only the immortality of the grass, but he also talked about the immortal life of human beings, whether they were young, old, men, or women. He claimed that both the grass and human beings were only the common things but they had the divine power having the life cycle. The perspective of death was that death was the time for rebirth and there was no real death; life in nature was immortal.

Felicity conditions of asserting:

What happened in the excerpt:

<p>Propositional: any proposition p.          Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.                            2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.          Sincerity: S believes p.          Essential: counts as an undertaking to the effect that p represents an actual state of affairs.</p>	<p>Propositional: p is “the life in nature, including the grass and human, had the immortal life (the ongoing cycle of life.)”          Preparatory: 1. The poet supported his belief by talking about grass that would be reborn when they were dead.                            2. It was not obvious to both the poet and the readers that the readers knew that the life in nature was immortal, there was no real death as when something died, it would be reborn.          Sincerity: The poet believed the life in nature, including the grass and humans, had the immortal life (the ongoing cycle of life.)          Essential: counts as an undertaking to the effect that “the life in nature, including the grass and humans, had the immortal life (the ongoing cycle of life.)” represents an actual state of affairs.</p>
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22) Stanza 1 from “I’m Nobody! Who are you?”

**I’m Nobody!** Who are you?

Are you -- Nobody -- Too?

Then there's a pair of us!

Don't tell! they'd advertise -- you know!

Literary interpretation: “I’m Nobody! Who are you?” was written by Emily Dickinson who was very Romantic in her own nature. Dickinson showed her

Romantic characteristics through this poem. Dickinson lived her life very radically and independently. She shut herself up in her house, cutting her life from society. When she was at home, she wore a white dress; she did not associate with her neighbors who in turn viewed Dickinson as very strange. However, what was in her mind was intense, inspiring her to create a lot of poems that were against any poetry conventions; however, she was not a well-known poet during the time she lived. Romantic beliefs on individualism, liberty, independence, and freedom, things that do not follow formalism or convention were found in this poem. Her personal attitude shown in the poem was radical. For this line, the poet started the poem by claiming that she was just nobody, the unknown poet.

Felicity conditions of asserting:

Propositional: any proposition p.  
 Preparatory: 1. S has evidence (reasons, etc.) for the truth of p.  
                   2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p.  
 Sincerity: S believes p.  
 Essential: counts as an undertaking to the effect that p represents an actual state of affairs.



What happened in the excerpt:

Propositional: p is “the poet was just nobody”  
 Preparatory: 1. The poet had reason to believe so: only nobody. She quite kept herself up in the house, and that prevented others from knowing her and work.  
                   2. It was not obvious to both the poet and the hearer “you” that the hearer knew she was nobody  
 Sincerity: The poet believed she was just nobody.  
 Essential: counts as an undertaking to the effect that “the poet was just nobody” represents an actual state of affairs.

### 19. The Act of Promising

**Felicity conditions (proposed Jannedy, S, Poletto, R, Weldon, T.L.) :**

1. S believes H wants A done.
2. S is able to do A.
3. S is willing to do A.
4. A has not already been done.

There are 8 excerpts falling in the act of promising.

1) Excerpt 10 from “Everyman”

*Good-Deeds*: All earthly things is but vanity:

*Beauty, Strength, and Discretion, do man forsake,  
Foolish friends and kinsmen, that fair spake,  
All fleeth save Good-Deeds, and that am I.*

*Everyman*: Have mercy on me, God, most mighty;

And stand by me, thou Mother and Maid, holy *Mary*.

***Good-Deeds*: Fear not, I will speak for thee.**

Literary interpretation: After the character, Everyman, begged many characters in the story to accompany him to his death, he got only the refusal from them again and again. For this excerpt, Good Deeds firstly asserted that everything Everyman had, such as Beauty, Strength, Friends, and Relatives would leave him to take the journey to death alone. The only one that could go with him was Good Deeds. Everyman then begged Good Deeds, and his begging was accepted by the promise of Good Deeds “Fear not I will speak for thee.” Good Deeds promised to stand by Everyman in front of God helping proving that Everyman was pure enough to be redeemed.

Felicity conditions of promising:

1. S believes H wants A done.
2. S is able to do A.
3. S is willing to do A.
4. A has not already been done.



What happened in the excerpt:

1. Good Deeds believed that Everyman wanted Good Deeds to accompany Everyman to his death.
2. Good Deeds was the only one, as Good Deeds himself claimed, to be able to accompany Everyman to his death.
3. Good Deeds was willing to accompany Everyman.
4. Good Deeds had not yet accompanied Everyman to his death at the moment of this conversation.

2) Excerpt 1 From "Sonnet XVIII"

Shall I compare thee to a Summer's day?  
 Thou art more lovely and more temperate:  
 Rough winds do shake the darling buds of May,  
 And Summer's lease hath all too short a date:  
 Sometime too hot the eye of heaven shines,  
 And oft' is his gold complexion dimm'd;  
 And every fair from fair sometime declines,  
 By chance or nature's changing course untrimm'd:  
 But thy eternal Summer shall not fade  
 Nor lose possession of that fair thou owest;  
 Nor shall Death brag thou wander'st in his shade,  
 When in eternal lines to time thou growest:  
**So long as men can breathe, or eyes can see,  
 So long lives this, and this gives life to thee.**

Literary interpretation: The speaker in this sonnet firstly compared his lover to the summer, and claimed that she was more perfect and immortal than summer because although summer was associated with liveliness, happiness, and rebirth to the world, summer could not stay forever. The speaker further claimed these qualities of

summer were different from his beloved whose beauty and liveliness would not fade or decline, and even death could not do anything with her. The last two lines function as a conclusion of the poem. What the speaker did in the last two lines was to promise, confirm, and assure that his work or poem would make her eternal. In other words, he promised that as long as his work survived, she still survived; he immortalized her in his poem. The power of his art and love made her immortal.

Felicity conditions of promising:

1. S believes H wants A done.
2. S is able to do A.
3. S is willing to do A.
4. A has not already been done.



What happened in the excerpt:

1. The poet believed that his lover wanted to be kept immortal by his poem.
2. The poet was able to keep her immortal by using the power of his poem.
3. The poet was willing to keep her immortal.

3) Excerpt 1: “The Passionate Shepherd to His Love”

Come live with me and be my love,  
**And we will all the pleasures prove**  
**That valleys, groves, hills, and fields,**  
**Woods or steepy mountain yields.**

Literary interpretation: The speaker in this poem is a shepherd who persuaded his silent interlocutor, a woman, to stay with him by pledging to do this and that for her in case that she said yes. For the first line in this stanza, the speaker invited the unidentified woman to live with him. Then in the following three lines the speaker made a promise that they would be pleasant staying among these kinds of locations: valleys, groves, hills, fields, woods, and mountains. However, the promise would be active only on the condition that she accepted his plea to stay with him.

Felicity conditions of promising:

1. S believes H wants A done.
2. S is able to do A.
3. S is willing to do A.
4. A has not already been done.



What happened in the excerpt:

1. The poet believes his lover wanted to experience a pleasant stay among these kinds of locations: valleys, groves, hills, fields, woods, and mountains.
2. The poet was able to provide this pleasure to her if she just accepted living with him.
3. The poet was willing to have her live with him and to provide her this pleasure.
4. The poet had not provided this pleasures to her yet; he would when she agreed to live with him.

4) Excerpt 2: “*The Passionate Shepherd to His Love*”

And we will sit upon the rocks,  
 Seeing the shepherds feed their flocks,  
 By shallow rivers to whose falls  
 Melodious birds sing madrigals.

Literary interpretation: Following the earlier stanza, the speaker or the shepherd went on promising to give the pleasure of relaxing on the rock, watching the view of shepherds feeding the sheep, and listening to the melody of the birds to the woman if she accepted his invitation of living with him.

Felicity conditions of promising:

1. S believes H wants A done.
2. S is able to do A.
3. S is willing to do A.
4. A has not already been done.



What happened in the excerpt:

1. The poet believes his lover wanted to experience the pleasure of relaxing on the rock watching the view of shepherds feeding the sheep and listening to the melody of the birds.
2. The poet was able to provide this pleasure to her if she just accepted living with him.
3. The poet was willing to have her live with him and to provide her this pleasure.
4. The poet had not provided this pleasure to her yet; he would when she agreed to live with him.

5) Excerpt 3: “*The Passionate Shepherd to His Love*”

And I will make thee beds of roses  
 And a thousand fragrant posies,  
 A cap of flowers, and a kirtle  
 Embroidered all with leaves of myrtle;

Literary interpretation: Following the earlier stanza, the speaker promised again that he would for his lover make the flower bed with nice fragrance and beautiful decoration if she came to live with him.

Felicity conditions of promising:

1. S believes H wants A done.
2. S is able to do A.
3. S is willing to do A.
4. A has not already been done.



What happened in the excerpt:

1. The poet believes his lover wanted to experience having a flower bed with nice fragrance and beautiful decoration.
2. The poet was able to provide this pleasure to her if she just agreed to live with him.
3. The poet was willing to have her live with him and to provide her this pleasure.
4. The poet had not provided this pleasure to her yet; he would when she agreed to live with him.

6) Excerpt 4: “*The Passionate Shepherd to His Love*”

A gown made of the finest wool  
 Which from our pretty lambs we pull;  
 Fair lined slippers for the cold,  
 With buckles of the purest gold;

Literary interpretation: Following the earlier stanza, the speaker promised again that he would provide his lover the gown with the finest wool from the beautiful lambs, and the slippers with purely gold buckles, if she agreed to live with him.

Felicity conditions of promising:

1. S believes H wants A done.
2. S is able to do A.
3. S is willing to do A.
4. A has not already been done.



What happened in the excerpt:

1. The poet believes his lover wanted to experience the gown with the finest wool from the beautiful lambs and the slippers with purely gold buckles.
2. The poet was able to provide this pleasure to her if she just agreed to live with him.
3. The poet was willing to have her live with him and to provide her this pleasure.
4. The poet had not provided this pleasure to her yet; he would when she agreed to live with him.

7) Excerpt 5: “The Passionate Shepherd to His Love”

**A belt of straw and ivy buds,**

**With coral clasps and amber studs:**

And if these pleasures may thee move,

Come live with me and be my love.

Literary interpretation: In this fifth stanza, the speaker went on promising to his lover that she would get the beautiful decorated belt in order to convince her to live with him

Felicity conditions of promising:

1. S believes H wants A done.
2. S is able to do A.
3. S is willing to do A.
4. A has not already been done.



What happened in the excerpt:

1. The poet believes his lover wanted to have the beautiful decorated belt
2. The poet was able to provide this pleasure to her if she just agreed to live with him.
3. The poet was willing to have her live with him and to provide her this pleasure.
4. The poet had not provided this pleasure to her yet; he would when she agreed to live with him.

8) Excerpt 6: “The Passionate Shepherd to His Love”

**The shepherds' swains shall dance and sing**

**For thy delight each May morning:**

If these delights thy mind may move,

Then live with me and be my love.

Literary interpretation: The poet in this stanza continued promising to his lover that she would experience delight, joy, and happiness if she would live with him.

Felicity conditions of promising:

1. S believes H wants A done.
2. S is able to do A.
3. S is willing to do A.
4. A has not already been done.



What happened in the excerpt:

1. The poet believes his lover wanted to have, delight, joy, and happiness.
2. The poet was able to provide this pleasure to her if she just agreed to live with him.
3. The poet was willing to have her live with him and to provide her this pleasure.
4. The poet had not provided this pleasure to her yet; he would when she agreed to live with him.

## 20. The Act of Dislike Expressive

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker experiences someone or something.
2. The speaker has negative feelings about them.
3. The thing or person has some characteristics with which the speaker is not satisfied.

There are two excerpts falling in the act of dislike expressive.

### 1) Excerpt 1 from “Sonnet XVIII”

Shall I compare thee to a Summer's day?

Thou art more lovely and more temperate:

**Rough winds do shake the darling buds of May,**

**And Summer's lease hath all too short a date:**

**Sometime too hot the eye of heaven shines,  
 And oft' is his gold complexion dimm'd;  
 And every fair from fair sometime declines,  
 By chance or nature's changing course untrimm'd:**  
 But thy eternal Summer shall not fade  
 Nor lose possession of that fair thou owest;  
 Nor shall Death brag thou wander'st in his shade,  
 When in eternal lines to time thou growest:  
 So long as men can breathe, or eyes can see,  
 So long lives this, and this gives life to thee.

Literary interpretation: The speaker talked to his lover and compared her to summer. The speaker started the comparison by stating his idea on the summer that although it was associated with liveliness, happiness, and rebirth of the world, summer also had strong winds destroying plants. Also, sometimes summer made the world too hot but sometimes it did not provide the world enough light. Moreover, summer could not stay forever; it had to give way to other seasons. It could be sensed from the way the speaker talked about summer that he disliked the imperfection of summer and its drawbacks.

Felicity conditions of dislike expressive:

1. The speaker experiences someone or something.
2. The speaker has negative feelings about them.
3. The thing or person has some characteristics with which the speaker is not satisfied.



What happened in the excerpt:

1. The poet experienced the imperfect and inconsistent summer.
2. The poet had negative feelings about some qualities of summer.
3. The poet was not satisfied with summer because it was imperfect and inconsistent.

2) Excerpt 3 from "Ode to a Nightingale"

Away! away! for I will fly to thee,  
 Not charioted by Bacchus and his pards,

But on the viewless wings of Poesy,  
 Though the dull brain perplexes and retards:  
 Already with thee! tender is the night,  
 And haply the Queen-Moon is on her throne,  
 Cluster'd around by all her starry Fays;  
**But here there is no light,**  
**Save what from heaven is with the breezes blown**  
**Through verdurous glooms and winding mossy ways.**

Literary interpretation: “*Ode to a Nightingale*” by John Keats deals with the theme of escape. As the world of reality was full of sorrow, suffering, disease, and death, Keats yearned to escape to the world of the nightingale, the world of imagination with only happiness, liveliness, and immortality. At the beginning of this excerpt, the speaker wished to fly away with the nightingale; the vehicle he used to go to the world of the nightingale was poetry. Then he expressed how he felt toward the world of imagination, the world with tender light of the moon and stars. It was the world of hope and happiness. In contrast, at the end of the excerpt, he expressed his feelings for the world of reality: the light would come only when the wind blew the green branches apart for the light to shine through. He disliked the condition and reality of this world: the world of imperfection in which hope, joy, and light came with a limited time.

Felicity conditions of dislike expressive:

1. The speaker experiences someone or something.
2. The speaker has negative feelings about them.
3. The thing or person has some characteristics with which the speaker is not satisfied.



What happened in the excerpt:

1. The poet experienced this world with a limited light shining through.
2. The speaker had negative feelings about the world without enough light or hope.
3. This world was not the perfect world; it was full of change and mortality.

## 21. The Act of Admiring/ Praising/ Celebrating

### Felicity conditions (deduced for this study and checked by interraters):

1. The speaker experiences someone or something.
2. The speaker has positive feeling about someone or something (he finds them impressive).
3. The thing or person has some characteristics with which the speaker is extremely satisfied.

There are 12 excerpts falling in the act of admiring, praising, and celebrating.

#### 1) Excerpt 1 from "Sonnet XVIII"

Shall I compare thee to a Summer's day?  
 Thou art more lovely and more temperate:  
 Rough winds do shake the darling buds of May,  
 And Summer's lease hath all too short a date:  
 Sometime too hot the eye of heaven shines,  
 And oft' is his gold complexion dimm'd;  
 And every fair from fair sometime declines,  
 By chance or nature's changing course untrimm'd:  
**But thy eternal Summer shall not fade**  
**Nor lose possession of that fair thou owest;**  
**Nor shall Death brag thou wander'st in his shade,**  
**When in eternal lines to time thou growest:**  
 So long as men can breathe, or eyes can see,  
 So long lives this, and this gives life to thee.

Literary interpretation: As mentioned above, the speaker in this sonnet compared his lover to summer. Summer in his opinion was not perfect and consistent as it had strong winds destroying plants; it could not stay forever; it had to give way to other seasons; and it sometimes made the world too hot or other times not sunny enough. The speaker claimed these qualities of summer were different from his beloved, whose beauty and liveliness would not fade or decline and even death could not do anything to her. In his opinion, while the summer was not consistent and he disliked its imperfection, he admired his lover's perfection.

Felicity conditions of admiring/ praising/  
celebrating

What happened in the excerpt:

1. The speaker experiences someone or something.
2. The speaker has positive feelings about someone or something (he finds them impressive).
3. The thing or person has some characteristics with which the speaker is extremely satisfied.



1. The poet experienced the quality of his lover.
2. The poet had positive feelings about her perfection but not about summer.
3. The poet was extremely satisfied with her perfection but felt that summer was imperfect.

2) Excerpt 2 from “the Daffodils”

Continuous as the stars that shine  
And twinkle on the milky way,  
They stretched in never-ending line  
Along the margin of a bay:  
Ten thousand saw I at a glance,  
Tossing their heads in sprightly dance.

Literary interpretation: “*The Daffodils*” written by William Wordsworth is truly Romantic in the sense that it deals with nature and its power to bring happiness to human beings. “*The Daffodils*” Wordsworth created is also about the relationship between humanity and nature in the sense that nature provides happiness to exhausted urban people: the power of healing the weak soul. The speaker in the poem described what he saw during the time he walked alone in the field of daffodils. The poet described the natural scene he once experienced. He compared the daffodils beside the lake to the stars in the Milky Way. A lot of daffodils he saw were swung by the wind and he described this movement as the way people tossed their heads when they were dancing. The way he compared the daffodils to the stars and described their movement as a lively and energetic dance showed his appreciation. In other words, the poet praised the beauty and liveliness of the daffodils at the same time.

Felicity conditions of admiring/ praising/  
celebrating

What happened in the excerpt:

1. The speaker experiences someone or something.
2. The speaker has positive feelings about someone or something (he finds them impressive).
3. The thing or person has some characteristics with which the speaker is extremely satisfied.



1. The poet saw the daffodils beside the lake that were moved by the wind like the stars in the Milky Way.
2. The poet found the daffodils very beautiful and lively.
3. The poet was very satisfied and impressed by the quality of the daffodils.

3) Excerpt 3 from “the Daffodils”

**The waves beside them danced; but they  
Out-did the sparkling waves in glee:**

A poet could not but be gay,

In such a jocund company:

I gazed---and gazed---but little thought

What wealth the show to me had brought:

Literary interpretation: In the above excerpt, the speaker continued praising the beauty of daffodils by observing that their movement was more beautiful than the movement of the waves in the lake. He could not take eyes off them.

Felicity conditions of admiring/ praising/  
celebrating

What happened in the excerpt:

1. The speaker experiences someone or something.
2. The speaker has positive feelings about someone or something (he finds them impressive).
3. The thing or person has some characteristics with which the speaker is extremely satisfied.



1. The poet saw the daffodils that moved more beautifully than the movement of the waves in the lake
2. The poet found the daffodils very beautiful and lively.
3. The poet was very satisfied and impressed by the quality of daffodils.

4) Excerpt 4 from “the Daffodils”

For oft, when on my couch I lie  
In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills,  
And dances with the daffodils.

Literary interpretation: In this excerpt, the speaker was not in a natural scene among daffodils as in the earlier excerpts. He was in a room on the couch alone. Then the power of imagination brought him back to the moment he was in the scene of the daffodils he had experienced. The sight of daffodils came back to him; he then felt pleased and happy like the dancing daffodils. Once his imagination brought him back to the scene, although he was still on the couch, he could feel pleased and happy as though he were really among the daffodils. He celebrated and appreciated the power of nature that could bring happiness to humans.

Felicity conditions of admiring/ praising/  
celebrating

What happened in the excerpt:

<ol style="list-style-type: none"> <li>1. The speaker experiences someone or something.</li> <li>2. The speaker has positive feelings about someone or something (he finds them impressive).</li> <li>3. The thing or person has some characteristics with which the speaker is extremely satisfied.</li> </ol>	<ol style="list-style-type: none"> <li>1. The poet recalled the moment he was in the field of daffodils although he stayed on the couch at home.</li> <li>2. The poet had good feelings about the power of nature.</li> <li>3. The poet felt very impressed with the quality of the daffodils or nature to bring happiness to him although he was not in the actual scene.</li> </ol>
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5) Excerpt 4 from “Ode to a Nightingale”

Thou wast not born for death, immortal Bird!  
 No hungry generations tread thee down;  
 The voice I hear this passing night was heard  
 In ancient days by emperor and clown:  
 Perhaps the self-same song that found a path  
 Through the sad heart of Ruth, when, sick for home,  
 She stood in tears amid the alien corn;  
 The same that oft-times hath  
 Charm'd magic casements, opening on the foam  
 Of perilous seas, in faery lands forlorn.

Literary interpretation: Keats, the poet, wanted to deal with the theme of escape. As the world of reality was full of sorrow, suffering, disease, and death, Keats yearned to escape to the world of the nightingale, the world of imagination with only happiness, liveliness, and immortality. This excerpt is the feeling the speaker had when he saw the nightingale. He thought that the nightingale was an immortal bird. His song had existed since the ancient time, entertaining every class, from emperor to clown. The song also comforted the soul of Ruth, the character in the bible, the ideal

daughter-in-law who felt homesick when she had to move to stay with her new family in a strange land among strangers. The way the speaker describes the nightingale song since the ancient time in the bible, and its passing from generation to generation until today, shows how long the nightingale has existed. In other words, the speaker praised the immortality of the bird's song.

Felicity conditions of admiring/ praising/  
celebrating

What happened in the excerpt:

1. The speaker experiences someone or something.
2. The speaker has positive feeling on someone or something (he finds them impressive).
3. The thing or person has some characteristics the speaker is extremely satisfied.



1. The poet found the nightingale's song has existed since the ancient time, entertaining every class, from emperor to clown.
2. The poet found the immortality of the bird's song very impressive; its power to exist forever.
3. The poet was extremely satisfied with the quality of the bird song that was passed from one generation to another generation indefinitely.

6) Excerpt 1 from "The Flesh and the Spirit"

One Flesh was call'd, who had her eye

On worldly wealth and vanity;

**The other Spirit, who did rear**

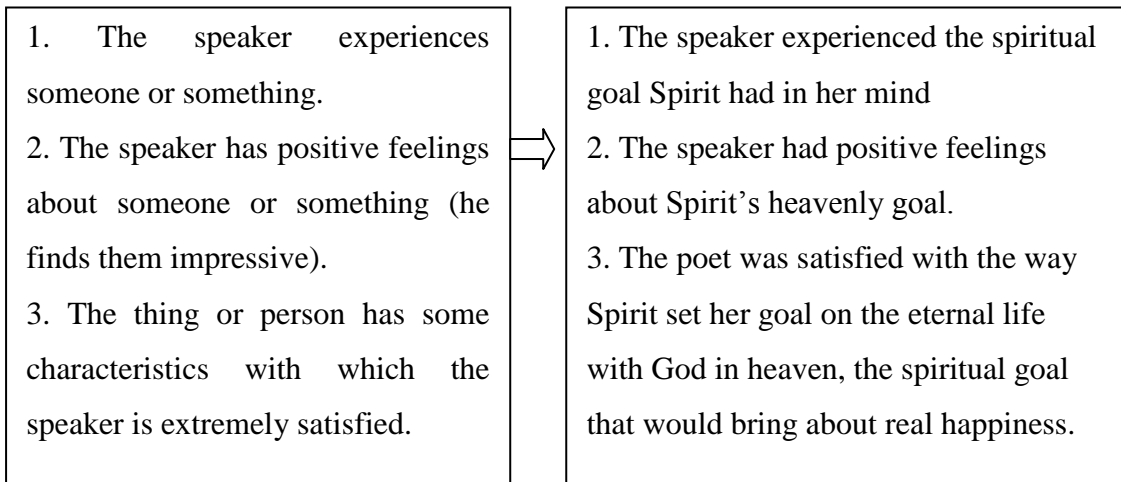
**Her thoughts unto a higher sphere.**

Literary interpretation: Two characters in the excerpt, "Flesh" and "Spirit", were first introduced here. It could be sensed that the expression the speaker had when introducing Flesh and Spirit to the readers was different by noticing the words the speaker picked up to introduce these two sisters. Flesh was introduced as she having her eye on worldly wealth and vanity, the obsession on nonsense and unimportant things, while Spirit was said to put her goal on "a higher sphere" or

heaven. In other words, it could be seen that the speaker blamed Flesh for her goal, set on a physical level: worldly wealth and vanity; in contrast, the speaker praised Spirit for her heavenly and spiritually goal.

Felicity conditions of admiring/ praising/ celebrating

What happened in the excerpt:



7) Excerpt 1 from "The Wild Honey Suckle"

Fair flower, that dost so comely grow,  
 Hid in this silent, dull retreat,  
 Untouched thy honied blossoms blow,  
 Unseen thy little branches greet;  
 ...No roving foot shall crush thee here,  
 ...No busy hand provoke a tear.

Literary interpretation: The speaker or the poet firstly talked about the characteristics of the flower that grew up so beautifully in the isolated place. It was the hidden flower that people hardly saw and touched as it grew up in the deep wild forest. Since it was not exposed to human beings, its beauty was not appreciated by them. By presenting the characteristics of this isolated flower, that was untouched by people and did not show its own beauty to the other eyes, the poet praised the flower on its own beauty, purity and humility.

Felicity conditions of admiring/ praising/  
celebrating

What happened in the excerpt:

1. The speaker experiences someone or something.
2. The speaker has positive feelings about someone or something (he finds them impressive).
3. The thing or person has some characteristics with which the speaker is extremely satisfied.



1. The poet experiences the qualities of the flower
2. The poet had positive feelings about the flower's beauty, purity and humility.
3. The poet was satisfied with the way the flower looked beautiful, pure, and humble.

8) Excerpt 1 from "Song of Myself"

I celebrate myself, and sing myself,  
And what I assume you shall assume,  
For every atom belonging to me as good belongs to you.  
I loafe and invite my soul,  
I lean and loafe at my ease observing a spear of summer grass.

Literary interpretation: Whitman, the poet, started his work dealing with Romantic themes by focusing on his individualism. Since Romantic belief emphasized the importance of individualism, Whitman celebrated the importance of his self in this poem. He celebrated his own self as an ordinary man. However, he knew only individualism or a self was not enough. He then mentioned he was also related to "you", or to other selves in the universe. Although he praised the importance of his own self, he still knew he was connected to other selves and the other elements in nature.

Felicity conditions of admiring/ praising/  
celebrating

What happened in the excerpt:

1. The speaker experiences someone or something.
2. The speaker has positive feelings about someone or something (he finds them impressive).
3. The thing or person has some characteristics with which the speaker is extremely satisfied.



1. The poet saw the existence of his self or individualism.
2. The poet found the importance for one to have self or individualism.
3. The poet was very satisfied and impressed with his self or individualism.

9) Excerpt 2 from "Song of Myself"

My tongue, every atom of my blood, form'd from this soil, this air,  
Born here of parents born here from parents the same, and their parents  
the same,  
I, now thirty-seven years old in perfect health begin,  
Hoping to cease not till death.

Literary interpretation: In this excerpt, Whitman further celebrated his own self. Although his blood or his origin was formed from the soil as others were (all his ancestors were born here from the same soil), he had the potential to create the special and great things. In other words, although he was a commoner, an ordinary man born from the soil, he was perfect having the strength, energy, and potentiality. He would continue celebrating his self until death.

Felicity conditions of admiring/ praising/  
celebrating

What happened in the excerpt:

<ol style="list-style-type: none"> <li>1. The speaker experiences someone or something.</li> <li>2. The speaker has positive feelings about someone or something (he finds them impressive).</li> <li>3. The thing or person has some characteristics with which the speaker is extremely satisfied.</li> </ol>	<ol style="list-style-type: none"> <li>1. The poet saw the potential in his own self</li> <li>2. The poet had the positive feeling on his own potential.</li> <li>3. The poet was very satisfied and impressed with his self with great potential, although he was born from the soil; only a common man.</li> </ol>
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10) Excerpt 1 from “Richard Cory”

Whenever Richard Cory went down town,  
We people on the pavement looked at him:  
He was a gentleman from sole to crown,  
Clean favored, and imperially slim.

Literary interpretation: “Richard Cory” by Edwin Robinson was inspired from the poet’s older brother life, Dr. Dean Robinson. Dr. Robinson was a person who was an American ideal in the realistic period, the time people idealized the way of climbing in social status to be progressive, successful, and wealthy in life. America in this period on the surface also looked progressive and rich, but underneath it was corrupted; people felt insecure, losing their faith in life and having nothing to spiritually rely on. This was not different from the life of Dr. Robinson, who superficially looked successful in his life with wealth, good manner, and good appearance. He was the perfect man in the eyes of others; however, he was spiritually corrupted as he committed suicide by a drug overdose. In this excerpt, the speaker described the appearance of Richard Cory. Wherever Richard Cory went, people always looked at him with admiration as he was the ideal man from head to toes; he looked clean and handsome.

Felicity conditions of admiring/ praising/  
celebrating

What happened in the excerpt:

1. The speaker experiences someone or something.
2. The speaker has positive feelings about someone or something (he finds them impressive).
3. The thing or person has some characteristics with which the speaker is extremely satisfied.

1. The speaker experienced Richard Cory's appearance.
2. The speaker had positive feelings about Richard Cory's appearance.
3. As Richard Cory was good looking from head to toes, the speaker was extremely satisfied with this man.

11) Excerpt 2 from "Richard Cory"

And he was always quietly arrayed,  
And he was always human when he talked;  
But still he fluttered pulses when he said,  
"Good-morning," and he glittered when he walked.

Literary interpretation: The speaker went on describing Richard Cory's good looks, manner, and politeness. He was well dressed; he was polite in his talk. His manner when talking or walking was attractive and perfect.

Felicity conditions of admiring/ praising/  
celebrating

What happened in the excerpt:

1. The speaker experiences someone or something.
2. The speaker has positive feelings about someone or something (he finds them impressive).
3. The thing or person has some characteristics with which the speaker is extremely satisfied.

1. The speaker experienced Richard Cory's appearance and manner.
2. The speaker had positive feelings about Richard Cory's appearance and manner
3. As Richard Cory was good looking from head to toes, polite, and attractive, the speaker was extremely satisfied with this man.

And he was rich - yes, richer than a king -  
 And admirably schooled in every grace;  
 In fine we thought that he was everything  
 To make us wish that we were in his place.

Literary interpretation: The speaker in this poem talked about Richard Cory's wealth; that he was even richer than a king and he was always admired. He was the successful ideal man people would like to follow and achieve. The speaker continuously praised this ideal man from the first stanza to the third stanza.

Felicity conditions of admiring/ praising/  
 celebrating

What happened in the excerpt:

1. The speaker experiences someone or something.  
 2. The speaker has positive feelings about someone or something (he finds them impressive).  
 3. The thing or person has some characteristics with which the speaker is extremely satisfied.



1. The speaker experienced Richard Cory's wealth and success.  
 2. The speaker had positive feelings about Richard Cory's wealth and success  
 3. As Richard Cory was rich and successful in his life, the speaker was extremely satisfied with this man.

## 22. The Act of Persuading

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker tries to make the hearer do something the speaker wants.
2. The speaker has a good reason to give to the hearer to make the hearer agree to do it.

There are 5 excerpts falling in the act of persuading.

1) Excerpt 1: "The Passionate Shepherd to His Love"

**Come live with me and be my love,**  
 And we will all the pleasures prove  
 That valleys, groves, hills, and fields,  
 Woods or steepy mountain yields.

Literary interpretation: The speaker in this poem is a shepherd who persuaded his silent interlocutor, a woman, to stay with him by pledging to do this and that for her in case that she said yes. Although the first line in this stanza in the form of an imperative sentence, the speaker did not strongly order but instead persuaded the unidentified woman to live with him because in the following three lines the speaker used something to attract her to say yes: happiness when staying among valleys, groves, hills, fields, woods, and mountains. Telling the woman he would provide her the pleasure and the happiness staying among nature, the speaker had the purpose to persuade the woman to stay with him.

Felicity conditions of persuading:

1. The speaker tries to make the hearer do something the speaker wants.
2. The speaker has a good reason to give to the hearer to make the hearer agree to do it.



What happened in the excerpt:

1. The poet tries to make his lover come to live with him.
2. The poet had many good reasons to make his lover come to live with him: living with him, she would enjoy the beautiful nature and the carefree life.

2) Excerpt 6: “The Passionate Shepherd to His Love”

The shepherds' swains shall dance and sing

For thy delight each May morning:

**If these delights thy mind may move,**

**Then live with me and be my love.**

Literary interpretation: In this excerpt the poem firstly promised to his lover she would be happy with the only condition that “live with me and be my love.” The promising the poet had led to the main objective of the poet, which is to convince the woman to stay with the speaker. In other words, by promising that this and that pleasure would go to her in case that she accepted his invitation, the speaker performed the act of convincing or persuading so that she would say yes.

Felicity conditions of persuading:

1. The speaker tries to make the hearer do something the speaker wants.
2. The speaker has a good reason to give to the hearer to make the hearer agree to do it.

What happened in the excerpt:

1. The poet tries to make his lover come to live with him.
2. The poet had many good reasons to make his lover agree to come to live with him: living with him, she would enjoy the beautiful nature and the carefree life.



3) Excerpt 2 from “Valediction: Forbidding Mourning”

" So let us melt, and make no noise,  
 No tear-floods, nor sigh-tempests move ;  
 'Twere profanation of our joys  
 To tell the laity our love.

Literary interpretation: This poem composed by Donne talks about the love that is high above the physical love. It is about the spiritual love the poet and his wife had for each other. This farewell poem was written at the time that Donne had to leave his wife to go to France and Germany. As Donne himself was a priest who worshipped sacred and spiritual love rather than the ordinary earthly and physical love of others, he viewed his love as the spiritual one. The speaker or Donne asked his audience or his wife to treat the temporal and physical separation calmly without tears or protests. In this excerpt Donne persuaded his wife to cope with their separation calmly when Donne had to leave for France and Germany. Donne convinced and persuaded her to have a physical bond with him, no tears and no complaints when they separated. Moreover, Donne persuaded her not to handle the separation with mournful tears and complaints with the reason that noise would be so loud that others would know what happened, and that could disgrace their sacred love.

Felicity conditions of persuading:

1. The speaker tries to make the hearer do something the speaker wants.
2. The speaker has a good reason to give to the hearer to make the hearer agree to do it.



What happened in the excerpt:

1. The poet tried to make her treat their physical separation calmly without tears or mourning.
2. The poet showed how the loud noise would make others know their private matter and disgrace their love, in order to make his lover treat this separation calmly.

4) Excerpt 1 from "Dover Beach"

The sea is calm tonight.  
 The tide is full, the moon lies fair  
 Upon the straits - on the French coast the light  
 Gleams and is gone; the cliffs of England stand,  
 Glimmering and vast, out in the tranquil bay.  
**Come to the window, sweet is the night air!**  
 Only, from the long line of spray  
 Where the sea meets the moon-blanch'd land,  
**Listen! you hear the grating roar**  
 Of pebbles which the waves draw back, and fling,  
 At their return, up the high strand,  
 Begin, and cease, and then again begin,  
 With tremulous cadence slow, and bring  
 The eternal note of sadness in.

Literary interpretation: In this excerpt, the poet started by describing what he saw when he looked out to the sea on one night at the Dover beach which faced the French coast. The sea was calm under the moonlight. However, in line 4 and 5 the light he saw was paler and then gone. The light left the cliff of England, and there was nothing left behind, only the darkness. For the sixth line, the poet addressed his wife

persuading her to go to him at the window where there was the fresh air to experience the scene together. For the last line shown above, the speaker invited his wife to listen to the sound.

Felicity conditions of persuading

1. The speaker tries to make the hearer do something the speaker wants.
2. The speaker has a good reason to give to the hearer to make the hearer agree to do it.



What happened in the excerpt:

1. The poet tried to get his wife to experience the scene with him.
2. The poet attracted his wife to accept to see the scene with “the sweet air.”

5) Excerpt 4 from “Dover Beach”

**Ah, love, let us be true  
To one another! for the world, which seems  
To lie before us like a land of dreams,  
So various, so beautiful, so new,  
Hath really neither joy, nor love, nor light,  
Nor certitude, nor peace, nor help for pain;  
And we here as on a darkling plain  
Swept with confused alarms of struggle and flight,  
Where ignorant armies clash by night.**

Literary interpretation: This is the voice of the speaker, or the poet, persuading his wife to be true and faithful to him (“Ah, love, let us be true”) In line 3 and 4, he stated that the world seemed to look beautiful, new, with dreams and hopes, but in line 5 and 6 he asserted that actually the world had no joy, no love, no light, no certitude, no peace, and no help. In other words, although on the surface the world still looked beautiful and new, it actually had nothing. All basic human values: joy, love, light, certitude, peace, and help, had disappeared. There was nothing in the world. The life condition in the world was one of despair. In the last 3 lines, the

speaker emphasized the life condition of human beings: without basic human values, people were left in darkness, confusion, struggling, and frightened. As the world had nothing true to rely on, the poet hoped his wife's faithfulness would be the one thing for him to cling onto to make him feel secure. In other words, as he felt insecure in his life without anything he could seize, he persuaded his wife to be faithful to him so that she would be the only one he had left to rely on.

Felicity conditions of persuading:

1. The speaker tries to make the hearer do something the speaker wants.
2. The speaker has a good reason to give to the hearer to make the hearer agree to do it.

What happened in the excerpt:

1. The poet tried to make his wife be faithful to him.
2. The poet claimed as there is nothing in the world to rely on, they should take the love between them to be the thing to cling onto instead.

### 23. The Act of Wondering

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker does not know the truth about something.
2. The speaker wants to know the truth about something.
3. The speaker might try to decide by himself what is true about something. (He might try to find the answer using his own perspective without getting the answer from anyone.)

There are 3 excerpts falling in the act of wondering.

1) Excerpt 1 from "On His Blindness"

When I consider how my light is spent  
 Ere half my days in this dark world and wide,  
 And that one talent which is death to hide  
 Lodg'd with me useless, though my soul more bent  
 To serve therewith my Maker, and present  
 My true account, lest he returning chide,  
 "Doth God exact day-labour, light denied?"

I fondly ask. But Patience, to prevent

Literary interpretation: What Milton, the poet, did in this poem is to tell about his own experience as a blind man. Firstly, he expressed his feeling of despair; blindness captured him in the world of darkness and made him feel useless not being able to do things. The blindness was like the big obstruction stopping him from activity. He also expressed his wonder why God made him blind: God gave him one talent, the gift of writing poetry to serve God, but when God made him blind how he could give the service to God now. Without the eyesight, he wondered how he could write the poem, which was the only gift he got from God, to serve God.

Felicity conditions of wondering:

1. The speaker does not know the truth about something.
2. The speaker wants to know the truth about something.
3. The speaker might try to decide by himself what is true about something. (He might try to find the answer using his own perspective without getting the answer from anyone.)



What happened in the excerpt:

1. The poet did not know why God destined him to be blind.
2. The poet wanted to know reasons why God made him blind.
3. The poet tried to find the reasons behind God's intention in making him blind using his own thought, without asking for the answer from God or others.

2) Excerpt 5 from "Ode to a Nightingale"

Forlorn! the very word is like a bell  
 To toll me back from thee to my sole self!  
 Adieu! the fancy cannot cheat so well  
 As she is fam'd to do, deceiving elf.  
 Adieu! adieu! thy plaintive anthem fades  
 Past the near meadows, over the still stream,  
 Up the hill-side; and now 'tis buried deep  
 In the next valley-glades:

### Was it a vision, or a waking dream?

#### Fled is that music: - Do I wake or sleep?

Literary interpretation: This excerpt is the ending section of the poem. After the speaker let his imagination lead himself to escape from the world of reality, with suffering and death, to the world of the nightingale, with only happiness and immortality, he was then brought back to the world of reality again. When the speaker came back, he wondered whether he was awake in the world of reality or still dreaming in the world of imagination. He ended by expressing his wonder. The interrogative sentences at the end did not require the answer but show the speaker's wonder and confused feeling.

Felicity conditions of wondering:

1. The speaker does not know the truth about something.
2. The speaker wants to know the truth about something.
3. The speaker might try to decide by himself what is true about something. (He might try to find the answer using his own perspective without getting the answer from anyone.)

What happened in the excerpt:

1. The poet did not know whether he was still in the world of imagination or back in the world of reality.
2. The poet wanted to find which world he was actually in at this moment.
3. The speaker tried to find the answer by himself; he did not go to ask the answer from others. Finding the answer happened only in his psychological process.

### 3) Excerpt 4 from "Song of Myself"

A child said What is the grass? fetching it to me with full hands,  
How could I answer the child? I do not know what it is any more than  
he.

Literary interpretation: Whitman, the poet, said he was asked by a child who fetched him full hands of grass what the grass was. That led him also to wonder without ability to find out the answer for the child. Thus, the poet expressed in this

excerpt that he wondered what the grass was because he could not find the answer for the child and himself.

Felicity conditions of wondering:

1. The speaker does not know the truth about something.
2. The speaker wants to know the truth about something.
3. The speaker might try to decide by himself what is true about something. (He might try to find the answer using his own perspective without getting the answer from anyone.)



What happened in the excerpt:

1. The poet did not know what the grass was.
2. The poet wanted to know the truth what the grass was.
3. The poet tried to find the answers for what the grass was. It was told in earlier excerpts that he would use his own guess to find what the grass was.

## 24. The Act of Introducing One's Own Self

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker meets the hearer for the first time.
2. The speaker tells his own name, job, etc., to the hearer.

There is only one excerpt falling in the act of introducing one's own self.

### 1) Excerpt 1 from "the Rape of the Lock"

**Of these am I, who thy protection claim,  
A watchful sprite, and Ariel is my name.**  
Late, as I rang'd the crystal wilds of air,  
In the clear mirror of thy ruling star  
I saw, alas! some dread event impend,  
Ere to the main this morning sun descend,  
But Heav'n reveals not what, or how, or where:  
Warn'd by the Sylph, oh pious maid, beware!  
This to disclose is all thy guardian can.  
Beware of all, but most beware of man!"

Literary interpretation: The heroine in this poem, called Belinda, has her guardian sylph, Ariel. Ariel had the main duty, like other sylphs, to protect the maidens' purity and virginity, preventing any tempting arousers. In these two lines it is the voice of Ariel whispering to Belinda who was in a dream. Ariel whispered in Belinda's dream introducing herself to Belinda that she is Belinda's guardian spirit. Ariel, as the speaker, seems not to have the conscious hearer as Belinda is sleeping and does not hear Ariel's self introduction at all. It seems that Ariel's introducing speech is not successful. However, the poet intends that the readers, as other hearers of Ariel's introducing words, will know who Ariel is. Ariel, as the speaker, also intends to tell the readers, her hearers, who she is and how she is related to Belinda, the female main character in the poem.

Felicity conditions of introducing one own self:      What happened in the excerpt:

- |   |   |   |
|---|---|---|
| <ol style="list-style-type: none"> <li>1. The speaker meets the hearer for the first time.</li> <li>2. The speaker tells his own name, job, etc., to the hearer.</li> </ol> | ⇒ | <ol style="list-style-type: none"> <li>1. Ariel met Belinda for the first time (at least from the reader's perspective); Ariel, as the character, was met by the readers for the first time.</li> <li>2. Ariel told her name and her duty to protect Belinda by whispering to dreaming Belinda's ear; Ariel told the readers what her name was and how she was related to the female main character in the poem.</li> </ol> |
|---|---|---|



## 25. The Act of Warning

**Felicity conditions (proposed by John R. Searle):**

Propositional content: Future event or state, etc., E.

Preparatory: 1. S has reason to believe E will occur and is not in H's interest.

2. It is not obvious to both S and H that E will occur.

Sincerity: S believes E is not in H's best interest

Essential: Counts as an undertaking to the effect that E is not in H's best interest."

There is only one excerpt falling in the act of warning.

1) Excerpt 1 from “*the Rape of the Lock*”

Of these am I, who thy protection claim,  
 A watchful sprite, and Ariel is my name.  
 Late, as I rang'd the crystal wilds of air,  
 In the clear mirror of thy ruling star  
 I saw, alas! some dread event impend,  
 Ere to the main this morning sun descend,  
 But Heav'n reveals not what, or how, or where:  
**Warn'd by the Sylph, oh pious maid, beware!**  
**This to disclose is all thy guardian can.**  
**Beware of all, but most beware of man!"**

Literary interpretation: This is the voice of Ariel, the guardian spirit, addressing Belinda's dream. Ariel warned Belinda that the disaster was about to happen to her because of a man. Ariel wanted Belinda to be aware of the man.

Felicity conditions of warning:

Propositional content: Future event or state, etc., E.  
 Preparatory: 1. S has reason to believe E will occur and is not in H's interest.  
 2. It is not obvious to both S and H that E will occur.  
 Sincerity: S believes E is not in H's best interest  
 Essential: Counts as an undertaking to the effect that E is not in H's best interest."

What happened in the excerpt:

Propositional content: Future event is "the disaster was about to happen to Belinda because of a man."  
 Preparatory: 1. Ariel, as the guardian spirit who knew the future, believed the disaster would happen to Belinda because of a man and Belinda would not want this disaster to happen.  
 2. It was not obvious to both Ariel and Belinda that this disaster would occur actually.  
 Sincerity: Ariel believed "the disaster was about to happen to Belinda because of a man" was not in Belinda's best interest.  
 Essential: counts as an undertaking to the effect that "the disaster about to happen to Belinda because of a man" was not in Belinda's best interest.

## 26. The Act of Assuming Something Impossible

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker thinks and accepts that something is true although it is actually not.
2. The speaker does not have the proof to support what he thinks is true.

There is only one excerpt falling in the act of assuming something impossible.

1) Excerpt 1 from "To His Coy Mistress"

Had we but world enough, and time,  
 This coyness, Lady, were no crime  
 We would sit down and think which way  
 To walk and pass our long love's day.  
 Thou by the Indian Ganges' side

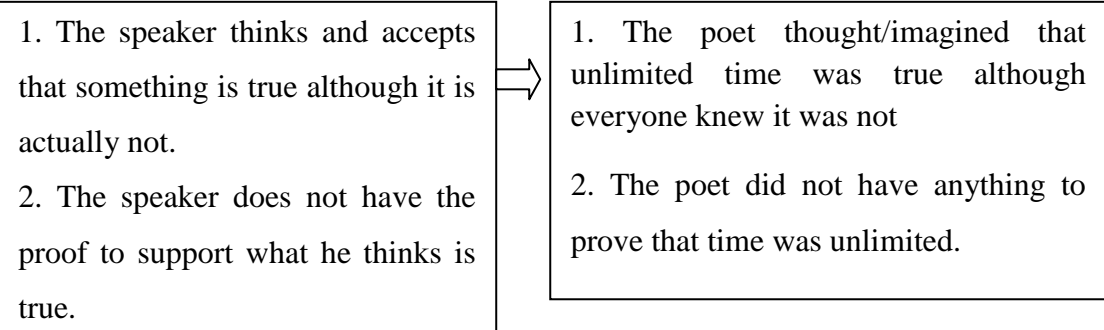
Shouldst rubies find: I by the tide  
 Of Humber would complain. I would  
 Love you ten years before the Flood,  
 And you should, if you please, refuse  
 Till the conversion of the Jews.  
 My vegetable love should grow  
 Vaster than empires, and more slow;  
 An hundred years should go to praise  
 Thine eyes and on thy forehead gaze;  
 Two hundred to adore each breast,  
 But thirty thousand to the rest;  
 An age at least to every part,  
 And the last age should show your heart.  
 For, Lady, you deserve this state,  
 Nor would I love at lower rate.

Literary interpretation: The speaker started by assuming something that was impossible. According to the English grammar, this is the conditional sentence showing an impossible condition. It is like when it is said that “If I were you, I would...” that is implied that it is impossible for “I” to be “you”. The stanza started with the condition that “If we had enough time...” The speaker assumed something that was not real and would not be possible to happen, too. If the time was indefinite, he would prolong his courtship to her as long as possible. If they had unlimited amount of time, they would leisurely pass time. He would declare his love to her as long as she wanted, while she could refuse his love as many times as she wanted. If they had time, he would spend many centuries admiring every part, every organ of her body, whether eyes, forehead, or breast. With the unlimited time, he would perform his courtship to her as long as she wanted. What the speaker did was to assume something that was totally unreal and impossible.

Felicity conditions of assuming something

What happened in the excerpt:

Impossible:



## 27. The Act of Happy and Delight Expressive

**Felicity conditions (deduced for this study and checked by interraters):**

1. An event happens to the speaker.
2. The event makes the pleasure to the speaker.

There are 11 excerpts falling in the act of happy and delight expressive.

### 1) Excerpt 1 from “the Daffodils”

I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host, of golden daffodils;  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.

Literary interpretation: This poem describes what happened when the poet walked in the field of daffodils. In this excerpt, the poet wandered through a natural landscape with the scene of vales and hills, and then he was stunned by a field of many golden daffodils. The field was beside the lake and beneath the trees, and these daffodils were swung by the mild wind. It seemed like this was only the narration by the poet, describing the natural landscape. However, the poet showed some of his emotion in this narration. Readers could sense his carefree and happy feeling. “I wandered lonely as a cloud” could imply that the poet totally relaxed, walking leisurely without any serious thoughts in his mind. Moreover, the way the speaker described the daffodils fluttering and dancing in the breeze showed how he enjoyed

and felt happy. All images that came up in the mind when this scene was described are full of carefree and happy feelings.

Felicity conditions of happy and delight expressive:

1. An event happens to the speaker.
2. The event gives pleasure to the speaker.



What happened in the excerpt:

1. The poet had the chance to spend time in the field of daffodils.
2. The beautiful scene of daffodils made the poet pleased a lot.

## 2) Excerpt 2 from "the Daffodils"

Continuous as the stars that shine  
 And twinkle on the milky way,  
 They stretched in never-ending line  
 Along the margin of a bay:  
 Ten thousand saw I at a glance,  
 Tossing their heads in sprightly dance

Literary interpretation: The poet went on describing the natural scene he once experienced. He compared the daffodils beside the lake to the stars in the Milky Way. A lot of daffodils he saw were swung by the wind and he described this movement as the way people tossed their heads when they were dancing. Again the image of daffodils shown here would show the poet's feeling of happiness.

Felicity conditions of happy and delight expressive:

1. An event happens to the speaker.
2. The event gives pleasure to the speaker.



What happened in the excerpt:

1. The poet had the chance to spend time in the field of daffodils.
2. The beautiful scene of daffodils, their beauty and their lively movement made the poet pleased a lot.

3) Excerpt 3 from “the Daffodils”

The waves beside them danced; but they  
 Out-did the sparkling waves in glee:  
 A poet could not but be gay,  
 In such a jocund company:  
 I gazed---and gazed---but little thought  
 What wealth the show to me had brought:

Literary interpretation: The speaker continued praising the beauty of daffodils, saying that their movement was more beautiful than the movement of the waves in the lake. He, as a poet, also expressed his feeling of happiness when observing the scene. He could not take his eyes off of them.

Felicity conditions of happy and delight  
 expressive:

What happened in the excerpt:

- |  |   |   |
|--|---|---|
| <ol style="list-style-type: none"> <li>1. An event happens to the speaker.</li> <li>2. The event gives pleasure to the speaker.</li> </ol> | ⇒ | <ol style="list-style-type: none"> <li>1. The poet had the chance to spend time in the field of daffodils.</li> <li>2. The beautiful scene of daffodils, their beauty and their lively movement made the poet pleased a lot.</li> </ol> |
|--|---|---|

4) Excerpt 4 from “the Daffodils”

For oft, when on my couch I lie  
 In vacant or in pensive mood,  
 They flash upon that inward eye  
 Which is the bliss of solitude;  
 And then my heart with pleasure fills,  
 And dances with the daffodils.

Literary interpretation: In this excerpt, the speaker was not in the natural scene like the earlier excerpts anymore. He was in a room on the couch alone. Then the power of imagination brought him back to the moment he was in the scene with the daffodils. The sight of daffodils came back to him; he then felt pleased and happy like the dancing daffodils. Once his imagination brought him back to the scene, although

he was still on the couch, he could feel pleased and happy as though he were really among nature with the daffodils.

Felicity conditions of happy and delight expressive:

1. An event happens to the speaker.
2. The event gives pleasure to the speaker.



What happened in the excerpt:

1. The poet had the chance to bring back the memory of seeing daffodils in nature when he was alone in the room.
2. The beautiful scene of daffodils, their beauty and their lively movement made the poet pleased a lot as if he went back to the scene again.

5) Excerpt 9 from “the Rime of the Ancient Mariner”

O happy living things! no tongue  
 Their beauty might declare:  
 A spring of love gushed from my heart,  
 And I blessed them unaware:  
 Sure my kind saint took pity on me,  
 And I blessed them unaware.

Literary interpretation: In this excerpt, the readers could hear the voice of the mariner. The mariner once almost died because the ship could not move, while he had no food or drink and his friends on the ship all were dead, too. However, the tone in this excerpt changed when the mariner, alone on the ship in desperation, saw the water snakes, the other living thing. He was not alone anymore. The water snakes were described as happy and beautiful. The mariner expressed his feeling at the moment he saw them that the feeling of love filled his heart: he blessed them in his heart. His kind feeling now showed up. The feeling of joy, love, and happiness was portrayed. The water snakes brought to him happiness and joy.

Felicity conditions of happy and delight expressive:

What happened in the excerpt:

1. An event happens to the speaker.
2. The event gives pleasure to the speaker.



1. The mariner finally found other living things in the form of water snakes.
2. As he was not alone anymore, he had got other animated accompany, he felt good.

6) Excerpt 1 from "Ode to a Nightingale"

My heart aches, and a drowsy numbness pains  
 My sense, as though of hemlock I had drunk,  
 Or emptied some dull opiate to the drains  
 One minute past, and Lethe-wards had sunk:  
 'Tis not through envy of thy happy lot,  
 But being too happy in thine happiness, -  
 That thou, light-winged Dryad of the trees,  
 In some melodious plot  
 Of beechen green, and shadows numberless,  
 Singest of summer in full-throated ease.

Literary interpretation: The speaker, or the poet (John Keats), expressed his own feeling when he heard the summer song of the nightingale that sung in full throat. The song made his heart ache and numb; he felt as if he was drinking poison or taking drugs. The song made him feel as if he sank to Lethe, the river of forgetfulness; in other words, the song made him forget everything. On the surface, it seemed that the speaker did not feel good when hearing the song of the nightingale because it made him ache, numb, drunk, and forgetful. However, it was not the pain that made him feel that way. It was the happiness; when hearing the song he felt so happy that his heart became painful and numb. It was the extreme happiness to the degree of

numbness. Thus, the speaker expressed extreme happiness of hearing the song of the nightingale.

Felicity conditions of happy and delight expressive:

1. An event happens to the speaker.
2. The event gives pleasure to the speaker.



What happened in the excerpt:

1. The poet heard the song of a nightingale.
2. The speaker ached, and felt numb and forgetful not because he was in pain but because he felt extremely good when hearing the song.

7) Excerpt 3 from “Ode to a Nightingale”

Away! away! for I will fly to thee,  
 Not charioted by Bacchus and his pards,  
 But on the viewless wings of Poesy,  
**Though the dull brain perplexes and retards:**  
**Already with thee! tender is the night,**  
**And haply the Queen-Moon is on her throne,**  
**Cluster'd around by all her starry Fays;**  
 But here there is no light,  
 Save what from heaven is with the breezes blown  
 Through verdurous glooms and winding mossy ways.

Literary interpretation: At the beginning of this excerpt, the speaker expressed his wish to fly away from the world of reality with suffering and death to be with the nightingale. The vehicle he used to take to the world of nightingale was not “Bacchus”, the God of vine in Greek mythology, or drinking the wine, but the “Poesy” or poetry. Then he expressed how he felt toward the world of imagination he imagined he was in; it was the world with tender light of the moon and stars. Moreover, it was the world of hope and happiness. The speaker was really happy living in the world of imagination.

Felicity conditions of happy and delight  
expressive:

What happened in the excerpt:

1. An event happens to the speaker.
2. The event gives pleasure to the speaker.



1. In the world of imagination, he faced only the light of the moon and stars.
2. For the speaker it was the world of hope and happiness he could sense from the world of imagination and would like to stay in.

8) Excerpt 4 from "the Prisoner of Chillon"

A light broke in upon my brain,-  
 It was the carol of a bird;  
 It ceased, and then it came again,  
 The sweetest song ear ever heard,  
 And mine was thankful till my eyes  
 Ran over with the glad surprise,  
 And they that moment could not see  
 I was the mate of misery;  
 But then by dull degrees came back  
 My senses to their wonted track;  
 I saw the dungeon walls and floor  
 Close slowly round me as before,  
 I saw the glimmer of the sun  
 Creeping as it before had done,  
 But through the crevice where it came  
 That bird was perch'd, as fond and tame,  
 .....  
 And it was come to love me when  
 None lived to love me so again,  
 And cheering from my dungeon's brink,

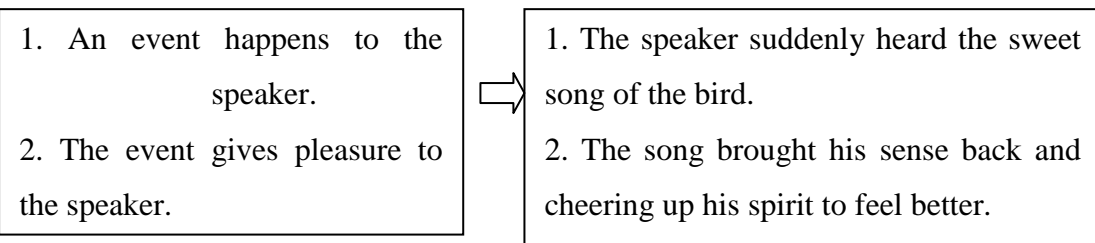
Had brought me back to feel and think.

I know not if it late were free,

Literary interpretation: In this excerpt, Bonivard, the political prisoner imprisoned alone in the dungeon for the long time, expressed his feeling the time he heard the sound of the bird. Before this excerpt, Bonivard was totally in despair losing all his senses because of sadness that everyone in his family had died and the long time suffering alone in the prison. Bonivard told that he heard the sweet song of the bird although he could not see the bird. That voice seemed to give him new life. His tears dropped. He was brought back to the sense of life by the song of the bird. He now could sense that he felt miserable, which was better than feeling nothing. The sense that he regained made him see the wall, floor, and the dull light of the sun peeping in again. The bird's song, the thing that came in the moment he was totally in despair and lonely could cheer up his spirit, making him feel better. Bonivard in this excerpt expressed his hope and delight, for the first time, as he could gain back his sense.

Felicity conditions of happy and delight expressive:

What happened in the excerpt:



9) Excerpt 9 from “the Prisoner of Chillon”

With spiders I had friendship made  
 And watch'd them in their sullen trade,  
 Had seen the mice by moonlight play,  
 And why should I feel less than they?  
 We were all inmates of one place,  
 And I, the monarch of each race,  
 Had power to kill-yet, strange to tell!

In quiet we had learn'd to dwell;  
 My very chains and I grew friends,  
 So much a long communion tends  
 To make us what we are:-even I  
 Regain'd my freedom with a sigh.

Literary interpretation: Being trapped alone in the prison for a long time, Bonivard, the speaker, found spiders and mice as his friends. Bonivard learned to view them as his fellow creatures. He shared his self with them; he was one with them. Although he knew that he had the power, the ability to kill them, he did not do so. Instead, he shared the space with them. He now loved chain and prison and he did not want to be free. The expression Bonivard showed in this excerpt illustrated that he was now happy living in prison where he found his equal friends in the form of spiders and mice. He was happy being imprisoned and did not want to be free. In this excerpt, the speaker expressed his own delight and happiness being in prison with the other creatures he viewed as his mutual friends.

Felicity conditions of happy and delight  
 expressive:

1. An event happens to the speaker.
2. The event gives pleasure to the speaker.



What happened in the excerpt:

1. The speaker became friends with creatures such as spiders and mice in the dungeon; he learned to stay with them.
2. He was pleased to share the space with them living in the dungeon and did not want to be released.

10) Excerpt 1 from “Dover Beach”

**The sea is calm tonight.**  
**The tide is full, the moon lies fair**  
**Upon the straits - on the French coast the light**

Gleams and is gone; the cliffs of England stand,  
 Glimmering and vast, out in the tranquil bay.  
 Come to the window, sweet is the night air!  
 Only, from the long line of spray  
 Where the sea meets the moon-blanch'd land,  
 Listen! you hear the grating roar  
 Of pebbles which the waves draw back, and fling,  
 At their return, up the high strand,  
 Begin, and cease, and then again begin,  
 With tremulous cadence slow, and bring  
 The eternal note of sadness in.

Literary interpretation: In this excerpt, the poet described what he saw when he looked out to the sea on one night at the Dover beach that faced to the French coast. The sea was calm under the moonlight. It could be sensed from the excerpt the positive emotion, the feeling of calmness and pleasure the speaker had got when he saw the view.

Felicity conditions of happy and delight  
 expressive:

What happened in the excerpt:

- |  |   |   |
|--|---|---|
| <ol style="list-style-type: none"> <li>1. An event happens to the speaker.</li> <li>2. The event gives pleasure to the speaker.</li> </ol> | ⇒ | <ol style="list-style-type: none"> <li>1. The poet saw the view of the sea that was calm and beautiful under the moonlight.</li> <li>2. The poet when seeing the view felt calm and pleased.</li> </ol> |
|--|---|---|



11) Excerpt 1 from "I'm Nobody! Who are you?"

I'm Nobody! Who are you?

**Are you -- Nobody -- Too?**

**Then there's a pair of us!**

Don't tell! they'd advertise -- you know!

Literary interpretation: As analyzed in the earlier excerpt that the poet started the poem by performing the speech act of representative claiming that she was just nobody, the unknown poet. Then she addressed for “you” asking a question “who are you?”, but it is a rhetorical question that does not require an answer. The speaker already assumed that “you” was also nobody like her: “you are nobody too?” In other words, it could be sensed from the way the poet used the expression and exclamation that she felt good to find someone like her. She was happy that she found someone who was nobody like her and had the same attitude. She was not alone as she met someone sharing the same opinion with her.

Felicity conditions of happy and delight expressive:

What happened in the excerpt:

1. An event happens to the speaker.
2. The event gives pleasure to the speaker.

1. The poet had found someone being nobody like her; they shared the same attitude.
2. Finding someone like the poet, as a “nobody” like her, made the poet pleased a lot.

## 28. The Act of Carefree Expressive

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker has no worries or problems.
2. The speaker does not have any responsibilities to take care of.

There is only one excerpt falling in the act of carefree expressive.

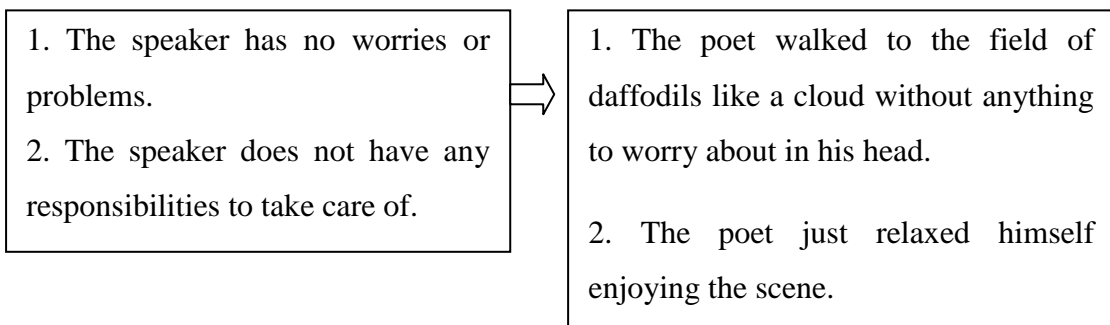
### 1) Excerpt 1 from “the Daffodils”

I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host, of golden daffodils;  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.

Literary interpretation: The poet wandered through a natural landscape with the scene of vales and hills, and then he was stunned by a field of many golden daffodils. The field was beside the lake and beneath the trees, and these daffodils were swung by the mild wind. It seemed like this was only the narration by the poet, describing the natural landscape. However, readers could sense his carefree feeling. “I wandered lonely as a cloud” could imply that the poet totally relaxed, walking leisurely without anything serious in his mind to think or worry.

Felicity conditions of carefree expressive:

What happened in the excerpt:



## 29. The Act of Secure Expressive

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker believes there will be no harm or danger happening to him.
2. The speaker has some reasons to believe everything will be like as it was supposed to be.

There is only one excerpt falling in the act of secure expressive.

1) Excerpt 3 from “the Rime of the Ancient Mariner”

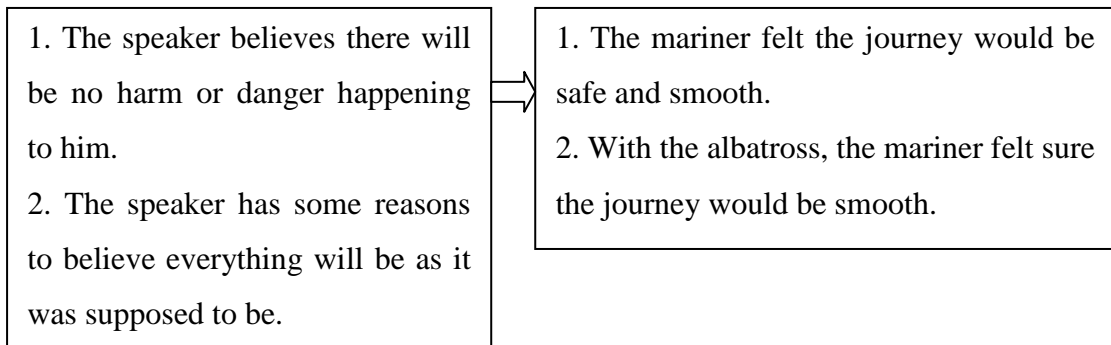
And a good south wind sprung up behind;  
The Albatross did follow,  
And every day, for food or play,  
Came to the mariners’ hollo!

Literary interpretation: The speaker or the mariner told that a bird, the albatross, showed up. In the earlier excerpt, the mariner just portrayed the nature that was about to destroy the ship he was in. However, the tone changed in this excerpt as the living came through the snow and the mist. When the bird came, it came with the

good omen. The ship was moved on with the mild wind behind the bird. The mariners lived with great joy with food and play. The albatross, the bird of good omen in the crews' belief that followed the ship made the people on the ship felt secure. With the albatross, everything was better and the ship moved smoothly. The crews could feel happy and relaxed when the bird came.

Felicity conditions of secure expressive:

What happened in the excerpt:



### 30. The Act of Sad and Agony Expressive

**Felicity conditions (deduced for this study and checked by interraters):**

1. An event happens to the speaker.
2. The speaker experiences the negative feeling from that event.
3. The speaker feels unpleasant and painful in his situation.

There are three excerpts falling in the act of sad and agony expressive.

1) Excerpt 8 from “*the Rime of the Ancient Mariner*”

Alone, alone, all, all alone,  
Alone on a wide wide sea!  
And never a saint took pity on  
My soul in agony.

Literary interpretation: In this excerpt, all other crew members were dead, except for the mariner. The mariner narrated he was alone in the middle of the vast sea without any friends, escape, help, or hope. He was totally desperate and afraid. The agony feeling was expressed by the speaker. The mariner himself said his soul was in agony without anyone to help him.

Felicity conditions of sad and agony expressive:

What happened in the excerpt:

1. An event happens to the speaker.
2. The speaker experiences the negative feeling from that event.
3. The speaker feels unpleasant and painful in his situation.



1. The mariner was alone surrounded by the sea without the hope to be rescued.
2. The speaker was totally hopeless for the help.
3. The speaker felt painful to be alone and a chance to die alone without any help.

2) Excerpt 1 from "Dover Beach"

The sea is calm tonight  
 The tide is full, the moon lies fair  
 Upon the straits - on the French coast the light  
 Gleams and is gone; the cliffs of England stand,  
 Glimmering and vast, out in the tranquil bay.  
 Come to the window, sweet is the night air!  
**Only, from the long line of spray**  
**Where the sea meets the moon-blanch'd land,**  
**Listen! you hear the grating roar**  
**Of pebbles which the waves draw back, and fling,**  
**At their return, up the high strand,**  
**Begin, and cease, and then again begin,**  
**With tremulous cadence slow, and bring**  
**The eternal note of sadness in.**

Literary interpretation: In this excerpt, the speaker or the poet invited his wife to listen to the sound. The sound the poet described was the sound of the waves that washed against the beach; the pebbles were thrown back and forth again and again by the waves. The sound of the waves that threw the pebbles was described as "grating

roar” “tremulous cadence”; the sound the poet heard was not the beautiful sound but the furious and hostile sound that brought about the feeling of sadness in him.

Felicity conditions of sad and agony expressive:

What happened in the excerpt:

1. An event happens to the speaker.
2. The speaker experiences the negative feeling from that event.
3. The speaker feels unpleasant and painful in his situation.



1. The poet heard the sound of the waves that threw the pebbles.
2. The poet associated the sound with the furious and hostile sound, bringing about an unpleasant feeling
3. When hearing the sound, his psychological process linked it to the sadness.

### 3) Excerpt 2 from “Dover Beach”

Sophocles long ago  
 Heard it on the Aegean, and it brought  
 Into his mind the turbid ebb and flow  
 Of human misery; we  
 Find also in the sound a thought,  
 Hearing it by this distant northern sea.

Literary interpretation: The poet or the speaker talked about Sophocles, a great Greek author who wrote a lot of plays. Most of them are tragedies of fate and will that Greek gods are behind. He preferred writing about the sad and suffering life of humanism. The poet said that Sophocles also heard this sad sound of the wave when he was at the Aegean Sea. The sound Sophocles heard from the wave was human misery; that was the same sad sound the poet heard. Both Sophocles and the poet found sadness in this wave sound. This showed how much human life was full of suffering and sadness.

Felicity conditions of sad and agony expressive:

1. An event happens to the speaker.
2. The speaker experiences the negative feeling from that event.
3. The speaker feels unpleasant and painful in his situation.



What happened in the excerpt:

1. The poet heard the sound of the wave that threw the pebbles.
2. The poet associated the sound he heard with the furious and hostile sound in the same way as Sophocles did in the myth.
3. When hearing the sound, his psychological process linked it to the human misery.

### 31. The Act of Hoping and Wishing

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker wants something happen
2. The speaker knows that it might not happen.

There are only two excerpts falling in the act of hoping and wishing.

#### 1) Excerpt 3 from “Ode to a Nightingale”

Away! away! for I will fly to thee,  
 Not charioted by Bacchus and his pards,  
 But on the viewless wings of Poesy,  
 Though the dull brain perplexes and retards:  
 Already with thee! tender is the night,  
 And haply the Queen-Moon is on her throne,  
 Cluster'd around by all her starry Fays;  
 But here there is no light,  
 Save what from heaven is with the breezes blown  
 Through verdurous glooms and winding mossy ways.

Literary interpretation: In this excerpt, the speaker did not like the world of reality but he preferred to live in the world of imagination or the nightingale world

where there was only happiness and immortality. As he liked another world with joy and happiness but disliked the imperfection of this world, he yearned to escape to the world of nightingale. The speaker expressed his wish to fly away with the nightingale; the vehicle he used to take to the world of nightingale was not “Bacchus”: the God of vine in Greek mythology, or drinking the wine, but the “Poesy” or poetry.

Felicity conditions of hoping and wishing:      What happened in the excerpt:

1. The speaker wants an event happen.  
2. The speaker knows that the event might not happen or will not happen at all



1. The poet wanted to escape from this world to flee to live in the world of the nightingale  
2. The poet knew that it was impossible to escape this world to really live in the world of the nightingale; he could only imagine that he was in the world of nightingale

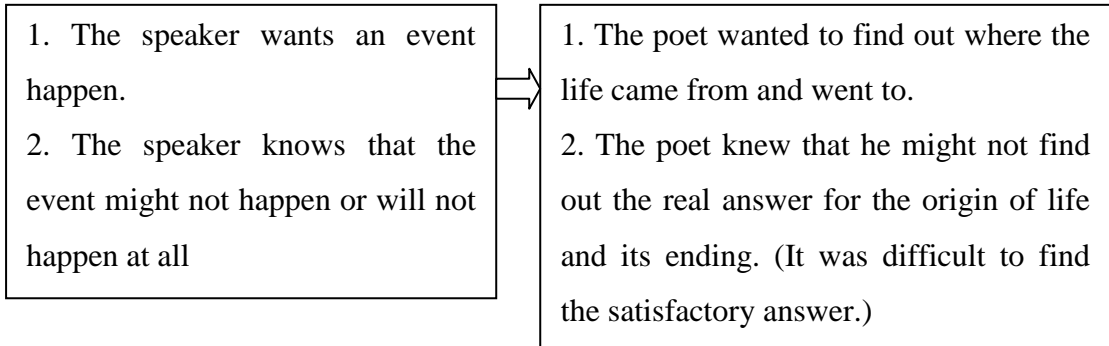
## 2) Excerpt 9 from “*Song of Myself*”

I wish I could translate the hints about the dead young men and women,  
And the hints about old men and mothers, and the offspring taken soon out of their laps.

Literary interpretation: This happens when the poet contemplated what the grass was and where it came from. Also, he tried to find out where the living things in the world came from and where they went to when they left. He tried to guess any possibilities to come up with the right answer. However, he still could not find the satisfactory answer. He then really wished to find it out.

Felicity conditions of hoping and wishing:

What happened in the excerpt:



### 32. The Act of Disappointment Expressive

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker expects an event to happen in the way he hopes.
2. The event that the speaker wants to happen does not really occur.
3. He feels sad as the event does not happen in the way he hopes.

There is only one excerpt falling in the act of disappointment expressive.

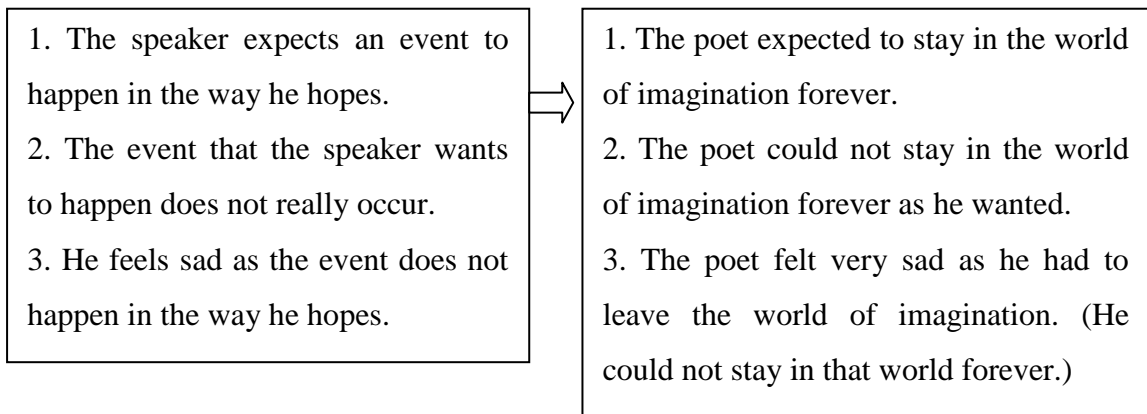
#### 1) Excerpt 5 from "Ode to a Nightingale"

**Forlorn! the very word is like a bell**  
**To toll me back from thee to my sole self!**  
**Adieu! the fancy cannot cheat so well**  
**As she is fam'd to do, deceiving elf.**  
**Adieu! adieu! thy plaintive anthem fades**  
**Past the near meadows, over the still stream,**  
**Up the hill-side; and now 'tis buried deep**  
**In the next valley-glades:**  
 Was it a vision, or a waking dream?  
 Fled is that music: - Do I wake or sleep?

Literary interpretation: When the speaker heard the song of the nightingale, he enjoyed imagining that he lived in the world of nightingale or the world of imagination. However, he was brought back to the world of reality after the bird flew

away, passing meadow, stream, and hill, and took away the song, too. He was disappointed being brought back to the world of reality and saying goodbye to the world of fancy after the nightingale left. The readers could sense the feeling that he did not want to leave the world of fancy yet.

Felicity conditions of disappointment expressive:      What happened in the excerpt:



### 33. The Act of Lonely Expressive

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker is alone without others.
2. The speaker is not happy with the situation.

There are two excerpts falling in the act of lonely expressive.

1) Excerpt 5 from “the Prisoner of Chillon”

But then at last away it flew,  
 And then 'twas mortal well I knew,  
 For he would never thus have flown-  
 And left me twice so doubly lone,-  
 Lone as the corse within its shroud,  
 Lone as a solitary cloud,  
 A single cloud on a sunny day,  
 While all the rest of heaven is clear,  
 A frown upon the atmosphere,

That hath no business to appear  
When skies are blue, and earth is gay.

Literary interpretation: As mentioned before, the poem was about a political prisoner, Bonivard, imprisoned alone in the dungeon. After all of his brothers who were imprisoned with him died, he was alone. The more he stayed alone in the prison, the more he lost his senses. His sense came back and he felt delight again when he heard the song of a bird which accidentally flew by. However, this bird flew away with its song in this excerpt. He was now lonely again. The feeling of loneliness was worse than before the bird came. In other words, loneliness he got after he experienced the delight of being with other loving things, the bird song, could be worse compared with the earlier loneliness before the coming of the bird.

Felicity conditions of lonely expressive:

What happened in the excerpt:

1. The speaker is alone without others.  
2. The speaker is not happy with the situation.



1. The speaker was totally alone after the song of the bird disappeared.  
2. The speaker felt worse than before the time he heard the song of the bird.

2) Excerpt 6 from “the Prisoner of Chillon”

I made a footing in the wall,  
It was not there from to escape,  
For I had buried one and all,  
Who loved me in a human shape;  
And the whole earth would henceforth be  
A wider prison unto me:  
No child, no sire, no kin had I,  
No partner in my misery;  
I thought of this, and I was glad,  
For thought of them had made me mad;

But I was curious to ascend  
 To my barr'd windows, and to bend  
 Once more, upon the mountains high,  
 The quiet of a loving eye.

Literary interpretation: In this excerpt, Bonivard, a lonely prisoner, told the time he dug the hollow but not for to escape as in the outside world he had no one left. The outside world even became the prison for him as he did not have anybody out there. The fact that he had no acquaintances outside was comforting, because he did not need to care about his state anymore. It was not necessary to leave the prison. Living in the prison did not matter now because although he was released from the dungeon, he had no one waiting for him. What he wanted was only to look out to see the mountains. The lonely atmosphere dominated the excerpt as the poet made Bonivard a Byronic hero, a hero who was so lonely and isolated.

Felicity conditions of lonely expressive:

What happened in the excerpt:

1. The speaker is alone without others.
2. The speaker is not happy with the situation.



1. The speaker was alone in the world trapped in the dungeon without any acquaintances even in the world outside the dungeon.
2. The speaker did not want to be released because no one was waiting for him out there.

### **34. The Act of Insecure/Uncertain Expressive**

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker feels that he is unprotected; he has nothing to rely on.
2. The speaker is doubtful about himself and his situation (there is nothing he can expect or things can change to negative way.)

There are 3 excerpts falling in the act of insecure/uncertain expressive.

1) Excerpt 8 from “*the Prisoner of Chillon*”

At last men came to set me free;  
 I ask'd not why, and reck'd not where;  
 It was at length the same to me,  
 Fetter'd or fetterless to be,  
 I learn'd to love despair.  
 And thus when they appear'd at last,  
 And all my bonds aside were cast,  
 These heavy walls to me had grown  
 A hermitage-and all my own!  
 And half I felt as they were come  
 To tear me from a second home:

Literary interpretation: The speaker, Bonivard, was trapped alone in the prison until he got used to the life of imprisonment, especially of being alone in the world. However, in this excerpt he was about to be released. Bonivard's reaction was not happiness or delight to get released. The prison already made him desperate. It became the protective place; he now felt safe like being in his home in the imprisonment. Getting released was like he was torn apart from his second home. Bonivard expressed his insecure feeling at the moment he knew he would get released, because for him the prison became home while the outside world was the unfamiliar and strange land with only strangers. He felt insecure to leave his second home, the prison, to go back to the outside world in which there is nobody he knew and with which he was not familiar with anymore.

Felicity conditions of insecure/uncertain expressive:

What happened in the excerpt:

1. The speaker feels that he is unprotected; he has nothing to rely on.  
2. The speaker is doubtful about himself and his situation (there is nothing he can expect or things can change negatively.)

1. The speaker felt the outside world was an unfamiliar place, but the dungeon was like his home. Getting released was like leaving the home for the wild place.  
2. He could not expect what would happen to him when he got released; getting released to the outside world was worse than living in the familiar place like the dungeon.

2) Excerpt 1 from "Dover Beach"

**The sea is calm tonight.**

**The tide is full, the moon lies fair**

**Upon the straits - on the French coast the light**

**Gleams and is gone; the cliffs of England stand,**

**Glimmering and vast, out in the tranquil bay.**

Come to the window, sweet is the night air!

Only, from the long line of spray

Where the sea meets the moon-blanch'd land,

Listen! you hear the grating roar

Of pebbles which the waves draw back, and fling,

At their return, up the high strand,

Begin, and cease, and then again begin,

With tremulous cadence slow, and bring

The eternal note of sadness in.

Literary interpretation: In the first three lines of this stanza, the poet described what he saw when he looked out to the sea on one night at the Dover beach that faced the French coast. The sea was calm under the moonlight. In only these three lines, the speaker expressed positive feeling, the feeling of calm and his praising feeling on this beautiful scene, a sea under the moonlight. It was like England which on the surface seemed to be progressive with hope. However, in lines 4 and 5 the light he saw was paler and then gone. The light left the cliff of England, and there was nothing left behind, only the darkness. When the light was gone, the sense of certainty was also gone as without the light, people could not see anything. Thus, in line 4 and 5 of this stanza, the speaker showed his feeling of uncertainty.

Felicity conditions of insecure/uncertain expressive:

What happened in the excerpt:

1. The speaker feels that he is unprotected; he has nothing to rely on.
2. The speaker is doubtful about himself and his situation (there is nothing he can expect or things can change negatively.)

1. In the dark, the poet could not see anything; he had no light to rely on. He was left in darkness.
2. In the dark, the poet would not know what was happening; he was not able to feel sure of anything.

### 3) Excerpt 3 from "Dover Beach"

The Sea of Faith

Was once, too, at the full, and round earth's shore

Lay like the folds of a bright girdle furled.

But now I only hear

Its melancholy, long, withdrawing roar,

Retreating, to the breath

Of the night-wind, down the vast edges drear

And naked shingles of the world.

Literary interpretation: In this excerpt, readers could hear the voice of the poet or the speaker talking about the sea of faith. In the first 3 lines, he talked about the time people still had faith in religion, the time religion was intact not in doubt (before the time of great changes of Industrial Revolution and Darwinism). The poet felt that when religion was intact, the world was dressed with “a bright girdle furled”. In other words, the image of the world with clothes covering it implies that when the world had religion, the faith to protect, or when people had faith in religion, they could feel secure and certain. However, in the rest of the lines in this excerpt, the poet said that this moment he could only hear the melancholic roar of the waves in the sea. The poet meant that at this moment the faith in religion had gone and retreated. He compared the loss of faith to the naked world having nothing to cover it because when people in the world had no religion faith, they lost the secure feeling and the certainty. It was compared to uncertainty when there is nothing to protect the body. The poet described the current situation that the faith in religion had now gone; people lost the sense of confidence living their lives in uncertainty. The feeling of uncertainty and loss of confidence were performed in the stanza

Felicity conditions of insecure/uncertain expressive:

What happened in the excerpt:

1. The speaker feels that he is unprotected; he has nothing to rely on.  
2. The speaker is doubtful about himself and his situation (there is nothing he can expect or things can change in a negative way.)



1. The poet felt he was unprotected (naked) when the world lost the religious faith.  
2. As being unprotected (naked) by the religious faith, he was not sure in his situation. Without the religious faith, he could not find other things to rely on to make him feel certain.

### 35. The Act of Introducing Something to Someone

#### **Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker is the agent telling the hearer to know the object
2. The speaker knows the object and the hearer.
3. The speaker gives the details and characteristics of the object.

There is only one excerpt falling in the act of introducing something to someone.

#### 1) Excerpt 1 from “*My Last Duchess*”

That’s my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now: Fra Pandolf’s hands  
Worked busily a day, and there she stands.  
Will ‘t please you to sit and look at her? I said

Literary interpretation: “*My Last Duchess*” was written by Robert Browning in the Victorian period. In this period, people were more obsessed with materialism; they wanted to own a lot of properties and they wanted to be rich. In contrast, their religious faith and their morality declined. Victorian people became more materialistic but immoral as presented through the character of the Duke in the poem. The story was based on a true incident, the life of Alfonso II, duke of Ferrara in Italy who favored the art and was the patron of many famous poets. His first wife, Lucrezia, died after they were married for 3 years. It was suspected that she died because of poison. After her death, the duke negotiated with an agent to marry a niece of the count of Tyrol. For the whole poem, the readers could hear only the voice of the duke, the poet’s technique of dramatic monologue, addressed to the agent talking about his dead wife in the portrait.

In this excerpt the duke introduced his dead wife in the portrait for the agent to know. The way the duke introduced her is like he introduced the portraits, the painting work in the art gallery to audience: what portrait it is and who the artist is. The way he invited the agent to sit and take a look at her showed that he treated her as the art object.

Felicity conditions of introducing something to someone:

What happened in the excerpt:

<ol style="list-style-type: none"> <li>1. The speaker is the agent telling the hearer to know the object</li> <li>2. The speaker knows the object and the hearer.</li> <li>3. The speaker gives the details and characteristics of the object.</li> </ol>	<ol style="list-style-type: none"> <li>1. The duke was the agent telling the representative to know the portrait of the duchess</li> <li>2. The duke knew both the portrait and the representative.</li> <li>3. The duke said who the person in the portrait was, who the painter was, and what the name of the portrait was.</li> </ol>
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### 36. The Act of Blaming

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker believes someone is doing something badly or wrongly.
2. The speaker seriously criticizes the behavior of that person.

There are 4 excerpts falling in the act of blaming.

1) Excerpt 2 from “My Last Duchess”

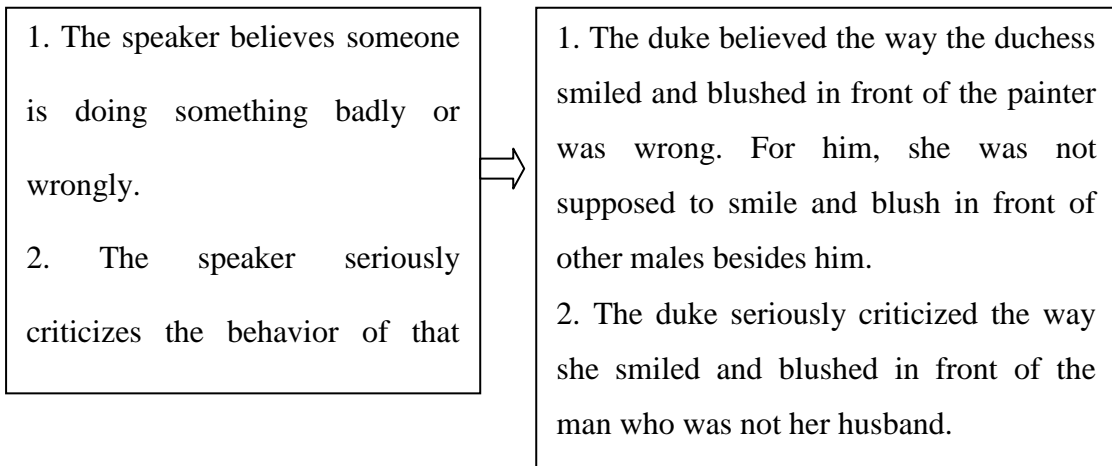
How such a glance came there; so, not the first  
Are you to turn and ask thus. Sir, ‘t was not  
Her husband’s presence only, called that spot  
Of joy into the Duchess’ cheek: perhaps

Literary interpretation: After the duke introduced the portrait of his wife in the aforementioned excerpt, he shared his opinions on the way she looked in the portrait with his hearer, the agent who came to discuss the duke’s second marriage. The duke wanted to know what the painter talked to her about when he was painting because she blushed and smiled. It could be sensed that he was annoyed about the way she looked: blushing and smiling as she modeled for the painter. The duke did not like the way she blushed in front of the eyes of the other who was not her own husband. He

blamed his wife: she was unfaithful. She smiled and blushed for the other who was not the duke.

Felicity conditions of blaming:

What happened in the excerpt:




2) Excerpt 3 from “*My Last Duchess*”

For calling up that spot of joy. She had  
 A heart—how shall I say?—too soon made glad,  
 Too easily impressed: she liked whate’er  
 She looked on, and her looks went everywhere.

Literary interpretation: In this excerpt, the duke went on blaming the dead wife to his hearer, the agent who came to negotiate the duke’s second marriage. The duke criticized her for being easily made glad and impressed. He thought she did not behave as an aristocrat should. She smiled, being glad and impressed too often, and that was not the way duchess should behave in the duke’s point of view.

Felicity conditions of blaming:

What happened in the excerpt:

<ol style="list-style-type: none"> <li>1. The speaker believes someone is doing something badly or wrongly.</li> <li>2. The speaker seriously criticizes the behavior of that person.</li> </ol>		<ol style="list-style-type: none"> <li>1. The duke believed the way the duchess was easily made glad was not aristocratic.</li> <li>2. The duke seriously criticized the way she was made glad easily.</li> </ol>
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3) Excerpt 4 from “*My Last Duchess*”

Or blush, at least. She thanked men,—good! But thanked  
 Somehow,—I know not how—as if she ranked  
 My gift of a nine-hundred-years-old name  
 With anybody’s gift. Who’d stoop to blame  
 This sort of trifling? Even had you skill  
 In speech—(which I have not)—to make your will  
 Quite clear to such an one, and say, “Just this  
 Or that in you disgusts me; here you miss,  
 Or there exceed the mark”—and if she let

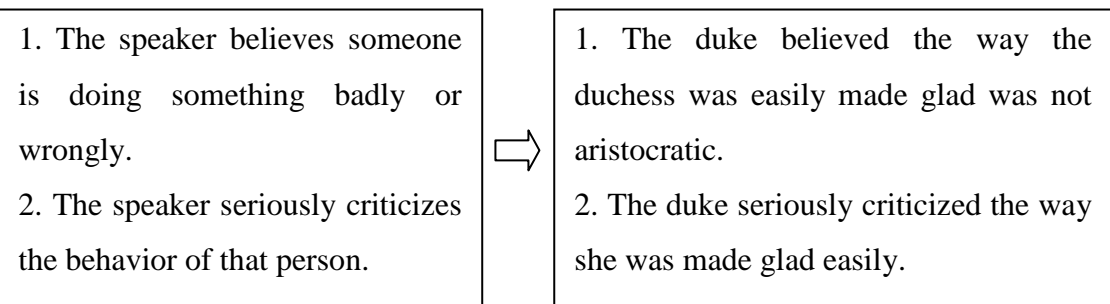
Literary interpretation: In the excerpt, the duke continued blaming her. He did not like her behavior being grateful to other men who did trivial things for her. In his opinion, she should have been grateful to him only as she became the duchess because of him. Moreover, he thought that she should realize how to behave herself as a duchess; he would not lower himself to teach what she should do. He would not lower himself to tell her what she should do or not do because he thought she should realize it by herself.

From the duke’s view the way his wife behaved was not suitable for a duchess. This was from the voice of the duke trying to discredit her to show that she was not good. She was unfaithful and far from the ideal duchess. However, by

criticizing his dead wife the duke instead revealed himself as the typical Victorian materialist who wanted to possess things and who treated his wife as an object and could not see the real value of things or people. The readers could also sense that the duchess, his dead wife, did not do anything wrong. The way she behaved: shy, smiley, kind, thankful to others, is a virtue; behavior that reasonable men should appreciate in their wives. A person like the duke who was immoral and materialistic could not see and understand it. Thus, letting the duke talk alone blaming his wife, the poet revealed and at the same time criticized Duke's real personality, which was representative of Victorian men who were proud, possessive, and dominating. He treated his wife as an art object with the sole duty to please him. He was the materialist, but an immoral man who could not appreciate the real value in the things or people that he possessed.

Felicity conditions of blaming:

What happened in the excerpt:



4) Excerpt 1 from "The Flesh and the Spirit"

**One Flesh was call'd, who had her eye**

**On worldly wealth and vanity;**

The other Spirit, who did rear

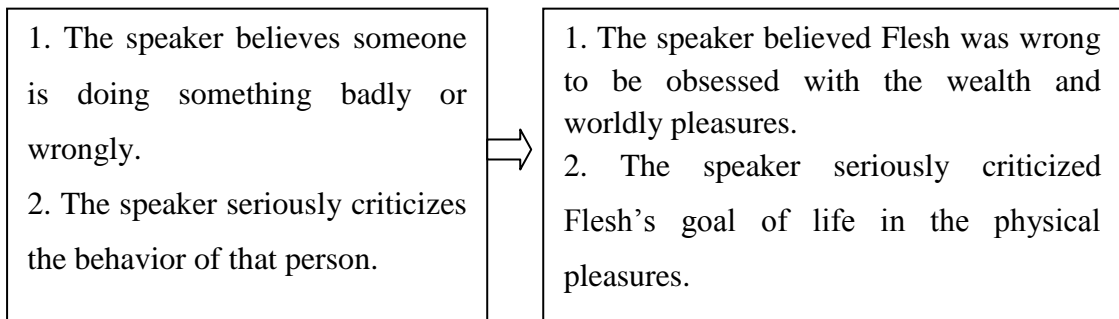
Her thoughts unto a higher sphere.

Literary interpretation: "The Flesh and the Spirit" is a debate between two sisters; one is Flesh, representing those who are happy to pursue wealth and other worldly pleasures. The other is Spirit, representing those who set their goal on eternal life in heaven with God. These two sisters debated whose goal was better than that of the other.

It could be sensed that the expression the speaker had when introducing Flesh and Spirit to the readers was different by noticing the words the speaker used to introduce them. Flesh was introduced as having her eye on worldly wealth and vanity, the obsession for nonsense and unimportant things, while Spirit was said to put her goal on “a higher sphere” or heaven. In other words, it could be seen that the speaker blamed Flesh for her goal, set on the physical level of worldly wealth and vanity; in contrast, the speaker praised Spirit for her heavenly and spiritually goal.

Felicity conditions of blaming:

What happened in the excerpt:



### 37. The Act of Introducing Someone to the Other One

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker is the agent telling the hearer to know the introduced person.
2. The speaker gives the details: name, relationship, position, and qualifications, etc., of the introduced person.

There is only one excerpt falling in the act of introducing someone to the other one.

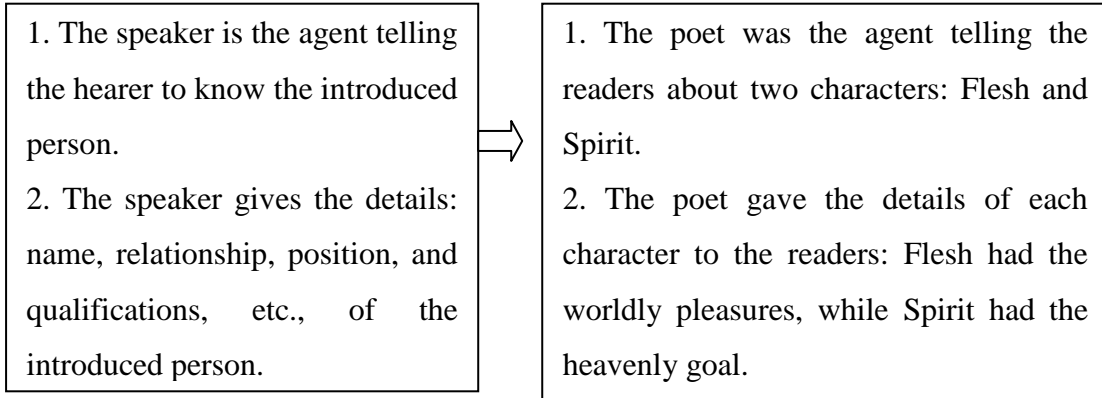
1) Excerpt 1 from “*The Flesh and the Spirit*”

One Flesh was call’d, who had her eye  
On worldly wealth and vanity;  
The other Spirit, who did rear  
Her thoughts unto a higher sphere.

Literary interpretation: Two characters “Flesh” and “Spirit” were first introduced to the readers here. Flesh was introduced as having her eye on worldly wealth and vanity, the obsession for nonsense and unimportant things, while Spirit was said to put her goal on “a higher sphere” or heaven.

Felicity conditions of introducing someone to the other one:

What happened in the excerpt:



### 38. The Act of Ridiculing

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker makes the unkind comment to someone.
2. The speaker has the intention to make fun of someone.
3. The speaker wants to make someone look silly by ridiculing.

There is only one excerpt falling in the act of ridiculing.

1) Excerpt 2 from “*The Flesh and the Spirit*”

“Sister,” quoth Flesh, “what liv’st thou on  
 Nothing but Meditation?  
 Doth Contemplation feed thee so  
 Regardlessly to let earth go?  
 Can Speculation satisfy  
 Notion without Reality?  
 Dost dream of things beyond the Moon  
 And dost thou hope to dwell there soon?

Literary interpretation: As mentioned, this story is the debate between Flesh and Spirit who each try to show how her goal of life is better than the other. This excerpt is the voice from Flesh. It could be seen that there are many interrogative sentences from the voice of Flesh; Flesh had a lot of questions for Spirit. However, they are not the real questions requiring for any real answers from Spirit. Flesh already had the answer in her mind that meditation could not feed people, and people should not hope

to get anything beyond the realm of the present world. Flesh had the intention by using a lot of questions to ridicule Spirit's goal of heaven. Flesh laughed at the way Spirit focused on meditation, the thing that Flesh did not think could make anyone get rid of hunger. Flesh also struck on Spirit's heavenly goal that it was so abstract and how Spirit could believe or set her goal on heaven. From Flesh's point of view, it was beyond the reality and ability for people on the ground to get. Flesh could not see what Spirit would get in setting her goal on heaven. It was different from the wealth and earthly pleasure that Flesh could touch and sense. Flesh ridiculed Spirit's faith in the heavenly goal.

Felicity conditions of ridiculing:

What happened in the excerpt:

1. The speaker makes the unkind comment to someone.
2. The speaker has the intention to make fun of someone.
3. The speaker wants to make someone look silly by ridiculing.



1. Flesh commented that Spirit's heavenly goal could not make her get rid of hunger, and it was something beyond the reality.
2. Flesh had the intention to make fun of Spirit, the way she believed.
3. Flesh wanted to make Spirit look silly in the way she set her goal on something abstract and so unreal.

### 39. The Act of Debating

**Felicity conditions (deduced for this study and checked by interraters):**

1. There is an issue of argument.
2. The speaker does not agree with the idea of the other.
3. The speaker shows the evidence or reasons why his view was right to defeat the other's view.

There are three excerpts falling in the act of debating.

1) Excerpt 5 from "The Flesh and the Spirit"

Mine eye doth pierce the heav'ns and see  
What is Invisible to thee.

My garments are not silk nor gold,  
 Nor such like trash which Earth doth hold,  
 But Royal Robes I shall have on,  
 More glorious than the glist'ring Sun.  
 My Crown not Diamonds, Pearls, and gold,  
 But such as Angels' heads infold.  
 The City where I hope to dwell,  
 There's none on Earth can parallel.  
 The stately Walls both high and trong  
 Are made of precious Jasper stone,

Literary interpretation: In this excerpt, the character Spirit started debating by showing how her spiritual goal of the afterlife was superior to the earthly pleasures Flesh had faith in. To debate, Spirit gave her opposing view to Flesh. Spirit claimed what she would wear in heaven were not earthly objects like silk or gold which were viewed as trash from the view of heaven, but royal robes made in heaven that were more glorious than anything. Spirit further claimed she would wear “angels heads”, not only diamonds, pearls, and gold which were found in the world. Also, in heaven she would live in the place surrounded by a high and strong wall made of precious things that nowhere on the earth could be compared with. Spirit then claimed that what she would get in heaven would be superior, better, worthier than anything found on the earth to debate Flesh's opposing view on the earthly wealth. In other words, by stating what the life in heaven was like, Spirit debated against Flesh's absolute faith in earthly pleasure; what would be found on the heaven was superior and better.

Felicity conditions of debating:

1. There is an issue of argument.
2. The speaker does not agree with the idea of the other.
3. The speaker shows the evidence or reasons that his view was right to defeat the other's view.



What happened in the excerpt:

1. There was the point of argument: which goal of life, earthly or heavenly was better.
2. Spirit did not agree with the Flesh's opinion of the happiness taken from wealth and worldly pleasures.
3. Spirit showed what priceless things people should find in heaven to show that a heavenly goal was better than an earthly goal.

2) Excerpt 6 from "The Flesh and the Spirit"

The Gates of Pearl, both rich and clear,  
 And Angels are for Porters there.  
 The Streets thereof transparent gold  
 Such as no Eye did e're behold.  
 A Crystal River there doth run  
 Which doth proceed from the Lamb's Throne.  
 Of Life, there are the waters sure  
 Which shall remain forever pure.  
 Nor Sun nor Moon they have no need  
 For glory doth from God proceed.  
 No Candle there, nor yet Torch light,  
 For there shall be no darksome night.  
 From sickness and infirmity  
 Forevermore they shall be free.  
 Nor withering age shall e're come there,  
 But beauty shall be bright and clear.  
 This City pure is not for thee,  
 For things unclean there shall not be.

Literary interpretation: Spirit went on debating in the excerpt how the life on heaven was better than and superior to the life on earth by claiming what things would be like living on the heaven. Spirit asserted the gates of the heaven was made of pearl with Angels guarding there, the streets were made of gold that would never be seen in other places, and the river was full of Chrystal with the eternally pure water. Spirit further claimed it was always bright in heaven without darkness, without the need of sun, moon, candle, or torch. Moreover, Spirit stated people up there would not be sick, weak, old, or dead; instead, they would be beautiful forever. Spirit then ended by asserting that heaven was not the place for impure things like Flesh. Flesh would not have a chance to live in heaven. As Spirit portrayed how things would be like in heaven, she also debated with Flesh that her faith in heavenly goal was worthier than Flesh's obsession on the earthy pleasure.

Felicity conditions of debating:

What happened in the excerpt:

1. There is an issue of argument.
2. The speaker does not agree with the idea of the other.
3. The speaker shows the evidence or reasons that his view was right to defeat the other's view.



1. There was the point of argument: which goal of life, earthly or heavenly, was better.
2. Spirit did not agree with the Flesh's opinion of the happiness taken from wealth and worldly pleasures.
3. Spirit showed what priceless things people should find in heaven, how people lived in eternal brightness without darkness, and how they were immortal, to show life in heaven was better than on the earth.

3) Excerpt 2 from “On Being Brought from Africa to America”

Some view our sable race with scornful eye,  
 "Their colour is a diabolic die."  
 Remember, Christians, Negros, black as Cain,  
 May be refin'd and join th'angelic train.

Literary interpretation: “*On Being Brought from Africa to America*” is an American poem composed by the first black American poet, Phillis Wheatley. She reflected in this poem her feeling and experience of being converted to Christianity. In this excerpt, the element of racism was mentioned. Wheatley stated that some white American’s looked down on her black race and associated the skin color with evil. Black people were racially discriminated against as being evil and cruel. However, Wheatley did not agree with this idea as she believed Christians, Negros, whether white or black as Cain, the eldest son of Adam and Eve who killed his own brother and got the dark mark or evil mark on his body forever, could be equally purified by Christianity and join the eternal life in heaven with God. Wheatley claimed that the pure mind and soul had nothing to do with skin color or race; all could be purified equally, and at the same time she debated against the idea and belief that Black was evil and could not be purified.

Felicity conditions of debating:

What happened in the excerpt:

1. There is an issue of argument.
2. The speaker does not agree with the idea of the other.
3. The speaker shows the evidence or reasons that his view was right to defeat the other’s view.



1. There was the point of argument: the black were born evil and could not be purified
2. The poet did not agree that the black were born evil and could not be purified
3. The poet claimed all races could be purified and the black were not born evil as other races might believe.

#### 40. The Act of Grateful Expressive

##### Felicity conditions (deduced for this study and checked by interraters):

1. Someone has done something kind to the speaker.
2. The speaker shows he is pleased and thankful about what someone has done.

There is only one excerpt falling in the act of grateful expressive.

##### 1) Excerpt 1 from “On Being Brought from Africa to America”

"Twas mercy brought me from my Pagan land,  
 Taught my benighted soul to understand  
 That there's a God, that there's a Saviour too:  
 Once I redemption neither sought nor knew.

Literary interpretation: The poet, Wheatley, told her own experience. She expressed her feeling of being brought from her homeland, Africa, to America as a slave. She did not tell the readers how hard the journey was or how much suffering she had from being sold as an object. She instead said it was the mercy of being taken from her homeland, the land without Christianity, to enter the world of Christianity in America where she learned the existence of God, Jesus Christ, and redemption, which she could not have found if she had still been in her birthplace. In other words, she expressed that she felt grateful of being brought to the Christian land and converted to Christianity.

Felicity conditions of grateful expressive:    What happened in the excerpt:

1. Someone has done something kind to the speaker.  
 2. The speaker shows he is pleased and thankful about what someone has done.



1. The poet was brought the world of Christianity where she was converted to be a Christian.  
 2. The poet showed how much she felt grateful of being converted and acknowledge to the world of God, Christ, and redemption.

#### 41. The Act of Guessing

##### **Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker tries to give the right answer to the question.
2. The speaker was not certain whether he was right for the answer he tries to give.

There are 2 excerpts falling in the act of guessing.

##### 1) Excerpt 5 from “*Song of Myself*”

I guess it must be the flag of my disposition, out of hopeful green stuff woven.

Or I guess it is the handkerchief of the Lord,

A scented gift and remembrancer designedly dropped,

Bearing the owner's name someway in the corners, that we may see and remark, and say Whose?

Or I guess the grass is itself a child, the produced babe of the vegetation.

Or I guess it is a uniform hieroglyphic,

Literary interpretation: Whitman, the poet, narrated that he was asked by a child what the grass was. Through this excerpt, the poet tried to find out what the grass was, but all he could do was only making a lot of guesses. The poet was not sure about the answers he listed out. He guessed the grass might be “flag of disposition,” “handkerchief of the Lord,” “a child,” or “a uniform hieroglyphic.” What he could do is just only guessing for the right answer of what the grass was.

Felicity conditions of guessing:

What happened in the excerpt:

1. The speaker tries to give the right answer to the question.
  2. The speaker was not certain whether he was right for the answer he tries to give.



1. The poet tried to find the most possible answers for what the grass was.
  2. The poet was not certain whether his list of answers was right or not.

2) Excerpt 7 from “*Song of Myself*”

Tenderly will I use you curling grass,  
 It may be you transpire from the breasts of you men,  
 It may be if I had known them I would have loved them,  
 It may be you are from old people, or from offspring taken soon out of  
 their mothers' laps,  
 And here you are the mothers' laps.  
 This grass is very dark to be from the white heads of old mothers,  
 Darker than the colorless beards of old men,  
 Dark to come from under the faint red roof of mouths.

Literary interpretation: Whitman, the poet, kept thinking what the grass was. He guessed it might appear “from the breast of young men,” “from old people,” “from women,” “from offspring,” “from the white heads of old mothers,” “from beard of old men,” or “from under the faint red roofs of mouths.” He could not find the satisfactory answer; he could only list all possible answers from his own guessing.

Felicity conditions of guessing:

What happened in the excerpt:

<ol style="list-style-type: none"> <li>1. The speaker tries to give the right answer to the question.</li> <li>2. The speaker was not certain whether he was right for the answer he tries to give.</li> </ol>	⇒	<ol style="list-style-type: none"> <li>1. The poet tried to find the most possible answers for what the grass was.</li> <li>2. The poet was not certain whether his list of answers were right or not.</li> </ol>
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#### 42. The Act of Ordering

**Felicity conditions (deduced for this study and checked by interraters):**

1. The speaker wants the hearer to do something.
2. The speaker believes the hearer can do it (the hearer is able to do it for the speaker).
3. The speaker is in the position of authority telling the hearer to do it.

There is only one excerpt falling in the act of ordering.

1) Excerpt 1 from “I’m Nobody! Who are you?”

I'm Nobody! Who are you?

Are you -- Nobody -- Too?

Then there's a pair of us!

**Don't tell! they'd advertise -- you know!**

Literary interpretation: Dickinson, the poet, started this excerpt by claiming that she was just nobody, the unknown poet. Then she already assumed that “you”, her silent hearer, was also nobody like her: “you are nobody too?” She was satisfied to be invisible. For the last line in the imperative sentence, the poet ordered “you” not to tell the public who they were because they would be known and talked by others, which she did not want to happen.

Felicity conditions of ordering:

What happened in the excerpt:

1. The speaker wants the hearer to do something.
2. The speaker believes the hearer can do it (the hearer is able to do it for the speaker).
3. The speaker is in the position of authority telling the hearer to do it.



1. The poet wanted the hearer not to tell the public who they were.
2. The poet believed the hearer could do what the poet wanted: not telling the public who they were.
3. The poet regarded herself as in the position of authority telling the hearer to do it, using the imperative sentence, the direct command.

### 43. The Act of Surprised Expressive

**Felicity conditions (deduced for this study and checked by interraters):**

1. The event happens.
2. The event happens in the way the speaker does not expect.

There is only one excerpt falling in the act of surprised expressive.

1) Excerpt 4 from “Richard Cory”

So on we worked, and waited for the light,  
 And went without the meat, and cursed the bread;  
 And Richard Cory, one calm summer night,  
 Went home and put a bullet through his head.

Literary interpretation: As shown earlier Richard Cory was represented as the American ideal with good appearance and manner, together with wealth. He was admired a lot by the people in the town as the speaker stated. In this excerpt, which is the last stanza of the poem, the speaker described at the beginning that as people wanted to have successful life like Richard Cory, they kept working and hoping, but they were still poor almost nothing to eat. However, the poem ended very surprisingly as Richard Cory, a successful man shot himself to death.

The poet showed that the life of Richard Cory with wealth, good appearance, progression that people set as a goal was totally meaningless. These could not make life fill with happiness. Having money, success, and good manner did not guarantee that they would be happy and satisfied in life. Actually, these were not the core of life; people still needed secure sense, certainty, and spiritual faith to rely on for them and have hope to stay in the world. However, these were not what they could find in the realistic period. That is why they still committed suicide. Although they had everything people in general wished to have, the problem was that they were spiritually corrupted, losing all faith and secure sense in life. Nothing could help them; committing suicide was the last choice in the insecure and corrupted world. Even the existence of God was denied in this period.

Felicity conditions of surprised expressive:

What happened in the excerpt:

1. The event happens.
2. The event happens in the way the speaker does not expect.



1. Richard Cory committed suicide.
2. The speaker did not expect that the successful and ideal man like Richard Cory would have the chance to commit suicide.

It could be seen that the application of speech act theory, especially felicity conditions, to the field of literature can cross-check the literary interpretation of the poetry. When literally interpreting the poetry, readers need to rely on many aspects including the background of the period, the life of poets, values, beliefs, imagination, the inspiration the poets have got and many other factors. However, this traditional way of interpretation is not obvious. The process to come up with the interpretation is subtle, while different readers could interpret the particular poem differently. The systematic tool of speech act theory, namely felicity conditions, is then used here to cross-check what is said in the literal interpretation. From the data shown above together with the literal interpretation and the comparison between the felicity conditions of each speech act and elements in each excerpt, it could be proved that using a linguistic tool like felicity conditions could cross-check, supplement and strengthen the literal interpretation and the literature field. After readers interpret the poetry literally or read the existing interpretation, they could cross-check and make sure what is comprehended or said in the literary interpretation is fair by using the speech act theory, as the systematically heuristic tool. The field of linguistics could be applied to study and comprehend the literature field.

## **4.2 Summary of 43 Acts and Their Felicity Conditions**

From the data analysis of 22 poems with 115 excerpts, it could be found that there are 43 acts. All these acts and their felicity conditions are summarized in the table below.

**Table 4.1** Summary of 43 Acts and Their Felicity Conditions

<b>No.</b>	<b>Acts</b>	<b>Felicity Conditions</b>
1.	Pitying	1. An event occurs to someone. 2. The event causes someone to suffer. 3. The speaker regards the event as unpleasant and undesired. 4. The speaker shows his feeling of sympathy for someone's situation.
2.	Satirizing	1. Someone shows out his own faults or weakness. 2. The speaker criticizes those faults or weaknesses. 3. The way the speaker criticizes is not serious but humorous. 4. When using humor to criticize, the speaker makes someone seem silly.
3.	Fear/Scary Expressive	1. There is something unpleasant and dangerous happening. 2. The speaker is worried that he might be hurt or suffer by what happens; he would get the negative impact from what happens.
4.	Predicting	1. The speaker believes something will happen in the future. 2. The speaker has the reasons to believe it will happen.
5.	Confirming	1. The speaker states and shows that something is definitely true with evidence. 2. The speaker intends to make the hearer feel or believe something strongly.
6.	Flattering	1. The speaker intends to get something he wants from the hearer. 2. The speaker says nice things to praise the hearer. 3. The speaker is not sincere in his words.

**Table 4.1** (Continued)

<b>No.</b>	<b>Acts</b>	<b>Felicity Conditions</b>
7.	Tricking	<ol style="list-style-type: none"> <li>1. The speaker intends to make the hearer believe something that is not true or do something that should not be done.</li> <li>2. The speaker is not sincere to the hearer in what he says or does</li> <li>3. The speaker “tricks” the hearer, for the benefit of the speaker, with a careful plan.</li> </ol>
8.	Apologizing	<ol style="list-style-type: none"> <li>1. The speaker did something wrong making the hearer unpleasant.</li> <li>2. The speaker showed his sorry feeling for what he did; sometimes it comes with an excuse.</li> </ol>
9.	Seducing	<ol style="list-style-type: none"> <li>1. The speaker makes the hearer agree to do something that the hearer usually does not do or should not do.</li> <li>2. The speaker makes his persuasion very attractive for the hearer to accept doing it.</li> </ol>
10	Reminding	<ol style="list-style-type: none"> <li>1. The speaker believes that the hearer might forget something important.</li> <li>2. The speaker helps the hearer realize an important thing that he should know or do.</li> </ol>
11	Preaching	<ol style="list-style-type: none"> <li>1. The speaker gives the hearer advice about morals, behavior, and way of life.</li> <li>2. When preaching, the speaker intends to persuade the hearer to accept what he says.</li> <li>3. The speaker hopes the hearer will follow the advice.</li> </ol>

**Table 4.1** (Continued)

<b>No.</b>	<b>Acts</b>	<b>Felicity Conditions</b>
12.	Threatening	<ol style="list-style-type: none"> <li>1. The speaker says that a bad and undesired event will occur to the hearer.</li> <li>2. The speaker intends the hearer to be afraid of what will happen.</li> <li>3. The hearer does not want the event to occur.</li> <li>4. Either the speaker can make the unpleasant event occur by himself or there might be other factors making the unpleasant event occur.</li> </ol>
13.	Begging	<ol style="list-style-type: none"> <li>1. The speaker needs the hearer to do something that helps the speaker.</li> <li>2. The speaker believes the hearer is able to do it.</li> <li>3. The speaker is in the position of asking for the mercy of the hearer to help.</li> </ol>
14.	Mourning	<ol style="list-style-type: none"> <li>1. The speaker experiences the event that something or someone has lost or they are no longer the same.</li> <li>2. The speaker feels extremely sad about the event.</li> <li>3. The speaker showed his feeling to the public.</li> </ol>
15	Confident Expressive	<ol style="list-style-type: none"> <li>1. The speaker feels sure about his own situation, there is no worry.</li> <li>2. The speaker expects something to happen.</li> <li>3. The speaker feels sure things will happen in the way he expects.</li> </ol>

**Table 4.1** (Continued)

<b>No.</b>	<b>Acts</b>	<b>Felicity Conditions</b>
16.	Refusing	1. The speaker was asked to do something. 2. The speaker says he will not do what he was asked (because he does not want to do it or is not able to do it).
17.	Despair/ Desperate/ Depress Expressive	1. The speaker experiences a very bad situation. 2. The speaker has no hope that the situation will change or be better.
18.	Asserting	Propositional: any proposition p. Preparatory: 1. S has evidence (reasons, etc.) for the truth of p. 2. It is not obvious to both S and H that H knows (does not need to be reminded of, etc.) p. Sincerity: S believes p. Essential: counts as an undertaking to the effect that p represents an actual state of affairs.
19	Promising	1. S believes H wants A done. 2. S is able to do A. 3. S is willing to do A. 4. A has not already been done.
20	Dislike Expressive	1. The speaker experiences someone or something. 2. The speaker has negative feelings about them. 3. The thing or person has some characteristics with which the speaker is not satisfied



**Table 4.1** (Continued)

<b>No.</b>	<b>Acts</b>	<b>Felicity Conditions</b>
26.	Assuming something impossible	1. The speaker thinks and accepts that something is true although it is actually not. 2. The speaker does not have the proof to support what he thinks is true.
27.	Happy and Delight Expressive	1. An event happens to the speaker. 2. The event makes the pleasure to the speaker.
28.	Carefree Expressive	1. The speaker has no worries or problems. 2. The speaker does not have any responsibilities to take care of.
29	Secure Expressive	1. The speaker believes there will be no harm or danger happening to him. 2. The speaker has some reasons to believe everything will be like as it was supposed to be.
30	Sad and Agony Expressive	1. An event happens to the speaker. 2. The speaker experiences the negative feeling from that event. 3. The speaker feels unpleasant and painful in his situation.
31	Hoping and Wishing	1. The speaker wants something happen 2. The speaker knows that it might not happen.

**Table 4.1** (Continued)

<b>No.</b>	<b>Acts</b>	<b>Felicity Conditions</b>
32.	Disappointment Expressive	1. The speaker expects an event to happen in the way he hopes. 2. The event that the speaker wants to happen does not really occur. 3. He feels sad as the event does not happen in the way he hopes.
33.	Lonely Expressive	1. The speaker is alone without others. 2. The speaker is not happy with the situation.
34.	Insecure and Uncertain Expressive	1. The speaker feels that he is unprotected; he has nothing to rely on. 2. The speaker is doubtful about himself and his situation (there is nothing he can expect or things can change to negative way.)
35	Introducing Something to Someone	1. The speaker is the agent telling the hearer to know the object 2. The speaker knows the object and the hearer. 3. The speaker gives the details and characteristics of the object.
36	Blaming	1. The speaker believes someone is doing something badly or wrongly. 2. The speaker seriously criticizes the behavior of that person.

**Table 4.1** (Continued)

No.	Acts	Felicity Conditions
37.	Introducing Someone to the Other One	<ol style="list-style-type: none"> <li>1. The speaker is the agent telling the hearer to know the introduced person.</li> <li>2. The speaker gives the details: name, relationship, position, and qualifications, etc., of the introduced person.</li> </ol>
38.	Ridiculing	<ol style="list-style-type: none"> <li>1. The speaker makes the unkind comment to someone.</li> <li>2. The speaker has the intention to make fun of someone.</li> <li>3. The speaker wants to make someone look silly by ridiculing</li> </ol>
39.	Debating	<ol style="list-style-type: none"> <li>1. There is an issue of argument.</li> <li>2. The speaker does not agree with the idea of the other.</li> <li>3. The speaker shows the evidence or reasons why his view was right to defeat the other's view.</li> </ol>
40	Grateful Expressive	<ol style="list-style-type: none"> <li>1. Someone has done something kind to the speaker.</li> <li>2. The speaker shows he is pleased and thankful about what someone has done.</li> </ol>
41	Guessing	<ol style="list-style-type: none"> <li>1. The speaker tries to give the right answer to the question.</li> <li>2. The speaker was not certain whether he was right for the answer he tries to give.</li> </ol>
42	Ordering	<ol style="list-style-type: none"> <li>1. The speaker wants the hearer to do something.</li> <li>2. The speaker believes the hearer can do it (the hearer is able to do it for the speaker).</li> <li>3. The speaker is in the position of authority telling the hearer to do it.</li> </ol>
43	Surprised Expressive	<ol style="list-style-type: none"> <li>1. The event happens.</li> <li>2. The event happens in the way the speaker does not expect.</li> </ol>

The next chapter provides conclusion and recommendation for further study.

## **CHAPTER 5**

### **CONCLUSION, DISCUSSION, AND RECOMMENDATION**

This chapter provides the conclusion of the research. It also discusses the advantages of using felicity conditions as a poetry reading tool and the pedagogical implication. Finally, it provides the recommendation for further study.

#### **5.1 Conclusion**

There are many kinds of texts in any languages. In reading any texts, it is important for readers to primarily understand the general idea or the main idea: the messages the writers want to convey to the readers. If that particular text is clearly written and conveys the idea straightforward while the readers possess enough background of those topics, it will be easy for the readers to comprehend what the writers intend to say. Besides, based on speech act theory that in uttering something, the speakers perform some actions, and then in writing something, the writers could perform some acts as well, as long as the readers could recognize the writers' intentions.

In reality, the writers, by writing their pieces of work, do not always convey their messages straightforward. The language allows the writers to write something with the intention to convey the messages that do not relate to the meaning of the words, phrases, and sentences at all. Each writer has his or her own techniques to elaborate their work and cause it to convey the meaning indirectly. In other words, the writers are able to write something to convey the idea that is far from the literal meaning of the language. As a result, it causes the difficulty for the readers to gain the comprehension from the texts.

Among many types of texts, poetry is a kind that is very difficult for the readers to understand what the poets want to tell in writing their pieces of work. There are some characteristics in poetry that make the readers find the difficulty in gaining the messages. For example, the way the poets choose to use the particular words that are not usually used in everyday life can make the readers do not understand the text as they do not get used to the words. For the level of the sentence, most lines in the poems are not the perfect sentences comprised of subjects and predicates, the readers then could be confused what is happening in the poems they are reading.

Moreover, the most difficulty in understanding poetry is because of a widespread use of figures of speech among poets. Without the ability to interpret the meaning conveyed from the figures of speech usage, the readers could not fully understand the ideas being conveyed. As one of the primary aims of writing poems is to provide the aesthetics to the readers to appreciate, the poets need to use a lot of language techniques that convey metaphorical meaning. In other words, the poets hardly convey their ideas directly, but they use the metaphorical aspect of the language in order to create the imagery and the sound in the readers' minds, as well as to evoke some emotional responses of the readers. Consequently, the readers could appreciate the aesthetics feature of the poetry together with gaining the comprehension.

Usually and ideally, it is believed that to read a poem, the readers should primarily use their own imagination. In other words, it is said that to comprehend poetry, it is essential to let imagination run wild so that the emotions, tones, and imagery conveyed by poets could be captured. From the point of view of the literature field, nothing should block the imagination of the readers if they want to appreciate the aesthetics of poetry.

However, to teach poetry, especially to the students who never or rarely have the experience of reading poetry, relying on imagination alone is too ideal and difficult for them for the comprehension. They need something more explainable than imagination. Like the method of understanding every kind of text, if the students possess enough background of the text, they then could understand the ideas being

sent. That is why many poetry textbooks for beginning poetry students focus on dealing with the background of the periods in which those poems were composed, the life of the poets, value, belief, rhyme, kinds of poetry, figure of speech, and other related contexts. All of these elements should be in the minds of the readers or the students when they are reading a specific poem in order that they will apply them to interpret the messages the poets send through their poems, while the importance of using imagination seems to be lessened.

For example, when the students learn Middle English poetry, firstly they are told that in this period there were specific social statuses like aristocrat or noblemen, especially knights who worshiped chivalric codes, and that the belief of Christianity governed the way people lived. It is done so with the purpose that when they are exposed to a piece in this period like “The Nun’s Priest’s Tale”, they can understand the mockery of knights and courtly ladies together with the moral lesson based on the teaching of Christianity. In contrast, if they are directly exposed to the piece with pure imagination without any prior knowledge of the period, everything in the piece could be like chaos.

Now it seems that the traditional way of teaching poetry is that the teachers begin by giving the background of the pieces as much as possible before reading them and appreciating the work. The students are then encouraged to interpret the messages in the poems by relying on the background of the periods, the life of the poets, values, belief, rhyme, kinds of poetry, figure of speech and other related contexts, including their own imagination. For some poetry textbooks, each poem is printed and accompanied by the literal interpretation, which also relies on those mentioned elements. However, in this way of reading poetry it is difficult to tell whether the interpretation is really fair or proper. Besides, the interpretation from each person can be different as this way of interpretation is inevitably influenced by imagination and various other aspects each reader possesses. When the message is sent through the words and voice of the speakers or the poets, the meaning each person gets can be changed or different according to the aspects each is concerned about. In other words, this literal interpretation is not systematic or consistent.

That is why the main purpose of this paper has been to use an alternative way in the linguistic field to comprehend poetry, namely speech act theory. This thesis proposes a heuristic device or felicity conditions of speech act theory to systematically investigate the messages the poets intend to convey. In the study, this heuristic device is applied to cross-check the existing literal interpretation that comes from imagination, the background of the periods, the life of the poets, values, belief, rhyme, kinds of poetry, figure of speech, and other related contexts. The overall results indicate that the systematic and scientific tool, namely felicity conditions, is readily understandable; as a result, it could be applied to check, ensure, and strengthen what is said in the literary interpretation and reader's own analysis.

It was once claimed by Austin (1998) that the speech act is beyond the realm of literature because speech acts could only be performed with the real and sincere intention of the speaker, while the field of literature is full of imagination. However, being the voices of their own pieces, the poets have got the same intention, sending the messages through their writing, as the intention of the speakers in daily conversation. In other words, while the speakers in daily conversation performed the speech act through their speech, the poets perform the act through their writing. Besides, while the hearers in daily conversation will recognize the intention of the speakers via utterances, the poetry readers will recognize the poet's intention of writing the pieces and get the effect. That is why there is some research investigating the speech act in literature and fictional pieces, including novels, poetry, and songs. The investigation in this study, by using the felicity conditions to cross-check the literal interpretation of poetry, reaffirms that speech act theory, in the linguistics field, could be combined with the literature whose nature is viewed as being full of imagination.

As a result, the overall finding indicates that linguistics and literature do not need to be separated from each other when appreciating poetry. While the readers are using imagination to appreciate the emotions, tones, or imageries conveyed by the poet and to interpret the core messages, which is the belief from the literature point of view, poetry readers can also use the device or felicity conditions from the linguistics

field to comprehend poetry aesthetically. Both the imagination in the literature field and the scientific device in the linguistics field are useful to appreciate poetry.

## **5.2 The Advantages of Using Felicity Conditions as Poetry Reading Tool**

As mentioned many times in the research, this studies does not deny the application of the background of the periods in which those poems were composed, the life of the poets, value, belief, rhyme, kinds of poetry, figure of speech, and other related contexts as the literal tools to interpret the ideas being sent through the readers by the poets. However, the study intends to propose another tool: speech act theory and its felicity conditions that have the characteristics to gain the ideas from the poems. Felicity conditions have some advantages in comprehending the poems that are not found in other mentioned literary tools.

Although the historical background on culture, economics, politics, and society in the periods those focused poems were composed are needed as a prior knowledge in reading the poems, possessing this prior knowledge does not mean that the readers could always relate it to the elements happening in the poems. There is nothing telling the readers that for that particular stanza, which kind of background should be concerned on to interpret the meaning. In other words, this tool does not help telling the readers in which stanza they should focus the politics aspect, when they should focus the social belief, or when they should focus cultural value as the elements to gain the interpretation. Possessing a lot of prior knowledge does not guarantee that the readers could always associate it to the elements happening in the poems in order to analyze what the poets want to tell.

Like the historical background, possessing the knowledge of the poet's lives does not always assure that the readers could understand the ideas from the poets. It might be true that the poets reflect what he has experienced in his pieces of work, so when the readers know their lives, they could comprehend the poets' messages. However, sometimes what the poets write might never happen in their lives before. In other words, what the poets write might be something that the readers could not find in the poets' biography. It might be only the imagination that leads them to create the

work at that particular moment. When this happens, the readers could not rely on the lives of the poets as a tool to understand the core messages.

Rhyme, rhythm, meter, imagery, and tone are other important elements the readers are usually concerned on in reading poetry. However, these elements primarily aim to bring about the aesthetics aspect to the readers. They are used in the poems to create beautiful sounds and scenes, and to evoke some emotions of the readers that the readers could get after they have already understood some basic or general meaning from the poems. With only these elements that create sounds, scenes, and emotions, the readers still hardly understand anything from the poems. The readers might enjoy the sounds, the scenes, and the tones, but they lack the profound understanding of the ideas the poets want to convey. For all of these aesthetics aspects to be enhanced, the basic understanding in the poems needs to come first. Therefore, all of these aesthetics tools have some disadvantages as they could not directly bring about interpretation or the general understanding in the poems. They are the primary tools for the readers to appreciate the aesthetics aspect, but they could be only the secondary tools in analyzing the core messages of the poems.

To comprehend the poems, the readers also need to understand the meaning from the use of figures of speech by the poets. However, to understand them, the readers must at least get the general or basic meaning from the poems beforehand. The readers could not understand the messages conveyed by the use of simile, metaphor, personification, overstatement, symbol, irony and others if their minds are blank, without any ideas of what is happening in the poems. For example, the readers firstly need to possess the general understanding of what happens in “A Valediction: Forbidding Mourning” that the speaker needs to be far from his lover, so he comforts her not to mourn of this separation; so that the readers could understand the metaphorical meaning of two legs of a compass used in this poem as a couple whose bodies might be far from each other but their souls are always connected and finally will come back to see each other again. After the readers understand the basic idea, they then can interpret the use of the figures of speech relating to that idea, and finally will appreciate the aesthetics aspect of the figure of speech usage.

While possessing the poetry reading tools of the historical background of the periods on various aspects and the lives of the poets could not guarantee that the readers could always relate them to read and analyze the poems to get the core messages, the felicity conditions are the tool that is more systematic and consistent to relate them to match with elements happening in the poems to assure that they perform that act and so convey that meaning. While rhyme, rhythm, meter, imagery, and tone aim to create the aesthetics appreciation and could be only the secondary tools to understand the poem, the felicity conditions are the tool that could be primarily and directly used to analyze the messages of the poems. Moreover, while the figures of speech can be understood only after the general idea is gained, the felicity conditions themselves could be used to analyze and gain the basic meaning from the poems.

With all of these advantages of the felicity conditions that are not found in other literary tools, the felicity conditions in the field of linguistics could be used as a supplementary tool to complement the conventional tools used in reading poetry in the literature field. It could be claimed that to comprehend a poem, the students or the readers with the prior knowledge of the poem and the life of its poet in their minds could firstly focus the felicity conditions to analyze the general and basic meaning conveyed in the poem. Once they get this basic idea, they could interpret the meaning from the use of the figures of speech, and then they will be able to appreciate the aesthetics aspect of the poetry gained from the literary tools or techniques that cause the sounds, images, and emotions in the reader's minds.

### **5.3 Pedagogical Implication**

The result of this study, which gives the advantages and the importance of speech act theory as a scientific device to supplement the matter of understanding poetry, has the pedagogical implication. It could be used to standardize the curriculum for teachers to teach poetry. In other words, felicity conditions can be used and focused upon in the teaching manual when the poetry teachers need to teach students. For example, in the manual for teachers, there can be an excerpt of a poem provided

together with the felicity conditions of the particular act and poetry interpretation, as shown in Table 5.1

**Table 5.1** Teaching Manual to Teach Poetry

An excerpt from “The Rime of the Ancient Mariner	Felicity conditions	Poetry Interpretation
<p>And now there came both mist and snow,            And it grew wondrous cold:            And ice, mast-high, came floating by,            As green as emerald.</p>	<p>Fear/Scary Expressive</p> <p>1. There is something unpleasant and dangerous happening.</p> <p>2. The speaker is worried that he might be hurt or suffer by what happens; he would get the negative impact from what happens.</p>	<p>1. The mariner faced the mist, snow, and masses of ice when the ship passed in the sea.</p> <p>2. The mariner was worried that these things with the quality of coldness would harm him.</p>

With this, the background of the excerpt, what has happened in the earlier excerpts, should be provided before analyzing the act. This excerpt tells about the life of a mariner who has to sail out to the sea. In the sea, he finds a lot of dangers caused by natural elements that have the power to drown the ship: mist, snow, and glacier. The mariner is in the stage of fear, the uncertainty in his safety when his life is surrounded by the dangerous nature.

This can be the exercise for the teachers who are trained to teach poetry. They might be assigned to come up with the act and its felicity conditions for a provided excerpt of a poem and then explain the elements in the excerpt in accordance with the felicity conditions. This means that the teachers who are not directly from the literature field can also be trained to be poetry teachers. In other words, poetry teaching can be learned by those who have never taught poetry before.

Although that particular teacher works in the linguistics field, he or she could apply the knowledge of the speech act theory, especially felicity conditions, to learn poetry in the literature field. Moreover, the teachers who are directly from the field of literature can use this heuristic device to supplement, cross-check, and strengthen their own versions of interpretation or the versions they have learned. As mentioned earlier, literature, the field full of imagination and the explainable, scientific, and systematic field of linguistics could go together well when dealing with poetry. The interpretation that combines both imagination and the heuristic tool can be strengthened and standardized in teaching poetry.

For the poetry students, they can also get the benefits of using the speech act theory and felicity conditions to learn poetry. Although the literature field says that to study poetry, the student needs to let imagination go wild, it sounds too ideal for the students who are new to poetry to analyze the particular piece based on the imagination and a lot of background elements and contexts they are unfamiliar with. With the linguistics knowledge of the speech act theory, when the students read a particular poem, they could try to come up with the possible speech act, and then check its felicity conditions together with the elements happening in the poem to figure out whether they match or not. If they do, the students could be assured what they interpret is proper. However, if they do not, the students could know what they interpret is wrong and they need to reanalyze for other possible acts. Therefore, the systematic tool like felicity conditions, the readily understandable concrete one, makes things in teaching and learning poetry easier.

#### **5.4 Recommendation for Further Research**

It should be noted that this study has been primarily concerned with British and American poetry. Only ones that usually appear in poetry text books, taught in poetry classes with agreeable literary interpretation provided are selected; also, it does not go through poems from other nations. However, it offers some insight into the use of linguistics theory, something more systematic, scientific, and concrete, to investigate and strengthen the literature which in some aspects is difficult to touch upon. It is useful to conduct further research applying the speech act theory to investigate poems in other languages, such as Thai, French, German, Spanish, Japanese, Chinese, etc., to determine whether the felicity conditions could be used to successfully cross-check the literal interpretation as it does for British and American poems, or whether the felicity conditions could be used universally.

There might be the research to test whether teaching poems in poetry classes by using felicity conditions is really effective or not, compared to the classes that purely follow the traditional way of teaching poetry. Moreover, it is especially interesting to conduct further research applying other theories in linguistics, such as politeness theory. It is worthwhile to find as many heuristic devices as possible to comprehend poetry in order to appreciate its aesthetics.

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## **APPENDICES**

## **Appendix A**

## **Appendix A**

### **The British Historical Background and the Biography of British poets**

#### The Fifteenth Century, Middle English (1066-1485)

After the age of the Anglo-Saxon settlement, Britain faced an invasion by the Normans from France. During the Middle English period, the society was structured as a hierarchy. It was a feudal society with the King at the top, who gave lands to lords. The lords in turn divided the lands to smaller units and granted them to vassals. The lands the vassals had got were planted and harvested by peasants. The vassals gave the crops the peasants could harvest, as well as military service, to their lords in return. This hierarchy in the society was an unchanging social order. Similar to the age of Old English in which warriors were praised, feudal society believed in the glorification of combat. The nobles set up the battles for warriors or knights to fight and prove their skills and courage. These knights were expected to follow a code of behavior called chivalry: fighting bravely, demonstrating loyalty to their lords, and treating other knights with respect and courtesy. Apart from that, a knight was expected to protect women, children, and weak people. One more thing a knight had to protect was the church. During the Middle Age there was the Crusade War, the war between the Muslims and the Christians for the holy land or Jerusalem. The knights viewed the Crusade war as a great adventure giving them the glory and opportunity to remit sin, and they viewed themselves as armed pilgrims dedicating themselves to rescue the holy land. They wielded their swords in the service of God.

Together with the growth of church power, people started believing in the world as the center of the universe, the eternal life with God, salvation, and original sin. In addition, there was the rise of towns, state and middle class: merchants and craftsmen, as well. Although at the beginning of this period, the Normans or French people together with the French language dominated England, the English language later was used by the majority, while French was viewed as an alien language. Also, in the Middle Age when there was no printing press, poetry was mostly transmitted

orally or written by hand. When the printing press was invented, one of the first books printed was Chaucer's poem "The Canterbury Tales", and it was printed in the English language.

"The Canterbury Tales" along with other poems in this period could serve the community well. The Middle British poems dealt with the feudal way of life with a rigid class system. They also taught people about morals or behaving well to stay with God in eternity. The way knights viewed the ladies was reflected through many poems in a tradition called courtly love. The women were portrayed as lofty, beautiful, honorable, educated, kind, and merciful creatures, while knights treated their ladies the same as they treated their lord in the feudal system and God in their religion. To win the heart of the ladies was not easy, and the ladies might not grant their love to the knights at all, but only pity and mercy. It can be said that while old English poetry is about heroic culture, battle and honor, Middle English poetry is more varied in dealing with both secular matters, especially courtly romance, and religious matters. Moreover, while Old English poetry is mainly about portraying the masculine world of men, Middle English poetry is more concerned with feminine ideas of courtliness and love.

As Middle English poets wrote about secular matter, there were romance poems, or long narrative poems in which the heroes had to pass a series of tests and the story would end with the triumph of those heroes who also learned the lessons. However, at the same time there were some religious elements mentioned. One example of poems dealing with both secular, medieval romance and moral issues is the Nun's Priest Tale, a story from the Canterbury Tales by Chaucer. In the poem, there was a cock described as if it was a knight or a hero, and a hen portrayed as a courtly lady. By illustrating animals having human characteristics and behaving like humans, the poet wanted to satirize human behavior, especially of the upper-class. Readers will enjoy the secular story and laugh at the funny humanlike behaviors of the cock; Chanticleer, and the hen; Pertelote, but at the same time they can get moral messages from the story. The poem portrayed what happened when people were too proud. Chanticleer was so proud of his crowing that when the fox flattered him, he was off his guard and got caught by the fox and was almost eaten. This part taught the

readers about human weakness, the sin of pride that could bring the downfall of people. Chanticleer was still lucky that he did not die and he learned the lesson from what happened. Besides, readers could see the religious elements in the Canterbury Tales in the general prologue part as the company of pilgrims meeting together for the pilgrimage journey to Canterbury. Although these pilgrims were from different classes: knight, monk, tradesman, and others, they were united by religion.

Another poem that deals with religious matter directly is “Everyman”, it was composed for a play to give a moral message. “Everyman” acts as the didactic poem reflecting the belief in salvation and redemption, and teaching readers to behave well because only good deeds they had; not friends, relatives, property, etc., could go with them and help them to have eternal life with God.

There were developments in the way of living and beliefs from Old English to Middle English. People lived in tribes, praising warriors who were brave and protected the land. Then they developed a belief in God and the society of feudalism with knights following the rules of chivalry and serving ladies. That made the poetry change from focusing on heroic culture in Old English to the various matter of secular romance and religious in Middle English.

### **Selected Poet from Middle English**

#### **Geoffrey Chaucer (1340-1400)**

Chaucer’s child life was quite difficult. He was the son of a vintner and the boy to the household of the Duke of Clarence. His life was much better when he served in the household of Prince Lionel, the son of the king, Edward III. He had a chance to go abroad for the official business for the king. In 1367, he was one of the king’s esquires. He also sat in the parliament. His wife, Philippa, who was an attendant to the queen, was connected through her sister to John of Gaunt. Chaucer wrote his first long poem to honor the memory of John of Gaunt’s life “*The Book of the Duchess*.”

Chaucer regarded himself as a civil servant, seeing his writing as a pastime rather than a profession. That made many of his works never completed. When he was

free from his official duties, he then had a chance for writing. Some of his works are “*The parliament of Fowls*,” “*The House of Fame*,” and “*The Legend of Good Woman*.” He put the element of dream-vision in his poems which was the popular convention during the Middle Age: the poet falls asleep and in his dream an ideal manner that human beings should act or fail to act is revealed.

In 1387, his wife died. During the last period of his life, 1386-1400, he mostly spent his time in Kent to work on his masterpiece “*The Canterbury Tales*.” It is about the pilgrims on their way to Thomas à Becket’s tomb at Canterbury. Chaucer wrote 24 separate stories and each story was told by a pilgrim and could explore the personality of the teller. The prologue of “*The Canterbury Tales*” introduced all pilgrims stopping at the Tabard Inn, whose host suggested them to take turn telling stories. “*The Nun Priest’s Tale*” that has been agreed to be the best of “*The Canterbury Tales*” was chosen to investigate in the study. In this tale, Chaucer described the characters of the cock, Chanticleer, and the hen, Pertelote, as if he were describing a knight and a lady. The characters were made to sound important and dignified: Chanticleer’s voice was compared to an organ, his crowing was accurately timed, his comb, feet, bill, and feathers were brilliant, their names sounded glorious, and their shelter which actually was a stockade was shown like a castle.

As Chaucer was an esquire working for the king and used to the life of chivalry, knights, courtly ladies, and the life of the upper-class people, he was able to represent this kind of life in the poem. He could see some weaknesses of these people who were so proud and sensitive to flattery. He viewed that pride and flattery could bring their downfall as he showed how the proud cock, Chanticleer, was caught off guard and almost eaten by the fox when the fox flattered him about his crowing. Chaucer, influenced by the atmosphere of the Middle Age, put in the poem his belief in the sin of pride bringing about the downfall. Chaucer mocked and ridiculed this human folly shown through humanlike animals to teach people not to behave like this. The background of his life as an esquire to the upper-class, full of knights, courtly ladies, and other upper-class people, together with his religious belief in the Middle Age, influenced his message shown in “*The Canterbury Tales*,” especially in “*The Nun’s Priest’s Tale*” part.

### The Sixteenth Century, Renaissance (1485-1600)

While Middle English poetry deals with mainly courtly romance and religious matters, Renaissance poetry is more diverse. Poetry during this time was various: pastoral, heroic, lyric, satiric, tragic, comic, and epic, since there were a lot of things happening and changing. On the political level, central government replaced feudalism, while on the economical level the medieval form of economic organization on land gave way to capitalism and industry. The society then was full of some men who were greedy and lustful which was what some poets satirized and ridiculed to show the dark side of humans so that people did not follow that disgusting behavior. One example of this kind of poem is “Valpone,” by Ben Johnson

On the religious level, Catholicism was harassed by the rise of Protestantism. The church lost the domination over literature and gave way to more secular matter. People in this period enjoyed worldly pleasures more than before: living well in the world seemed more important than the promise of heaven. They viewed beauty in nature in terms of how humans could improve it to be more beautiful by device, arrangement, or human art. In other words, people in this age saw nature as needing human intervention to be more beautiful. This belief led to the artificiality of pastoral poetry. Some poems in this period portrayed the rustic life of shepherds and other people in the countryside, dealing with secular subject matter such as love, seduction, and mourning. However, what was portrayed was not a realistic view of the rustic life, but an idealized or artificial view. Characters such as shepherds in the poems spoke and wore clothes as if they were in drawing rooms of polite society rather than on the hills or in the fields of real rustic life.

Renaissance means rebirth and it refers to the attempt of artists and thinkers to recover and apply the ancient learning of Greece and Rome. The Renaissance man was viewed as a man with the potential to gain unlimited knowledge and get greater achievement and height, but this view quite contrasted with the medieval view that God assigned the position of men and they should remain content with that position. The notion of Renaissance man was shown through many poems. For example, Marlowe created the character “Dr. Faustus”, a Renaissance man who was ambitious,

proud, and talented. He had knowledge in medicine, law, logic, and theology, but then felt bored of these studies, so he turned to be obsessed with magic to bring creatures back to life. However, to get the power to restore life, Dr. Faustus had to sell his soul to Lucifer in return. The story ended with tragedy, the eternal damnation of Dr. Faustus because with the sin of pride he dared to go beyond the limitation of men. A human was not in the position to get someone's life back, and God did not allow that. Marlowe showed through the story the conflict of medieval view and Renaissance view. Renaissance man saw himself as having limitless potential to get greater achievement, while medieval view was that mankind was subservient to God and had to accept his assigned place without challenge. There was still the sense of limit and boundaries. Another hero who ended his life with tragedy is "Hamlet," a scholar who kept thinking and waiting without taking action.

Apart from the emergence of pastoral poetry and Renaissance man, the medieval courtly romance theme was still found in Renaissance poetry, such as in "Faerie Queen" by Edmund Spenser. "Faerie Queen" was composed as an epic, a long narrative of romance with knight, lady, and supernatural events to show the virtues of a great man. The device or strategy the poet used in the poem was allegory giving double meaning to a message that made the interpretation difficult. The first superficial meaning was clearly seen in which the knight was defeating the monster to save the lady, but the second meaning was conveyed through characters named for abstract qualities such as honesty, courtesy, beauty, wealth, etc. It is like when there is a battle between "Good" and "Evil", and "Good" wins. The moral allegory is sent that good can still defeat evil. Also, the poem could be read as a political allegory: the poet wanted to write a work that glorified Queen Elizabeth I by presenting her as an ideal ruler together with instructing her in the way she should conduct her affairs.

Another popular theme for the poetry in this period was love. Through love poetry, the Renaissance view of gender roles was conveyed. The love poems showed the binary opposition of male and female: Male was viewed as reason, knowledge, active, superior, and governor, while female was portrayed on the opposite side as passion, ignorance, passive, inferior, and governed. It was always the male taking the lead in courtship and sexual initiative. While the male tried to bring females under his

control, the female was uncontrollable, free, and elusive. The eternal love was also celebrated in love poems. These love poems came in the form of the sonnet, the literary form most commonly associated with the sixteenth century. Some well known poets in this period who used the sonnet form are Thomas Wyatt, William Shakespeare, and Edmund Spenser. When the sonnet is used, the poems sound lyric. The details of sonnets will be discussed later.

As there were various things happening and changing on political, economical, religious, cultural, and social levels in the renaissance period, the poetry handles a variety of subjects focusing on artificially pastoral life, Renaissance man, and secular matters of love, but there is still the existence of medieval courtly romance, and religious or moral views. Besides, there is the use and adaptation of a literary form associated with this period: sonnet.

### **Selected poets from Renaissance**

#### **William Shakespeare (1564-1616)**

Shakespeare's early childhood was full of convenience as his father was successful in the leather business. Shakespeare was born in Stratford-on-Avon, Warwickshire. It is believed that he studied at the local grammar school. In 1582, he was married to Anne Hathaway and had three children. In 1584, he was forced to leave Stratford to avoid prosecution for poaching offences. In 1594, he began to work in London in the theatre as an actor and later a playwright. He could make a lot of money to buy a new home in Stratford where he spent his retirement years.

Shakespeare is the greatest playwright. Born in the Renaissance time, he was influenced by the idea of Renaissance man; Renaissance values; the heroism of struggling against fate and fortune; the contradiction between the Renaissance man of limitless potential for greater achievement and man's capacity for evil and self-destruction as can be seen in his tragedies: *Hamlet*, *Othello*, *King Lear*, and *Macbeth*.

Shakespeare's first published poems are "*Venus and Adonis*" (1593) and "*The Rape of Lucrece*" (1594). One of Shakespeare's most important non-dramatic poetry is his sonnets that were first published in 1609. He was one who adopted Italian

sonnets to English sonnets. He wrote a number of sonnets which were labeled by the numbers instead of having titles. Since poets in this period used this form when writing love poems, the sonnet was the form associated with the Renaissance period. While other sonnet poets wrote about the male trying to have control over elusive women, Shakespeare's sonnets deal with themes of being in love, youthful beauty ravaged by time, and the ability of love and art to transcend time and even death.

Sonnet XVIII could reflect his belief as a poet that love and art, or his poetry could make his love eternal. Although the beauty of other things could not stay forever and had to decline by time, his eternal lines or his poem would keep her perfect forever; she would not change, and death should not threaten her as long as his lines stayed. Shakespeare's view on the power of love or art appeared in this sonnet. Knowing his belief and his favorite themes for his sonnets could help readers interpret the message more deeply.

### **Christopher Marlowe (1564-1593)**

Marlowe, born in Canterbury, was the eldest son of a shoemaker. He was educated at the King's School, Canterbury, and then he went to Corpus Christi College. After graduation, he settled in London where he began his career as a playwright. Moreover, Marlowe performed a secret job as a spy in Queen Elizabeth's secret service agency. He was among Catholics plotting against Queen Elizabeth's protestant regime.

Some of his well-known plays are "*Dr. Faustus*," "*The Jew of Malta*," and "*Edward II*." Although he was successful in his literary career, he was not rich. It is also believed that he was involved in black magic. In 1593, Marlowe was a suspect and had to go to answer a court case before the Privy Council. He stopped at an inn to have dinner with his friend, and there he was killed under suspicious circumstances.

Apart from his plays, Marlowe wrote one well-known love poem "*The Passionate Shepherd to His Love*" in the pastoral tradition which was common in the Renaissance period, especially in the reign of Queen Elizabeth. Influenced by the pastoral tradition, the nature presented in the pastoral poetry was idealized. In his

poem, there was a shepherd convincing his lover to be his mistress. The image of a rural person of a shepherd in the pastoral poetry was not portrayed as rustic, but he behaved like the civilized person in the urban society. As Marlowe was young, his poem was romantic idealizing the love object. This poem was later replied to in a poem "*The Nymph's Reply to the Shepherd*" by Walter Raleigh, an accomplished poet who mocked Marlowe's naivety in his thought of love.

#### The Seventeenth Century, Revolution and Restoration (1600-1798)

The seventeenth century was the time of a Civil War, a conflict between two opposite sides. One was the noble men, aristocrats who derived their wealth from the land, and were conservatively sticking to the old way of life, while the other was the new way of life, the middle class who wanted the reformation of church and politics so that they could take part in the Parliament. These middle class people were Puritans wanting to purify the church. They denied the authority of the Papal state and some religious rituals, but they wanted the bible as the only thing to guide them. They wanted to purify Christianity to the state that any joy and pleasure should be denied. The only pleasure that the Puritans could accept was lending of money on interest. As the Puritans were the new men of trade, they allowed the lending of money, although traditional Christianity denounced it.

During his reign, Charles I tried to have power over the English Parliament, which the Puritans or the new men were in. Finally, there was the war, and the Parliament won. The Puritans executed Charles I, and declared a republic. The republic later became a dictatorship under Oliver Cromwell. At this time, all pleasures were considered sinful, even the theatres and Christmas celebrations. The bible turned to be the law of the state. After Cromwell died, his son Richard ruled the land for a short time after Charles II, the son of Charles I, was invited back to the throne. This means that the monarchy was restored and there was an attempt to go back to the old way of life. However, England could never be the same again.

John Milton was a poet on the Puritan side. He wrote "*Paradise Lost*", a long narrative epic about the fall of mankind from the Garden of Eden after Adam and Eve committed the original sin by being tempted to eat the forbidden fruits by Satan, and

God drove them into the world. Milton wrote at the beginning about the battle in Heaven between God and Satan to compare to the civil war in England. Milton viewed that the reformation of Church and politics was likely to fail, but he still hoped that there would be something improving the situation such as the hope that one day Christ would restore humankind from the sin as God had promised to Adam and Eve.

The conflict of the limitless potential of humans to follow their will and boundaries or predestination by God was again shown here as it was used in “Dr. Faustus,” a Renaissance man who confronted eternal damnation after following his will studying magic of bringing creatures back to life. Milton cast doubt when God gave Adam and Eve freewill, why they could not follow their will to eat the fruits. There was still a limit that God assigned and when humans stepped across the limit, God would punish them. It seemed that God had planned or predestined situations to happen: hell had already been prepared in advance for Satan while the world had already been created for Adam and Eve as if God knew one day Satan would fall down and humans would be driven from Heaven. While humans were given freewill to do whatever they wanted, God still took part in predestining the human’s fate.

“On His Blindness” is another poem by Milton representing the belief in predestination and omnipotence of God dominating the period, especially among Puritan people. It was Milton’s experience of being blind with his own belief that his blindness happened because God predestined it to happen. At the end he commented from his own belief that whatever the humans were like, although God was behind it, they had to accept it and do the best they could in their own condition to serve God. It was not allowed to question God’s predestination. The poem was a religious response to his own life and the Puritan atmosphere in the period.

One technique found a lot in the seventeenth century poetry is satire. Satire could invite laughter at human vices and folly. A poet who used satire in his work was Pope such as in “the Rape of the Lock.” It is an epic dealing with the lock of Belinda’s hair that was cut off and led to strife and even a battle. By telling the story as an epic, which usually is about the virtue of heroes, and treating the cutting of the lock of the hair, although it is so trivial, as a very serious thing leading to the battle,

Pope satirized and ridiculed how much women overacted, and how they could not distinguish between things that mattered and things that did not. Only losing the lock of the hair, which does not matter as the hair could grow again; Belinda screamed and was as angry as if someone died. Pope satirized women who could scream all the time, even over the trivial things. Pope not only satirized women, he also mocked upper class society in its failure to meet the epic standard and grandeur of the traditional epic subject of brave heroes and ideal ladies. The upper class people in the story were in battle for the sake of Belinda's hair, not honor as the usual knights should have. What is portrayed through the poem was upper class people who lived in vain, vanity and idleness.

During the 17<sup>th</sup> century, there was a group of poets calling themselves metaphysical poets. Metaphysical poets drew imagery from all sources of knowledge, whether science, theology, geography, or philosophy. When reading metaphysical poems, readers could sense the philosophical wit conveyed through the colloquial or plain approach and style. The common subjects for this group of poets were love, religion, and nature. The poetry device used in metaphysical poems was conceit, a kind of metaphor in which a very unlikely connection between two things was established. It is different from the conventional metaphor of cheeks as rose or lips as cherries. For example, John Donne used legs of compasses to talk about himself and his beloved in "A valediction Forbidding Mourning." He compared one leg of the compass to his beloved who remained fixed at home, while he was the other leg that might go or move from the fixed leg. But there would be a moment that the moving leg would come back to the fixed leg, just as one day he would go back to see his beloved.

The imagery in metaphysical poems is sometimes quite shocking and could make poems passionate or erotic. For example, "the Flea" by Donne dealt with a man seducing a woman to have sex with him by using the flea as their marriage bed. As his blood and her blood were mixed together in the flea after the flea had bitten him and her, they were now already united, so there was no point in her waiting to lose her virginity. The man also wanted to convince her that if she submitted to him, she lost only blood and she hardly noticed it like losing the blood to the flea. Trying to seduce

the woman, the poem is in argumentative and persuasive tone. It is like in “To his Coy Mistress” by Andrew Marvell, beginning with *the supposition* that if the woman could stay forever; he could also wait for her forever. The poem then shifted to state *the reality* that she could not; one day she would die and even her virginity would be consumed by worms. Lastly, the poem ended with *the conclusion* or suggestion that therefore she should enjoy herself having sex with him when she was still young and beautiful. The poet tried to bring up reasons convincing her to have sex with him in an argumentative tone.

Thus in this period of religious reformation for the puritans, “Paradise Lost” seems to be the masterpiece, while satire is preferred to mock the upper class. Also, the intellect of metaphysical poets was sent through the use of conceit and argumentative tone.

### **Selected poets from the seventeenth century**

#### **John Milton (1608-1674)**

It could be said that Milton was the greatest poet of the seventeenth century. Milton was born in London in 1608. His father was a scrivener and composer of music. He was an educated man, given the best education at Christ’s College, Cambridge. He began writing poetry when he was in the university. His work was both in Latin and English. His early work includes “*L’Allego*” and “*Il Penseroso*.” He was a Puritan who was against the Catholic Church as well as the Church of England and its limitless authority of priests and vain rituals. He had a chance to travel abroad, and in Italy, he extended his poetic interest and intellect. When he returned to England, he taught during the time of the Civil War in 1642. He was on the Puritan side against the monarchy, but supported the republican cause. In 1649 when Charles I was executed and Oliver Cromwell became Lord Protector, he was a supporter of Cromwell, and from 1649 he was Latin Secretary to the Council of State, a correspondent of foreign affairs.

Milton had three daughters and a son from his second marriage. Milton’s eyes began to fail in 1652, but he still served the state by writing in defense of the

execution to the king. Milton continued working for Cromwell until Cromwell's death. After Cromwell's death, his son succeeded him as Lord Protector, but he was not a strong leader. Together with tension between the army and Parliament, the House of Commons negotiated for the restoration of Charles II. That caused Milton, who supported the Republicans, to be imprisoned. Milton spent the last period of his life in retirement composing his verse with the help of his admirers through dictation after he was totally blind. It was in this period Milton produced his masterpiece "*Paradise Lost*."

The poem is about the fall of Adam and Eve from heaven after being tempted by Satan to eat the fruits from the Tree of Knowledge which God had prohibited. The poem reflected his feeling toward the religious and political revolution in England as an experiment that seemed doomed to fail. The poet picked up the situation of the Civil War and the failure to reform religion and politics since tyranny seemed to return after the restoration of Charles II. He expressed his feeling in the poem that the hope for new and better social order in England had not come yet as Adam and Eve had to wait for the coming of Christ as promised by God to remit the sin they committed. Through "*Paradise Lost*," readers can sense Milton's political and religious beliefs. He expressed his disappointment that finally the revolution did not work as the old tyranny came back. At the same time Milton, as a Puritan poet, reflected his Puritan religious belief in the doctrine of predestination and original sin. That Adam and Eve acted of their own will against the prohibition of God was planned by God as the world was prepared for them in advance as if God knew beforehand one day they would be cast out from the heaven.

Milton also reflected Puritan belief in the doctrine of predestination in "*On His Blindness*." He wrote about himself and his own life of blindness. Knowing his Puritan beliefs, readers could understand that why he believed his blindness was predestined by God. At the beginning of the poem, he asked God why God made him blind. He wondered why God let it happen when he as a writer needed eyesight to write to serve God, but with blindness, how he could serve God. Milton, at the end of the poem, showed his discovery that God did not want the perfect people or perfect service. God wanted the best ability humans could do to serve God. Although he was

blind, he could still serve God as best as he could. He should not give in; it gave the sense of stoicism. By knowing the poet in real life was blind, this poem's readers could better comprehend the poet's feeling: how much he felt frustrated wanting to use his talent to compose work to serve God, but blindness was a big barrier. In the poem, finally he could accept his destiny and did his best as a blind man just as in the real world he could create the work until his death although he was blind. His identity of Puritan, blind man, and supporter of revolution was shown through his poems.

### **Alexander Pope (1688-1744)**

Pope was born in 1688 into a Catholic family. Although his father was a prosperous merchant, being a Catholic did not allow him to study in public schools or universities, which were Protestant. Finally, he was self-taught. He was also unlucky about his health. He was a victim of tubercular condition, a disease that caused him to be handicapped with spinal curvature. He was a dwarf, hump-backed and deformed. Even with these limitations of education and health, he never lacked friends. A friend who advised him to be a correct poet was the critic William Walsh. Some of his works are "*Pastorals*," "*Windsor Forest*," and "*Essay on Criticism*."

With a lot of admirers, Pope was admitted to London society. He earned his living by writing through the sale of his translations of Homer: "*Illiad*" and "*Odyssey*." One of his best known poems is "*The Rape of the Lock*" which was inspired by a true story. Exposed in London society, he had many acquaintances. John Caryll, one of them, asked Pope to write a poem "to laugh two prominent families out of an estrangement which had resulted from a trivial event" (Swedenburg, 1968, p.164). It was the incident when Lord Petre cut a lock of hair from the head of Arabella Fermor, which brought about the strife between two families. John Caryll wanted him to write a light poem that made it humorous and reconcile the two families by encouraging his friends to laugh at their own folly. Pope, as one who favored using satire used it in the poem creating a long narrative in a style called "mock-epic." Usually, epic was applied to the lofty subject matter of war, love, and heroes. Pope's mock-epic was used to mock and satirize the society that could not elevate to epic standards. The hero and heroine in the poem failed to behave

themselves like heroes and heroines in the epic. The strife, overacting action toward the loss of the hair lock that was just a trivial thing was mocked and satirized.

Pope, although handicapped, was not embarrassed to participate in the society of London. With a lot of friends, he wrote the real incident that happened to reconcile his two friends and at the same time satire the upper-class behaviors that could not distinguish thing that matter and did not. Readers with pre-knowledge of this incident that inspired the poet could interpret and achieve the different idea from those who thought the poem was fiction, a joke, or just the imagination of the poet. It is an advantage for the readers if they know the background of the story or the poet's life and inspiration to write a particular poem.

### **John Donne (1572-1631)**

Donne was born in London to a prosperous Catholic family. He was educated at Oxford and Cambridge universities, but he left without a degree. He was in an anti-Catholic time, and he finally became Anglican or Protestant. He started his writing with satire and love poems "*Songs and Sonnets*" in his early twenties. In 1596, he was persuaded to join the group of volunteers, the Earl of Essex's expedition to Cadiz and Azores in search of the Spanish treasure fleet. When he returned, he became private secretary to Sir Thomas Egerton. However, his secret marriage in 1601 to Anne More led him to imprisonment and unemployment. His life then faced difficulty with poverty depending on the charities. His work could lead him to pass his life to the priest. He was ordained in 1615 an Anglican minister. After his wife died in 1617, Donne was appointed Dean of St. Paul's, a position that he held until his death.

Donne was regarded as one of the metaphysical poets, who used conceit as a common technique. In his poems, readers could sense his intellect and wit. A poem by Donne chosen to study here was "*A Valediction: Forbidding Mourning.*" This poem could reflect the identity in his real life when he was about to travel to France and Germany. He wrote the poem for his wife for this temporary separation. As a priest who had faith in religion and taught morality, he treated his love with his wife as sacred, superior to ordinary earthly love. He asked his wife to treat the separation

calmly and quietly without tears or protests. He claimed the couple shared a holy love, not only sexual but spiritual in nature.

As a metaphysical poet, he used metaphysical conceit. He compared his soul and his wife's to two feet of a compass that were permanently connected to each other. Although one foot might move out as he would go abroad, he was still connected to her and finally came back to her as the foot would move back to stay close to the other. His selection of using compasses to compare his and his wife's permanent connection is very intellectual and witty.

With awareness that the occasion for which the poet wrote the poem was a real incident when he had to leave his wife, readers could appreciate the tone, the expression, and metaphor conveyed through the poem better than knowing nothing. Knowing he was a priest could explain why he compared his love as holy love above other lovers. Knowing he was a metaphysical poet, readers could be impressed by his wit using the conceit of compasses to compare souls of lovers, the comparison that was not used before. Thus, being aware of whom the poets were and what their inspiration to write poems was helps readers interpret messages and tones of the poems.

#### **Andrew Marwell (1621-1678)**

He was born in Yorkshire as the son of a Puritan family. He was educated at Trinity College, Cambridge. During the Civil War he went abroad and lived in many countries, such as Spain, Italy, Holland, France, and Switzerland. In 1650, he was the tutor to Mary Fairfax, later a famous writer. He was another person, apart from John Milton, on the side of Oliver Cromwell. In 1653, he tutored William Dutton, Cromwell's ward. At this time, Milton as Latin Secretary for the commonwealth, recommended Marwell to be his assistant. In 1659, he was elected to be a member in the Parliament; he worked in this position until his death.

As Marwell's life and work were various, some of his works that deal with lyric are "*Upon Appleton House*," "*To His Coy Mistress*," and "*The Definition of Love*." There are some works dealing with satire and politics like "*An Horatian Ode*

*on Cromwell's Return from Ireland.*” He was also regarded as one of Metaphysical poets since he was witty and the tone in his poems was very persuasive and argumentative.

The most distinctive example of argumentative poem is “*To His Coy Mistress.*” In the poem, readers see how he was witty; beneath the light subject matter of seizing the day and seducing the woman to have sex with him, he showed another dark tone of human mortality and destruction of time. Because Marvell had a lot of experience in many positions, the ideas found in his poem are witty. Light-hearted or dark tones, the different aspects of life can be found in his work.

### The Eighteenth Century, Romantics (1798-1832)

Usually talking about “romantic”, most people think about love matters. However, romantic in terms of Romantic period and literature deal with something far beyond love. Earlier, people believed in reason and convention while emotion was what they thought could destroy things. Nevertheless, in this period things were switched. People reacted against reason and those who accepted social conventions, and turned to passion, natural instinct, and imagination. They were against social convention, life in the city, and any civilization that restricted humans’ natural instinct and innocence, and destroyed or corrupted the soul, while the rustic life in nature was considered a higher state. Human reason and intellect was viewed inferior to the emotion and human’s subconscious level of mind: dream, drug, madness, and imagination to other times and places. The supernatural element was also under the interest of this period.

Romantic poets were influenced by this Romantic Movement to create works dealing with the Romantic view. Romantic poets could be divided into two groups: Early Romantics and Late Romantics, and there is something different between these two groups. The first generation of Romantic poets had passed the French Revolution. At that time the French monarch was weak and distrusted, while people valued liberal freedom against authority. Finally, King Louis XVI was executed and the country was reformed. The well-known Early Romantic poets are William Blake, William Wordsworth, and Samuel Coleridge. One theme Blake dealt with was to criticize the

civilization of the city and urban life. As there was the progression of industry, people moved from the farm to live in industrial cities to find jobs. As a result, there were a lot of problems occurring: pollution, unemployment, and poverty. People lived in slums and little children were hired to work in places adults could not get into, such as chimneys. The charity that was provided to the poor was also criticized by Blake as it was something reminding poor people that they were poor, while the rich people did charity just to make themselves feel good; they did not really want to give help. What Blake showed was the corrupted society in big cities, although others thought the city was civilized. Blake instead praised the rural life in nature and its grandeur.

The theme of nature and its power is also the main theme Wordsworth illustrated through his poems. His poems often convinced readers to go out and enjoy appreciating nature. Wordsworth believed in the “noble savage”: men living in a primitive stage in nature were in a higher state of purity than civilized, urban men whose natural instinct had been destroyed by the process of civilized life. The stage of life that Wordsworth thought most pure and holy was the stage of being a child because children were not spoiled and corrupted by civilization like adults were. That is why he created a line “child is the father of all man.” Children were still innocent, not corrupted by convention and they most followed natural instinct, while other men should follow what the children did. He also thought the language of poetry should be the language of ordinary men and women, the speech of rural people that suited low and rustic life. This was different from the view of nature in the Renaissance period that nature could be improved and by the artificiality as was seen in Renaissance pastoral poems in which the character of shepherds spoke and wore clothes as if they were in polite society.

Besides, Wordsworth emphasized the power of nature: nature had the sublime aspect; the natural scenery of mountain, glacier, storm, etc., that should develop human spirit and teach moral lessons. Wordsworth once wrote about himself who dared to steal the boat to row in the lake because no one was there, but when he saw the big mountain that looked bigger and bigger as he rowed the boat farther from the shore, he felt scared of it as if the mountain was following and haunting him. Although nobody saw his action, the mountain was there with its grandeur haunting

and threatening him. His imagination led him to think that the mountain was haunting him for what he did. Although time passed, he still remembered the image of the mountain and his feeling at that moment. He got the lesson and would not steal anything again. Wordsworth showed that nature could teach moral lessons and purify the human mind by stimulating its spiritual and imaginative responses, through intense emotional experiences or terror. In other words, nature could make one a better person.

Coleridge also portrayed nature as teaching moral lessons to humans in “the Rime of Ancient Mariner.” In this poem, a mariner told his experience to a guest at a party about the lesson he had learnt. When he was on the ship, he killed an albatross, a kind of sea bird and then the ship could not move. Later, other sailors died one by one. The mariner was also starved and thirsty, but he had no way to escape from the unmoving ship in the middle of the sea. Although there was water everywhere around him, he could not drink it. However, as he lies on the deck with the dead bodies of the other sailors, he saw the beauty of the moon and stars, and the water snakes. He then felt good as he was not alone and realized other creatures in the world, whether a bird he killed or the water snakes, were equal. He now felt the bond or the oneness between him and nature. Nature could teach him this moral lesson, and he would now treat other creatures as equal to him. In Coleridge’s poems, there are some fantasy, magical, and supernatural elements, as well. As after the mariner killed the bird, there was magical or supernatural powers making the ship not move on. There was also a ship full of ghosts moving toward the mariner’s ship.

The second generation of Romantic poetry or Late Romantics is John Keats, Percy Shelly, and George Byron. This younger generation of Romantic poets was born after the French Revolution. While the first generation focused the theme of nature and its power to purify humans, and there was still the connection to the real world, these Late Romantic poets were more obsessed with the world of imagination, the theme of escaping from the real world. This generation was also associated with liberal or radical ideas. For example, Keats wrote “Ode to the Nightingale” portraying a man who wanted to escape from the real world which was full of weariness, fever, and failure. He tried to find a way to destroy his sense so that he would not think

about unhappy things by drinking, then he heard the song of the nightingale. He let his imagination draw him to the world of the nightingale with happiness. However, when his sense came back, he wondered whether he was still in the world of reality or the world of imagination, whether he woke or slept. Through the poem, Keats wanted to tell the ideal of escape but at the same time the necessity of return to the reality. Keats also showed the dark side of mind, most of which through women like in “La Belle Dame Sans Merci.” A female was not shown as submissive like in earlier ages; she could take action luring a young man to death.

Shelley was another Romantic poet who wanted to be part of the world of imagination. Through his poems, his dislike of the world was reflected. He viewed that the world was occupied with illusion and vanity. Thus, he preferred the world of imagination expressed in “To a Skylark”, the world of joy without hate, pride, and fear, without past and future. The Late Romantic poets also criticized society and convinced people to fight for freedom and liberty. For instance, Shelley wrote “the Mask of Anarchy” to show the corrupted England on every level. People were poor and starving, living their lives like slaves working hard but still poor. Government and the church enjoyed their richness unfairly having rules to control people. They are not allowed to reject the rules or to think in different ways. Shelley encouraged the people to stand up and fight to get out of other’s control and seek liberty and freedom. The theme of liberty or individualism is also shown by Byron in “Prisoner of Chillon.” Byron criticized the way authority restricted prisoners in jail. For him, humans yearned for liberty and freedom, and imprisoning people destroyed the spirit and the wish to be free. Finally, these people would love being imprisoned and dislike liberty. The outside world with liberty would become nothing compared with the world in prison the prisoners got used to. Byron was very romantic in believing in liberty as the basic spirit each person had. Byron created a new kind of hero “Byronic hero” who was lonely and lived as wanderers. His heroes are so romantic that they are totally independent without bond to others, living in the wild world without friends.

## **Selected poets from Romantics**

### **William Wordsworth (1770-1850)**

Wordsworth was born at Cumberland, the Lake District of England. His father was an attorney, but he died when Wordsworth was thirteen. Wordsworth was educated at Hawkshead Grammar School and St John's College, Cambridge. After he graduated, he travelled abroad to France and Switzerland. In France he met Annette Vallon who bore him a daughter after he got back to England, but they never got married. The French Revolution really excited him; he saw in it the chance for a new order in the world.

He got a legacy from his friend Raisley Calvert that enabled him to dedicate himself to write poetry full time. He also met Samuel Taylor Coleridge who stimulated him to write perfect poems. Together with Coleridge, Wordsworth wrote "*Lyrical Ballads*" with language of ordinary people. Then he created a lot of poems. His sister Dorothy was one of his inspirations and she was sometimes addressed in his poems as in "*Tintern Abbey*."

In 1802, Wordsworth was married to Mary Hutchinson and they had 4 children. In 1813, Wordsworth was appointed distributor of stamps for Westmoreland. He moved into Rydal Mount where he stayed until death. As Wordsworth was born in the Romantic time when people started valuing rustic life in nature rather than civilized city life, and he himself was born in the countryside, his poetry was deeply influenced by his love of nature, especially the sights and scenes of the Lake District. It was the scene he mentioned in "*The Prelude*" which was like the autobiography of him, especially his childhood experience.

The theme focused upon by Wordsworth was nature as the great teacher of morals and the source of happiness. In nature, Wordsworth found the divine power. He believed that the nearer to nature, the purer the man. The poem selected to analyze is "*Daffodil*." Wordsworth in this poem placed his love in nature and his belief in its power to bring great happiness. He showed his attitude in the poem that the memory of happy time exposed to nature helped give comfort and encouragement to people

who were tired of the life in the city. For him, nature had its power to heal and uplift the soul of people.

It could be seen that as he spent his childhood among nature and as he experienced the happy moment brought by nature, he transmitted his feeling and his belief toward nature to others in his poetry. Knowing beforehand of his experience and belief of nature, readers could better appreciate the aesthetics of his poetry.

### **Samuel Taylor Coleridge (1772-1834)**

Coleridge was born in Ottery St. Mary, Devonshire. After his father died, he was sent to Christ's Hospital School in London and then to Jesus College, Cambridge. He was enlisted in the dragoons, and his brother managed to bring him out. In 1794, he met the poet Robert Southey. They together planned to set up the ideal community in America called "pantisocracy." Coleridge got married to Sarah Fricker, the sister of Southey's fiancée, but he did not have a happy marriage.

When he met Wordsworth, they coauthored "*Lyrical Ballads*" in which Coleridge's poems include "*The Ancient Mariner*," and "*The Nightingale*." Some other poems he produced are "*Kubla Khan*," and "*Christabel*." He liked supernatural themes with imagination, fantasy worlds, and magic. He was so close to Wordsworth that he moved his family to the Lake District, where Wordsworth settled his house. Unfortunately, Coleridge did not have happy marriage life. The situation was worse when he fell in love with Sara Hutchinson, sister of Wordsworth's wife. He ended his life being addicted to opium.

His work that is focused on in the research is "*The Rime of Ancient Mariner*." Through this poem, readers would sense his Romantic contribution to the imagination of exotic images, supernatural themes, and feeling of the haunting dreamlike atmosphere. He created the atmosphere full of mystery of supernatural power. In the poem after the mariner shot down an albatross, his ship and other crew were punished by the untouched power. The ship could not move on, and other crew died from thirst except the mariner. After the mariner survived and got the lesson that all creatures in nature were equal, he told his experience to a wedding guest at a wedding party. The

atmosphere was very haunting as the mariner was described as an uncommon figure in the state of falling into a trance. Most of Coleridge's poems illustrate his Romantic belief in the imagination world full of supernatural power and haunting atmosphere; things beyond reason and reality.

### **John Keats (1795-1821)**

Keats was born in London. Both of his parents died when he was 15 years old. His grandmother sent him to the local school where he was encouraged to write by other writers like Leigh Hunt and Charles Cowden Clarke. His first poems were published in March 1817. "*Endymion*" is one of his great poems. Unfortunately, Keats died very young because of tuberculosis. Although he went to Italy in an attempt to regain his health, it did not help anything. He died in Rome; Percy Shelly's great poem "*Adonais*" was written on the death of Keats.

Odes represent his most successful work, such as "*Ode to a Nightingale*," "*Ode on a Grecian Urn*," "*Ode to Psyche*," and "*Ode on Melancholy*." Other well-known works of Keats are "*The Eve of St. Agnes*" and "*La Belle Dame Sans Mercy*." The poem by Keats picked to analyze is "*Ode to a Nightingale*." Because Keats lived his life with the disease that finally killed him, he wrote about the harsh reality of life with "The Weariness, the fever, and the fret" (a line from "*Ode to a Nightingale*") that made him want to escape to the world of imagination. He imagined the world with the nightingale which was the world of joy without suffering. The song of the nightingale which was immortal was contrasted to the transience and imperfection of human life. After he let himself in the state of imagination, he regained his consciousness but still wondered whether he was still dreaming or waking. Keats saw value in the imagination but at the same time there was a need to maintain a balance of the reality.

With the awareness that Keats suffered his illness when he spent his life in the world of reality, readers could comprehend why some of his poems deal with the theme of access to the world of imagination and understand his yearning feeling, the desire to escape. When the human life was full of suffering and transience, whereas the world of art and nature was the world of joy and immortality, he preferred letting himself imagine living in the world with elements of art and nature: the world of the

music of the nightingale. However, readers could sense his awareness that he could not eternally escape from the reality. He had to come back to endure the illness and finally died from it.

### **George Gordon, Lord Byron (1788-1824)**

Byron was the son of Captain John Byron and his second wife, Catherine Gordon. Although he was born with a title, he was lame. After his father died in 1791, he spent his childhood staying with his emotionally unbalanced mother. He was educated at Dulwich School and Harrow, and then went to Trinity College, Cambridge. In 1809, he travelled abroad with his friend visiting Portugal, Spain, Malta, and the Ottoman Empire, known today as Albania, Greece, and Turkey. He returned to England with his poems "*Childe Harold's Pilgrimage*," canto 1 and 2 inspired by his journey.

Byron's experience with women was quite notorious. There was a scandal between him and Lady Caroline Lamb, Viscount Melbourne's wife. In 1815, he was married to Anne Isabella Milbanke. After she gave birth to a daughter, Augusta Ada, she left Byron with the rumor that Byron had a love affair with his half-sister, Mrs. Augusta Leigh. In 1816, Byron left England and never returned. He travelled to Switzerland and spent time with Percy Shelly, another Romantic English poet, and then moved on to Italy. These two places inspired him to write poems: "*The Prisoner of Chillon*" and cantos 3 and 4 of "*Childe Harold's Pilgrimage*." In 1819, he formed a relationship with the Countess Teresa Guiccioli, who was his mistress for the rest of his life.

Other works of Byron are "*Beppo*," "*Mazeppa*," "*Don Juan*," and "*The Vision of Judgment*." It could be seen that much of his work came from his own travelling experience. The idea shown through his poems is Romantic in the aspect of people's desire of liberty and freedom. The protagonists in his poems are called "Byronic heroes" who are mysterious and lonely enduring the suffering life. The poem chosen from Byron's in the study, "*The Prisoner of Chillon*", was also inspired from Byron's travelling experience showing a protagonist suffering because of the lack of liberty with the poet's Romantic aim to criticize imprisonment.

Byron and Percy Shelly visited the Château de Chillon, a castle in Lake Geneva in Switzerland. After touring the castle, whose dungeon was a place to imprison Bonivard, Byron wrote the poem telling the life in prison of Bonivard, a Swiss patriot and historian opposing Charles III, Duke of Savoy, in his effort to control Geneva, with the result that the duke captured Bonivard and imprisoned him underground in the castle. The poem was created as a reaction to his own experience as a traveler with his historical knowledge. Byron portrayed the protagonist as a Byronic hero, an isolated man living alone in suffering after all members in his family have died (two brothers died in the battle field, and three died in the castle with Bonivard). In order to comprehend the message of this poem, readers should know it was based on the poet's inspiration when he travelled to Switzerland together with the historical knowledge. Moreover, being aware that he was a Romantic believing in the liberty and freedom of humans could bring readers to come up with the interpretation.

#### The Nineteenth Century, Victorian (1832-1900)

The Victorian Age is the age in which many people lost the sense of security, the age of uncertainty. The Industrial Revolution in this period stimulated people from the rural areas to move from the land to the cities and that brought about an explosion in population. The cities were overcrowded and illness, poverty, and pollution were rampant. The gap between the rich and the poor was wider. People were obsessed with materialism, but deserted morality. As the world changed rapidly, old ways of making sense of life, such as religion, lost their power. There was nothing people could seize to feel secure. It was the period of despair without any confidence. Also, when Charles Darwin discovered the theory of "The Origin of Species" and "Survival of the Fittest", or natural selection and the evolution of human beings from an animal, the faith in religion and God that determined human faith was shaken. It was nature, not God or moral and spiritual belief or conduct, which could determine human's fate. It seemed that there was no point to live with spiritual and moral purpose, when God could not determine the better life. People lost the faith in religion and God.

Poets in this period reflected through their works on the loss of religious faith and the feeling of despair. A poem that could reflect the feeling of the loss of

confidence, religious faith, and secure life in this period well is “Dover Beach” by Matthew Arnold. Although everything physically and superficially looked beautiful with progression, it actually was getting worse in the moral sense: “Hath really neither joy, nor love, nor light/ Nor certitude, nor peace, nor help for pain.” There was nothing in the world people could seize or cling to. Tennyson Alfred who felt unhappy with the life in his age turned to write about the myth, the past lives with moral value, chivalry, and honor. He longed for the time people had sense of morality. That is why he created poems with scenes and characters from the myths. For example, “Ulysses,” a character in Greek and Roman myth who enjoyed an exciting life of adventure, giving his treasure to his son to take care of, he sailed out to face adventure with his people. Besides, readers could find his yearn for the past life of chivalry, the myth of King Arthur and Lancelot, in “the Lady of Shalott.”

Robert Browning explored the dark mind of rich men in the Victorian period through “My Last Duchess.” The technique he used in this poem is called dramatic monologue. The poem shows the duke taking charge in speaking alone throughout the poem about his dead wife to a representative who came to negotiate his second marriage. When Browning used dramatic monologue, readers overheard the duke speaking aloud to another person about his dead wife. Although the duke tried to talk about his ex-wife in the negative way, the readers could sense that what he said was not real. The duke actually flashed his complete picture of a real personality through to the readers by using dramatic monologue. The readers could sense the duke as a typical immoral Victorian man who desired wealth and wanted to take possession of both treasure and women, but who could not really appreciate the real value of things or persons he possessed. The materialists who only care for the matter of possessing things without concerning their real value are criticized.

### **Selected poets from Victorian**

#### **Robert Browning (1812-1889)**

Browning got the best education possible as his family was rich with his father being a banker. His first published poem is “*Pauline*,” but it was published anonymously. In 1834, Browning traveled to Italy which was later his second home.

In 1837, he was persuaded to write for the stage such as “*Stratford*” and “*Rippa Passess*.” Some of his poems, including “*My last Duchess*” and “*Soliloquy of the Spanish Cloister*”, were published collectively as “*Bells and Pomegranates*.” In 1846, Browning secretly got married to the poet Elizabeth Barrett who was at that time more famous than Browning himself. They stayed together in Italy until Elizabeth died in 1861.

Others of Browning’s famous works are “*Christmas Eve and Easter Day*,” “*Men and Women*,” “*Dramatis Personae*,” and “*The Ring and the Book*.” The technique he used successfully in his work is called dramatic monologue. He was able to illustrate real and absolute pictures of the personality of a character to the readers by using the character’s own speaking voice like in “*My Last Duchess*.” The poem was based on the true incident of the life of Alfonso II, Duke of Ferrara in Italy, who favored art and was the patron of many artists. His first wife, Lucrezia, died after 3 years of marriage. It was suspected that she died because of being poisoned. After the death of his first wife, the duke planned to marry again. In the poem, it was the scene the duke addressed to the agent who came to negotiate his second marriage with the niece of the Count of Tyrol. He addressed the agent about his own dead wife in a portrait. Throughout the whole story the voice of duke was heard without the voice of others. Although he tried to show the flaws of his wife and said he was a good man and husband, readers could see the authentic personality of the duke through his own voice. He was actually a bad material man taking his wife as an object without seeing her value. In contrast, readers could see the virtue, kindness, and sensitivity of his wife although that was what the duke blamed. Trying to discredit his wife, the duke instead exposed his own flaw.

As a Victorian poet existing in the period when people cared for material things, rather than morality, and being inspired by the true story of a possessive man, Browning satirized the typical Victorian people worshipping properties and yearning to possess things without really appreciating their own values. The morality that people should hold started to disappear from human’s mind.

**Matthew Arnold (1822-1888)**

Arnold was educated at Rugby and later graduated from Balliol College, Oxford. He worked in the academic field as an inspector of schools; the position he held until 1886. He was also a critic with chances to visit many European schools to inspect educational systems.

Arnold was married to Frances Lucy, a daughter of Sir William Wightman, Justice of the Queen's Bench, and they had six children. For his literary career, his first volume of poems was "*The Strayed Reveller*" (1849). Arnold published his second volume of poems, "*Empedocles on Etna*," later in 1852. Arnold was also elected as Professor of poetry at Oxford in 1857 at the same time that he was a literary critic. The first books of his criticism include "*On Translating Homer*," "*Essays on Criticism*," and "*On the Study of Celtic Literature*."

The work selected for interpretation in the research is "*Dover Beach*." He chose to reflect his own time when religion was in doubt because of scientific discovery about the natural science. It was the time people's belief in faith was shaken. All the basic values of humans could not exist; humans were left desperate without any hopes. Arnold was one poet influenced by the atmosphere of his time and chose to show his feeling, most pessimistic and melancholy, in his work.

That is all the background and characteristics of English poetry in each period, together with the biography of poets who composed the selected poems. Middle English is the time for courtly love, romance, and chivalric life, together with the diction of religious matter. The Renaissance period deals with a diversity of topics: Renaissance man with potential to go up to a higher state but later punished by God because of the courage to go beyond human boundaries; artificiality of pastoral poems with shepherds who look like upper-class men; love sonnets; and the medieval characteristics of chivalry and courtly ladies. The master piece of the seventeenth century poetry is "*Paradise Lost*", the epic telling the fall of human kind or original sin, showing the conflict of free will of human and predestination of God. Besides, there was a group of metaphysical poets who showed their intellect through the use of conceit and argumentative tone. The Romantic Period portrays the view of

imagination, natural instinct, passion, emotion over reason, intellect, and civilization; the rustic nature and its power to purify human beings; and the idea of liberty and freedom. For the Victorian Age, poets illustrate the loss of religious faith and a sense of security in life, yearning to escape to the life of the past full of myths of honorable people; the obsession of people on property; and the desertion of morality.

## **Appendix B**

## **Appendix B**

### **The American Historical Background and the Biography of American Poets**

#### Colonial Period (1607-1765)

When talking about the birth of American literature, people could trace back to the age of European colonization from the sixteenth century through the eighteenth century. The American continent at that time was a place many European nations shared in the colonization. That is why the age was called the colonial period. The Englishmen who migrated to settle in the New Land, the land of America, had various motives. Some were those who loved adventure, some were suffering poverty in England and wanted to seek economic opportunity, a better and new life, while others had the vision of the New Land as a utopia to escape from religious or political oppression.

The first group of Englishmen who came to this continent settled down at Jamestown led by John Smith. These people were adventurous and came for the sake of treasure: gold. The second group was called the Plymouth Colony headed by William Bradford. These people were against the Church of England, and they saw no hope to reform the Anglican Church from within. They regarded themselves as pilgrims, soldiers in a war against Satan. As they were separatists from the English Church and government, they were not supported either spiritually or financially by England. At the same time the leader was uneducated and unfamiliar with the harsh life. The separatists also did not have skills to plant crops in the American weather. Finally, many were dead because of starvation and the harsh weather. The Plymouth Colony ended up being assimilated into the next settlement, Massachusetts Bay Colony.

The Massachusetts Bay Colony settlers, led by John Winthrop, were Puritans. They wanted to purify and reform the Church of England from within, and still remained within the church. They were not separatists like the Plymouth Colony.

These people were wealthy merchants and university graduates. They were against the authority of priest and bishop, church rituals, choirs, organ music, and ornament decorating churches. The only thing they placed emphasis on was the Bible that was used to guide their way of living from birth to death. The bible functioned as their moral instruction. Besides, they believed in the omnipotence of God, and that man's fate was predestined by God. God divided men into the elect and the damned, and only the elect would join God in heaven, while the damned would be sent to hell.

Puritans also believed in the original sin, the fall of Adam and Eve, from the eternal life in the Garden of Eden, after eating the forbidden fruits from the tree of knowledge, to the world of misery, labor, and death. However, God gave Covenant of Grace to Abraham that his descendants would be chosen for heaven if they behaved well and had faith in God and the coming of Christ. Puritans viewed themselves as Abraham's descendants, the chosen people. Besides, Puritans found historical similarities between themselves and the Israelites. Once God helped Moses to lead Israelites to escape from the slavery in Egypt to the Promised Land, Puritans then viewed their journey escaping from the oppression in the old world to the new world as the journey to the Promised Land by God, as well. Their journey to America was like an exodus, foretold in the bible; the Promised Land came in the form of America.

Although Puritans were strict in their behaviors and viewed religion as the sole concern, they took pleasure in colorful clothes, good food and drink, festival and arts. For the literature in this period, the English tradition and the model in form and content were still imitated. Poetry in this period was moralistic verse with didactic purpose and filled with expression of devotion and faith. Poets in this period were influenced by the belief of Puritans in the afterlife. For example, Anne Bradstreet wrote "the Flesh and the Spirit," about two sisters who had a debate. While Flesh attempted to persuade Spirit to enjoy worldly pleasures of richness, Spirit set her goal on the eternal life with God in heaven. Puritan faith in an afterlife with eternal and real happiness in the heaven with God was shown through this poem. The poem taught readers to spiritually set goal on happy life in the heaven with God rather than the obsession with the life of worldly pleasure.

Michael Wigglesworth was also influenced by the faith in the doctrine of predestination of the elect and the damned, and the afterlife belief. In “the Day of the Doom,” the Judgment Day as the day every dead was awoken to hear the last judgment whether to eternal life in heaven or damnation in hell. Only the elect were given salvation. Sinners were overwhelmed with fear and terror. With the purpose to threaten and teach those who did not have faith in God and did not behave well, the poet portrayed the haunting atmosphere; how terrified sinners or the damned were with the judgment so that readers would behave well and would be the elect in heaven. As the colonial period was dominated by Puritans who believed in predestination of God, of the elect and the damned, the afterlife, and guidance of the bible; poetry in this period was in didactic tone reminding people to have faith in God and behave well to live eternally with God in heaven.

### **Selected poets from Colonial Period**

#### **Michael Wigglesworth (1631-1705)**

He was born in England and came to America when he was seven. In America, he grew up in New Haven, Connecticut. After he was graduated, he worked as a tutor for a few years. He then was ordained as a minister in Malden, Massachusetts. Wigglesworth had a problem with his physical condition and was chronically ill. His illness prevented him from performing his duties as minister, so he turned to writing in order to spread the doctrines of Puritanism that he believed in. His most famous poem is “*The Day of the Doom.*”

Being a minister and believer of Puritan doctrine of predestination of the elect and the damned on the Judgment Day influenced him to write this poem. His Puritan belief in the two groups of people that God assigned, the elect who would go to heaven with God and the damned who would be doomed was illustrated. He wanted his poem to preach and teach people to behave well and to believe in God in order to be one of the elect to stay eternally and happily in heaven with God. Also, the poem helped the poet to frighten and remind those who were the sinners spending life in sin with the image of Doomsday.

### **Anne Bradstreet (1612-1672)**

Anne Bradstreet was born in England. She was raised up in aristocracy and wealth in the estate of the Earl of Lincoln. Her father, Thomas Dudley was the manager taking care of the Earl's business. Her family was Puritan, and she was raised with the Puritan beliefs. What made her different from other Puritan girls was her educational opportunity.

After she was married Simon Bradstreet, a Puritan graduated from Cambridge University, she left England with her husband and her parents for the Massachusetts Bay Colony led by John Winthrop. Her father and her husband later became governors of the Massachusetts Colony. The land her family settled was a frontier village where she had to confront the primitive life. Firstly she could not accept the way of living, but later submitted and believed that it was predestined by God. Apart from being a wife with household duties, including raising eight children, she found time to write poetry. She was the first woman in the British colonies to have her poetry published. In her poems, her acceptance of the frontier situation, her love of the world and her belief in the afterlife of the Puritan doctrine were reflected.

The poem "*The Flesh and the Spirit*" was investigated in the study. As Ann Bradstreet was born into a Puritan family and later got married to a Puritan man, it could be said that her belief and faith in the doctrines of Puritan influenced her poetry a lot. The Puritan view of the heavenly afterlife with God as a goal superior to earthly pleasure and wealth was portrayed in the poem. As the readers are aware that she was a Puritan surrounded by Puritan atmosphere and primarily influenced by the Bible, especially the belief in eternal and happy afterlife on heaven with, they could understand that her poem displayed Puritan voice with the purpose to teach morality.

### Revolutionary Period (1765-1820)

While the colonial period had faith in religion, the revolutionary period was the period of change and the decline of the influence of religion. This period was

instead dominated by the growth of a new class: tradesmen, merchants, artisans, and laborers in the world of manufacturing and commerce. They set their goal as a better life in this world with wealth and progression rather than getting to the heaven. They turned to the worldly affair of reason, science, and accumulation of wealth, while the church declined. Although there was an attempt to revive the religion, it did not succeed as the older generation of Puritans had gone and the later generations did not have faith in religion. According to McMichael, Levenson, and Marx (2001), “The dominating idea of hell faded, while theology became rational, and religion became deistic” (p.190). It was reason and science that could advance human progress, not the religion. Their belief in original sin or the idea that people were born sinful declined. They turned to Locke’s theory of the human mind as a blank sheet of paper, neither good nor bad, when they were born.

As the influence of religion declined, poetry of the revolutionary period deals with secularization more than the colonial period. Although the element of religion with didactic purpose was still found, it was less prominent. There was an attempt, in the name of national spirit, to create the works of national poetry in America’s own style. The attempt was successful in terms of subject matter. However, the form and the technique was still English. As America was full of black people taken from Africa to be slaves in the New World, a poem dealing with subject matter of slavery was found like “On Being Brought from Africa to America” by Phillis Wheatley, America’s first black poet. Nevertheless, the tone was not bitter showing serious racism. It instead showed how she felt thankful being brought to the world of Christianity. Her religious faith was portrayed in the notion that souls of people from all races were equally refined by Christianity; no matter what their skin color was.

While Wheatley showed the religious element in her poetry, Philip Freneau dealt more with secular matter and American nationalistic spirit. “Wild Honey Suckle” celebrated the nature and hidden flowers that grew in an isolated place, untouched by human beings. The choice of the wild honey suckle, which is the American native flower, showed the poet’s attempt to create the work of American national poetry. At least, he wanted the theme and subject matter to be a truly

American flower. A unique characteristic of American life, a wild life among nature on the frontiers, talking about nature and the wild flower in the poem could show his American nationalism.

### **Selected poets from Revolutionary Period**

#### **Phillis Wheatley (1754-1784)**

Wheatley was born in Senegal, Africa. She was taken from her homeland to America to be sold as a slave when she was young. She was bought by the Wheatley family. She was given the name of this family and was educated to read and write by this family, as well. She was talented and able to read classical books and Latin. She was selected to write public poems to record the events of the day. Wheatley was only sixteen when her first poem was published. It could be said that she was America's first black poet. One day Wheatley gained her freedom and was married to a free Negro, John Peters. At the end of her life, she found a lot of difficulty, illness, family disruption and her children's death. She finally died in poverty at the age of 30.

*"On Being Brought from Africa to America"* could well reflect her life and attitude towards being a slave. Readers who did not know that, although she was a slave, she was treated very well by her master with good education, will not understand why her poem is full of good feeling about being brought from Africa to be a slave in America. General readers would expect to read something bitter about racism if they do not know Wheatley's background. Reflected through the poem, was her own experience and her feeling that she was lucky to be brought to the world of Christianity. She reflected that she was grateful being brought to America to be introduced to the Christian world; it was the religion she had absorbed from her master. Being treated well by her master, she did not portray through her poem the problem of racism. She did not deal with the theme of struggling against the oppression of slavery which has been the theme most other black American writers usually deal with. She instead asserted that black people had equal chance to be purified by Christianity. Her concern was her gratitude to the chance she had got to know the Christian world.

This shows that it is important to know the background of the poet before interpreting the poem. Without knowing the poet was treated well by her master, but instead stereotyping that the poet was like other black American who suffered racism, readers could not comprehend or interpret the core in the same way as the poet actually wanted.

### **Philip Freneau (1752-1832)**

He was born in New York into a prosperous family and educated at Princeton. While an undergraduate, he wrote "*The Power of Fancy*" which is his first poem. After graduation, he worked as a schoolmaster but did not succeed in his career. Freneau was a patriotic man, and during the American Revolution he wrote "*A Political Litany*" which was patriotic satires against British colonial oppression. In 1780, when he was captured by British naval forces and imprisoned, his hatred for Britain and the British government increased. After he was released, he wrote the *Freeman's Journal*. He was named the poet of the American Revolution for his patriotic verse and his satire against Britain.

When the revolution ended in 1786 his first volume of poems was published. His poetry was considered a fusion of neoclassicism and romanticism. He picked up the nature and primitive life that was the identity of America to write in his poetry. The theme later became the convention American Romantic poets like Emerson, Cooper, and Poe followed.

"*The Wild Honey Suckle*" could explain why he was named the "father of American poetry." While the earlier poets had followed the English convention Freneau attempted to find ways to present America's own flavor. Being patriotic towards his homeland and hating British colonial oppression, Freneau found out the theme that could represent national identity of America to write in his poetry. As the American continent is surrounded by nature and people experienced living as primitive, he chose nature and primitivism for his concern for "*the Wild Honey Suckle*," the native flower representing identity of America. The readers who know Freneau's patriotism will be aware there is the purpose of choosing the American

flower as a point to celebrate. It is not the random selection of any flower. Being patriotic, he used the native flower as the theme to create an American poem with American identity.

### Romantics (1820-1865)

The idea of the Romantic Movement in America is similar to that in England in the way that freedom was preferred over formalism. Individualism was emphasized rather than authority. Reason had to give way to imagination. The subconscious stage of mind was of interest. Romantic literature dealt with remoteness and strangeness, mystery, exoticism, and the desire to escape from the real world of suffering to the world of imagination with sole happiness. The simple rustic life among nature was considered purer and higher than the civilized life in the cities. That led to the notion of the superiority of the humble man living in nature and following his natural instinct. The sublimity of nature: its beauty, power and grandeur that could produce the feeling of vastness, and powers beyond human comprehension were celebrated.

All these elements could be found in English Romantic literature as well as in American literature. Actually American literature tended to be romantic in its own way without imitating the English Romantic literature. On the American continent itself, there was the strangeness and exoticism; the American landscape of vast mountains and deserts could make American people comprehend the power of nature and its grandeur. Also, American people were Romantic in their own nature as they valued their own individualism, liberty and independence as they were once under the English colonization and fought to gain the liberty. Their romantic spirit did not stop only at freedom and individualism from colonization and convention. They wanted their own literature, as unique and independent as the American land and government. American writers made a hard effort to develop American literature in its own style. One of them was Walt Whitman. He was romantic and rebellious, rejecting strict meter and rhyme to create his own style of poetry with unrhymed, free-verse form, and the use of slang.

In “When I heard the Learn’d Astronomer,” Whitman, like other Romantic poets, convinced people to go out to appreciate nature. The best way to learn about the nature was to go out and observe it directly as firsthand experience, not just study nature from the book, chart, diagram, picture, and lecture in the classroom. The American poem “I hear America Singing” could show its romanticism of American identity. Through this poem, readers could see the characteristics of America, the country with a diversity of people living together in harmony; mechanic, carpenter, mason, boatman, shoemaker, and woodcutter. This theme was romantic as they were only laborers or commoners, but could have the power to contribute to the life and culture of America. Although these people from different backgrounds sang with different voices and rhymes that show their individualism, they could create the chorus of the whole nation of harmony. The poet portrayed things that could represent what America was; what America had that others did not, or individualism of America to form national poetry. In other words, the poem is romantic and national as it showed the identity of America, something uniquely American, and glorified the land of diversity of common people living in harmony.

“Song of Myself” again showed the belief in romanticism, the ideal of individualism and self. Whitman started the poem by talking about “I”, his own self. Then he merged himself with nature and the universe. In the poem, the grass was portrayed as a divine thing. Although grass was only an ordinary and common thing, it had some divine power. It never really died. The natural power of a common thing was celebrated here.

Another poet, who was so romantic in daring to go against the convention and any rulers of writing poems, was Emily Dickinson. Her idea, attitude, style, and technique were independent. She dealt with nature, death, immortality, psychological processes, love, and friendship from her own original perspective. She wrote about her own individual belief. Her grammar and style of capital letter and punctuation was out of English grammar rules. She capitalized any letters she wanted to emphasize and used a lot of dashes. She did not even give the names to her poems.

The landscape and the nature existing in America together with the experience of life American people had to undergo, the value of liberty and individualism, the diversity, and exoticism could make American people access the Romantic spirit. At the same time, this spirit led them to a nationalist struggle to create American literature in its own unique theme and style without following the literature convention.

### **Selected poets from Romantics**

#### **Walt Whitman (1819-1892)**

He was born in a rural village on Long Island, New York. He left school in early childhood and went to work instead. After leaving school, he experienced a lot of jobs, such as an office boy, a printer, and a country schoolteacher. Although he left school early, he was self taught and had a talent for journalism. He finally became an editor at the Brooklyn Daily Eagle when he was 27. However, he was dismissed because of his radical political view. In 1855, "*Leaves of Grass*" was published, and it contained 12 poems. Whitman spent his life publishing expanded editions of "*Leaves of Grass*." The final version was published shortly before his death in 1892. There are altogether 9 editions of "*Leaves of Grass*" that contain more than 400 poems.

Whitman had met many kinds of people as he travelled down the Mississippi. As America was full of working people, he listened and talked to them, including farmers and soldiers and he saw in them the identity of America. That made him write "*I Hear America Singing*", which is included in "*Leaves of Grass*", showing the nation motivated by the common people, the working class, who could contribute to the progression of America. Whitman's work could reflect the kind of Romantic person he was. He was beyond any poetry convention. His subject matter, his form, and his use of language were outside of the convention. He dared to write formless free verse without metrical pattern and he dared to write about sexuality. This might be because he left school early in childhood, so he was not formed by traditional education to imitate conventions like others.

“*Song of Myself*”, a poem in the series of “*Leaves of Grass*”, could reflect his Romanticism. He was concerned with the theme of self or individualism. Moreover, his Romantic belief both in the individual and nature made him believe in self-reliance, but at the same time there was the necessity of the relationship between the self to other selves, to elements of nature and the universe. With the Romantic attitude, he could see the divine power of a common thing like grass. With his liberal and radical idea in Romanticism, he created fantastic poetry.

### **Emily Dickinson (1830-1886)**

Dickinson was another radical individualist living in the Romantic era like Walt Whitman. She was born in Amherst, Massachusetts. She almost never left her hometown for her whole lifetime. As she grew older, she withdrew herself from the society and stayed to herself in her house and garden. She was never married but once she felt in love with Reverend Charles Wadsworth whom she met when she visited Philadelphia. His departure would inspire her to write 366 poems within a single year. Although her neighbors saw her in a white dress and thought she was quite a strange woman for never talking to them, her mind was full of inner intensity and inspiration to create a lot of work. The way she spent her life in isolation without going out to see society caused her to have time for writing. Although she wrote a lot of poems, only eight of them were published while she was living. After her death, Thomas Higginson, a poetry critic gathered her poems for publication.

The poems Dickinson created reflected her radical individualism; she violated poetic conventions. Her spelling and her grammar were beyond any conventions. There was the lack of rhyme. However, they were well-known and accepted after her death. Other poets regarded her as one of America’s greatest lyric poets.

The theme she was concerned about most deals with love, beauty, death, and nature. The poem selected from Dickinson’s work is “*I’m Nobody, Who are You.*” It could reflect what kind of person she was. As she withdrew herself from the society and lived in isolation, she regarded herself as nobody. She preferred the invisible position. At the same time she satirized those who tried to gain attention from others.

By knowing what kind of person she was, readers could comprehend why she was opposed to “somebody” but felt pleased to be shy and invisible. She protected herself since an isolated person living invisibly was better than those who were famous, like some well-known poets.

### Realistic (1865-1914)

The situation in the Realistic period in America was not far different from what happened in the Victorian period in England. The wild life in nature and frontiers in America were gone. The transportation could link areas across the continent. There was a big growth of cities that seemed too big. As the population was too big compared with small cities, problems of urbanization emerged. People were poor, living in overcrowded shelters, working in difficult conditions with low wages. People idealized people who climbed up the social ladder to be rich and successful people. They were more materialist than any earlier periods. In contrast, they cared less about morality. The rise of naturalism, the belief that human-beings are determined by biological, hereditary, and environmental forces destroyed the faith in free will and predestination of God. The discovery that human faith was determined by nature, not predestined by God as they had believed for many hundred years, shocked people. As trembled consequence, people lost faith in religions, and the sense of security and confidence in life. As the progression seemed to bring the destruction on every aspect, there was nostalgic yearning for the time when things seemed more simple, moral, and certain. It could be said that it was the period in which America seemed to be wealthier and more progressive on the surface, but in reality there were a lot of social problems and destruction, and people had nothing to count on in their lives.

The literature in this period was realistic, trying to reflect the reality of the time. The social problems of ordinary people, crime, and the loss of something to hold to in life, even God, were illustrated. A poem that dealt with the loss of the secure feeling of life is “A Man Said to the Universe” by Stephen Crane. In the poem, there

was a man reminding God that he existed and needed God to help him, but God's answer was that his existence had nothing to do with God. He had no obligation to help the man. It was portrayed through the poem as if God had no mercy now, which contrasted with the notion of God as merciful giving people the Promised Land and salvation. People now had nothing to rely on, even an abstract thing. The secure sense was now lost. There was no point to behave well or follow morality since God denied help. It was the Godless world, not controlled, helped and predestined by God. The new discovery of naturalism rejected the existence of God in the world of human-being.

“Miniver Cheevy” by Edwin Robinson showed a meaningless life of man. Someone who believed he was born at the wrong time and place. He yearned for the medieval time with knights, sword, and honor. He thought if he had been born in that time, he would be successful. However, readers could sense that he would not achieve no matter whether he was born in the medieval time or in the present Realistic period, or even “now”, because he was portrayed as a drunken man who kept thinking to be born in the past. Through “Miniver Cheevy,” readers could see a man spending his meaningless life, a life without hope, a life of failure in the realistic period. It was the corrupted life someone had. Instead of making life at the present better, what they did was just mourn for the life in the past that again could not make things better. Men spending life in idleness blaming the fate and the time that it was not the right time for their living like Miniver Cheevy could not be successful and find happiness whenever they were born. This showed how people in this period spent their life day-by-day without hope or faith making anything better.

“Richard Cory” was another poem portraying the destructive life in the realistic period. The American ideal man with good job, good manner, wealth, and achievement who should be happy in his life actually was not, as finally he committed suicide. The perfect man in the eyes of others actually did not feel secured in his life. It was shown that wealth and status in the society could not bring happiness and the secure feeling to the people. The material progress could not help people achieve spiritual success. Money and treasure were not things people could really rely on.

Without spiritual comfort, people, although wealthy, still lived their life in fear and idleness. This was the real problem happening in the period.

That is all for the background and characteristics of English and American poetry in each different period. Each period had its own theme and devices used in the poetry, that were unique, influenced by the atmosphere in that particular time. Thus, to study, interpret and be able to deeply comprehend each poem, the knowledge of the background of the time in which each poem was composed is needed, especially when that poem is old and unfamiliar to the present taste. That is a traditional way students used to study poetry. Directly reading a poem without any background, they could not interpret messages the poets want to send correctly and deeply.

### **Selected poets from Realistic**

#### **Stephen Crane (1871-1900)**

Crane was born in New Jersey into a large family. He was the fourteenth child. He was educated at the college of Liberal Arts at Syracuse University but did not graduate. However, he spent his life writing and his first work published is a novel "*Maggie: A Girl of the Streets.*" He wrote short stories and sketches for newspapers. Crane met Cara Taylor and fell in love with her, and they moved to live in England. His reputation in his writing career was very short as he died because of grave illness.

Crane agreed and believed in the naturalistic theory proposed by Darwin. The religious faith that the destiny of human beings was controlled by God's predestination (If people behaved well and had faith in God, God helped them.) was shaken by the naturalism that the destiny of humans is controlled by nature through heredity, genes, and environments. The fate of humans was determined by something beyond their control and it had nothing to do with God. Crane then put his belief in the poem "A Man Said to the Universe." Those who did not know Crane's belief in naturalism which was discovered in his period could wonder why the image of God in the poem was totally different from most other religious poems in which God was viewed as helpful and generous.

As Crane believed in naturalistic control of human fate, not God or any morality, the existence of God in the world was denied in the poem. Whatever happened to the human had nothing to do with God. As God was not the one who predestined the fate of humans, God could not help in making anything better, either. Crane showed the idea of God as indifferent and negligent to human suffering because he was influenced by the natural science which said that God was not the one who controlled the life of people.

### **Edwin Robinson (1869-1935)**

Robinson was born in Head Tide, Maine. His hometown appeared in many of his poems as Tilbury Town. He entered Harvard University. His first published journal is "*Ballad of a Ship*." After his father had died, Edwin went back to his house and tried farming. He also developed a relationship with Emma Robinson, the wife of his deceased brother. After she rejected his marriage proposal, he moved to New York City where he earned his living as a poet. It seemed that he did not succeed in his literary career as he was quite poor. His life was much better when President Theodore Roosevelt, who admired Robinson's work, helped him to get a job in the New York Custom House.

He became successful when "*The Town Down the River*" was published. He also won the Pulitzer Prize for poetry for the years of 1922, 1925, and 1928. The reality period is the period when people's faith in religious faded. People instead had goals of worldly happiness and of being wealthy. People believed that an American man was a person who was successful in wealth and status. In other words, it was the period of materialism while the belief in God and morality was disrupted.

"Richard Cory" was a vehicle through which Robinson reflected the situation in his period. The poem was also inspired from the real life of his older brother, Dr. Dean Robinson, who died of a drug overdose. Influenced by the material atmosphere together with the people's view of the ideal American man, Robinson showed the meaninglessness of materialism. "Richard Cory" who was rich, had good manner and appearance, surprisingly at the end of the poem committed suicide. Robinson showed

that money, fame, and success could not lead people to happiness. Wealth and success in worldly life could not help bring a sense of certainty and security to people.

What is portrayed through each American poem in each period are the situation, belief, value, and culture in that particular period. The colonial period with the notion of Puritans, has poetry that is didactic in tone telling people to behave well and have faith in God in order to stay eternally in the heaven. In the revolutionary period with less concern for religion, poetry turned to focus on secular matters. American poetry in the Romantic period then shifted to the effort of establishing its own unique character; the literature that was American naturalism. With the sublimity of landscape, and people's belief in liberty, exoticism and diversity, real American poetry with its own flavor could emerge, especially poems created by Walt Whitman who was named as the real American poet. The poems showing the loss of confidence, faith in religion, and sense of security were common in the realistic period as it was the period of chaos with nothing to rely on.

## **Appendix C**

## Appendix C

### British Poems

#### The Nun's Priest's Tale

##### Excerpt 1

Once long ago, there dwelt a poor old widow  
In a small cottage, by a little meadow  
Beside a grove and standing in a dale.  
This widow-woman of whom I tell my tale  
Since the sad day when last she was a wife  
Had led a very patient, simple life.  
Little she had in capital or rent.  
But still, by making do with what God sent.  
She kept herself and her two daughters going  
Three hefty sows—no more—were all her showing.  
Three cows as well; there was a sheep called Molly.

##### Excerpt 2

Sooty her hall, her kitchen melancholy,  
And there she ate full many a slender meal;  
There was not sauce piquante to spice her veal,  
No dainty morsel ever passed her throat,  
According to her cloth she cut her throat,  
Repletion never left her in disquiet  
And all her physic was a temperate diet,  
Hard work for exercise and her heart's content.  
And rich man's gout did nothing to prevent  
Her dancing, apoplexy struck her not;  
She drank no wine, nor white nor red had got.  
Her board was mostly served with white and black,  
Milk and brown bread, in which she found no lack;

Broiled bacon or an egg or two were common,

She was in fact a sort of dairy-woman.

Excerpt 3

She had a yard that was enclosed about

By stockade and a dry ditch without,

In which she kept a cock Chanticleer.

In all the land for crowing he'd no peer;

His voice was jollier than the organ blowing

In church on Sundays, he was great at crowing.

Far, far more regular than any clock

Or abbey bell the crow of the cock.

The equinoctial wheel and its position

At each ascent he knew by intuition;

At every hour—fifteen degrees of movement—

He crowed so well there could be no improvement.

His comb was redder than fine coral, tall

And battlement like a castle wall

His bill was black and shone as bright as jet,

Like azure were his legs and they were set

On azure toes with nails of lily white,

Like burnished gold his feathers, flaming bright

Excerpt 4

This gentlecock was master in some measure

Of sevens hens, all there to do his pleasure.

They were his sisters and his paramours,

Colored like him in all particulars;

She with the loveliest dyes upon her throat

Was known as gracious Lady Pertelote.

Courteous she was, discreet and debonair

Companionable too, and took such care

In her deportment, since she was seven days old

She held the heart of Chanticleer controlled,

Locked up securely in her every limb;  
 O such happiness his love to him!  
 And such a joy it was to hear them sing,  
 As when the glorious sun began to spring,  
 In sweet accord My love is far from land  
 For in those far off days I understand  
 All birds and animals could speak and sing

Excerpt 5

"Madam," he said, "I beg you not to take  
 Offense, but by the Lord I had a dream  
 So terrible just now I had to scream;  
 I still can feel my heart racing from fear.  
 God turn my dream to good and guard all here.  
 And keep my body out of durance vile!  
 I dreamt that roaming up and down a while  
 Within our yard I saw a kind of beast,  
 A sort of hound that tried or seemed at least  
 To try and seize me . . . would have killed me dead!  
 His color was a blend of yellow and red,  
 His ears and tail were tipped with sable fur  
 Unlike the rest; he was a russet cur.  
 Small was his snout, his eyes were glowing bright.  
 It was enough to make one die of fright.  
 That was no doubt what made me groan and swoon."

Excerpt 6

A coal-tipped fox of sly iniquity,  
 That had been lurking round the grove for three,  
 Long years, that very night burst through and passed  
  
 Stockade and hedge, as Providence forecast,  
 Into the yard where Chanticleer the Fair  
 Was wont, all all his ladies, to repair

Still, in a bed of cabbages, he lay  
 Until about the middle of the day,  
 Waiting the cock and waiting for his cue,  
 As all these homicides so gladly do  
 That lie about in wait to murder men.  
 O false assassin, lurking in thy den!  
 O new Iscariot, new Ganelon  
 And O Greek Sinon, thou whose treachery won  
 Troy town and brought it utterly to sorrow!  
 O Chanticleer! accursed be that morrow  
 That brought thee to the yard from thy high beams!  
 Thou hadst been warned, and truly, by thy dreams  
 That this would be a perilous day for thee.

Excerpt 7

This Chanticleer was shaken to the core  
 And would have fled. The fox was quick to say  
 However, 'Sir' Whither so fast away?  
 Are you afraid of me, that am your friend?  
 A friend, or worse, I should be, to intend  
 You harm, or practice villainy upon you,  
 Dear sir, I was not even spying on you!  
 Truly I came to do no other thing  
 Than just to lie and listen to you sing.  
 You have as merry and voice as God has given  
 To any angel in the courts of Heaven;  
 To that you add a musical sense as strong  
 As had Boethius who was skilled in song.

Excerpt 8

And said, 'Sir Fox, if I were you, as God's  
 My witness, I would round upon these clouds  
 And shout, "Turn back, you saucy bumpkins all!  
 A very pestilence upon you fall!

Now that I have in safety reached the wood  
 Do what you like, the cock is mine for good;  
 I'll eat him there in spite of every one” ’

Excerpt 9

‘Alas,’ he cried, ‘alas, my Chanticleer,  
 I’ve done you grievous wrong, indeed I fear  
 I must have frightened you; I grabbed too hard  
 When I caught hold and took you from the yard.  
 But, sir, I meant no harm, don’t be offended,  
 Come down and I’ll explain what I intend’  
 So help me God I’ll tell the truth—on oath!

Excerpt 10

Lo, such it is not to be on your guard  
 Against the flatterers of the world, or yard,  
 And if you think my story is absurd,  
 A foolish trifle of a beast and bird,  
 A fable of a fox, a cock, a hen,  
 Talk hold upon the moral, gentlemen.  
 St Paul himself, a saint of great discerning,  
 Says that all things are written for our learning;  
 So take the grain and let the chaff be still.  
 And, gracious Father, if it be thy will  
 As saith my Savior, make us all good men,  
 And bring us to his heavenly bliss.

**Everyman**

Excerpt 1

Death: I am Death, that no man dreadeth.  
 For every man I rest and no man spareth;  
 For it is God’s commandment  
 That all to me should be obedient.

Excerpt 2

Everyman: O Death, thou comest when I had thee least in mind;  
 In thy power it lieth me to save,  
 Yet of my good will I give thee, if ye will be kind,  
 Yea, a thousand pound shalt thou have,  
 And defer this matter till another day.

Everyman: O gracious God, in the high seat celestial,  
 Have mercy on me in this most need;  
 Shall I have no company from this vale terrestrial  
 Of mine acquaintance that way to me lead?

Excerpt 3

Everyman; Alas, I may well weep with sighs deep;  
 Now have I no manner of company  
 To help me in my journey, and me to keep;  
 And also my writing is full unready.  
 How shall I do now for to excuse me?  
 I would to God I had never be geet  
 To my soul a great profit it had be;  
 For now I fear pains huge and great.  
 The time passeth; Lord, help that all wrought;  
 For though I mourn it availeth nought.  
 The day passeth, and is almost a-go;  
 I wot not well what for to do.  
 To whom were I best my complaint do make?

Excerpt 4

What, and I to Fellowship thereof spake,  
 And show him of this sudden chance?  
 For in him is all my affiance;  
 We have in the world so many a day  
 Be on good friends in sport and play.  
 I see him yonder, certainly;  
 I trust that he will bear me company;  
 Therefore to him will I speak to ease my sorrow.

Well met, good Fellowship, and good morrow!

Excerpt 5

Everyman: I shall show you how it is;  
 Comanded I am to go on a journey,  
 A long way, hard and dangerous,  
 And give a strait count without delay  
 Before the high judge Adonai\*. \*God  
 Wherefore I pray you bear me company,  
 As ye have promised, in this journey.

Excerpt 6

Fellowship: That is a matter indeed! Promise is duty,  
 But, and I should take such a voyage on me,  
 I know it well, it should be to my pain:  
 Also it make me afeard, certain.  
 But let us take counsel here as well we can,  
 For your words would fear a strong man.

Excerpt 7

I am sent for another way to go,  
 To give a straight account general  
 Before the highest Jupiter of all;  
 And all my life I have had joy and pleasure in thee.  
 Therefore I pray thee go with me,  
 For, peradventure, thou mayst before God Almighty  
 My reckoning help to clean and purify;  
 For it is said ever among,  
 That money maketh all right that is wrong.

Excerpt 8

Goods: Nay, Everyman, say no;  
 As for a while I was lent thee,  
 A season thou hast had me in prosperity;  
 My condition is man's soul to kill;  
 If I save one, a thousand I do spill;

Weenest thou that I will follow thee?

Nay, from this world, not verrily.

Excerpt 9

Everyman: O, to whom shall I make my moan

For to go with me in that heavy journey?

First Fellowship said he would go with me gone;

His words were very pleasant and gay,

But afterward he left me alone.

Then spake I to my kinsmen all in despair,

And also they gave me words fair,

They lacked no fair speaking,

But all forsake me in the ending.

Then went I to my Goods that I loved best,

In hope to have comfort, but there had I least;

For my Goods sharply did me tell

That he bringeth many to hell.

Then of myself I was ashamed,

And so I am worthy to be blamed;

Thus may I well myself hate.

Of whom shall now counsel take?

Excerpt 10

Good-Deeds: All earthly things is but vanity:

Beauty, Strength, and Discretion, do man forsake,

Foolish friends and kinsmen, that fair spake,

All fleeth save Good-Deeds, and that am I.

Everyman: Have mercy on me, God, most mighty;

And stand by me, thou Mother and Maid, holy Mary.

Good-Deeds: Fear not, I will speak for thee.

Excerpt 11

This moral men may have in mind;

Ye hearers, take it of worth, old and young,

And forsake pride, for he deceiveth you in the end,

And remember Beauty, Five-wits, Strength, and Discretion,  
 They all at last do Everyman forsake,  
 Save his Good-Deeds, there doth he take.  
 But beware, and they be small  
 Before God, he hath no help at all.  
 None excuse may be there for Everyman:  
 Alas, how shall he do then?  
 For after death amends may no man make,  
 For then mercy and pity do him forsake.  
 If his reckoning be not clear when he do come,  
 God will say- *ite maledicti in ignem aeternum*.  
 And he that hath his account whole and sound,  
 High in heaven he shall be crowned;  
 Unto which place God bring us all thither  
 That we may live body and soul together.  
 Thereto help the Trinity,  
 Amen, say ye, for saint Charity.

### **Sonnet XVIII**

Shall I compare thee to a Summer's day?  
 Thou art more lovely and more temperate:  
 Rough winds do shake the darling buds of May,  
 And Summer's lease hath all too short a date:  
 Sometime too hot the eye of heaven shines,  
 And oft' is his gold complexion dimm'd;  
 And every fair from fair sometime declines,  
 By chance or nature's changing course untrimm'd:  
 But thy eternal Summer shall not fade  
 Nor lose possession of that fair thou owest;  
 Nor shall Death brag thou wander'st in his shade,  
 When in eternal lines to time thou growest:  
 So long as men can breathe, or eyes can see,

So long lives this, and this gives life to thee.

**The Passionate Shepherd to His Love**

Except 1

Come live with me and be my love,  
 And we will all the pleasures prove  
 That valleys, groves, hills, and fields,  
 Woods or steepy mountain yields.

Except 2

And we will sit upon the rocks,  
 Seeing the shepherds feed their flocks,  
 By shallow rivers to whose falls  
 Melodious birds sing madrigals.

Except 3

And I will make thee beds of roses  
 And a thousand fragrant posies,  
 A cap of flowers, and a kirtle  
 Embroidered all with leaves of myrtle;

Except 4

A gown made of the finest wool  
 Which from our pretty lambs we pull;  
 Fair lined slippers for the cold,  
 With buckles of the purest gold;

Except 5

A belt of straw and ivy buds,  
 With coral clasps and amber studs:  
 And if these pleasures may thee move,  
 Come live with me and be my love.

Except 6

The shepherds' swains shall dance and sing  
 For thy delight each May morning:  
 If these delights thy mind may move,

Then live with me and be my love.

### **On His Blindness**

#### Excerpt 1

When I consider how my light is spent  
 Ere half my days in this dark world and wide,  
 And that one talent which is death to hide  
 Lodg'd with me useless, though my soul more bent  
 To serve therewith my Maker, and present  
 My true account, lest he returning chide,  
 "Doth God exact day-labour, light denied?"  
 I fondly ask. But Patience, to prevent

#### Excerpt 2

That murmur, soon replies: "God doth not need  
 Either man's work or his own gifts: who best  
 Bear his mild yoke, they serve him best. His state  
 Is kingly; thousands at his bidding speed  
 And post o'er land and ocean without rest:  
 They also serve who only stand and wait."

### **The Rape of the Lock**

#### Excerpt 1

Of these am I, who thy protection claim,  
 A watchful sprite, and Ariel is my name.  
 Late, as I rang'd the crystal wilds of air,  
 In the clear mirror of thy ruling star  
 I saw, alas! some dread event impend,  
 Ere to the main this morning sun descend,  
 But Heav'n reveals not what, or how, or where:  
 Warn'd by the Sylph, oh pious maid, beware!  
 This to disclose is all thy guardian can.  
 Beware of all, but most beware of man!"

Excerpt 2

And now, unveil'd, the toilet stands display'd,  
 Each silver vase in mystic order laid.  
 First, rob'd in white, the nymph intent adores  
 With head uncover'd, the cosmetic pow'rs.  
 A heav'nly image in the glass appears,  
 To that she bends, to that her eyes she rears;  
 Th' inferior priestess, at her altar's side,  
 Trembling, begins the sacred rites of pride.  
 Unnumber'd treasures ope at once, and here  
 The various off'rings of the world appear;  
 From each she nicely culls with curious toil,  
 And decks the goddess with the glitt'ring spoil.

Excerpt 3

Th' adventurous Baron the bright locks admired;  
 He saw, he wish'd and to the prize aspired.  
 Resolv'd to win, he meditates the way,  
 By force to ravish, or by fraud betray;  
 For when success a lover's toil attends,  
 Few ask if fraud or force attain'd his ends.

Excerpt 4

For this, ere Phoebus rose, he had implor'd  
 Propitious Heav'n, and every Power ador'd,  
 But chiefly Love -- to Love an altar built  
 Of twelve vast French romances, neatly gilt.  
 There lay three garters, half a pair of gloves,  
 And all the trophies of his former loves;  
 With tender billet-doux he lights the pyre,  
 And breathes three am'rous sighs to raise the fire.  
 Then prostrate falls, and begs with ardent eyes  
 Soon to obtain, and long possess the prize:  
 The Powers gave ear, and granted half his prayer,

The rest the winds dispers'd in empty air.

Excerpt 5

Then flashed the living lightning from her eyes,  
 And screams of horror rend th' affrighted skies.  
 Not louder shrieks to pitying Heaven are cast,  
 When husbands, or when lap-dogs breath their last;  
 Or when rich China vessels, fallen from high,  
 In glittering dust and painted fragments lie!  
 "Let wreaths of triumph now my temples twine,"  
 The victor cried; "the glorious prize is mine!"

Excerpt 6

So spoke the dame, but no applause ensued;  
 Belinda frown'd, Thalestris call'd her prude.  
 'To arms, to arms!' the fierce virago cries,  
 And swift as lightning to the combat flies.  
 All side in parties, and begin the attack;  
 Fans clap, silks rustle, and tough whalebones crack;  
 Heroes' and heroines' shouts confusedly rise,  
 And bass and treble voices strike the skies.  
 No common weapons in their hands are found,  
 Like gods they fight, nor dread a mortal wound.

**Valediction: Forbidding Mourning**

Excerpt 1

As virtuous men pass mildly away,  
 and whisper to their souls to go,  
 whilst some of their sad friends do say,  
 "Now his breath goes," and some say, "No.

Excerpt 2

" So let us melt, and make no noise,  
 No tear-floods, nor sigh-tempests move ;  
 'Twere profanation of our joys

To tell the laity our love.

Excerpt 3

Moving of the earth brings harms and fears ;  
 Men reckon what it did, and meant ;  
 But trepidation of the spheres,  
 Though greater far, is innocent.

Excerpt 4

Dull sublunary lovers' love  
 (Whose soul is sense) cannot admit  
 Of absence, 'cause it doth remove  
 The thing which elemented it.

Excerpt 5

But we by a love so much refined,  
 That ourselves know not what it is,  
 Inter-assured of the mind,  
 Care less, eyes, lips and hands to miss.

Excerpt 6

Our two souls therefore, which are one,  
 Though I must go, endure not yet  
 A breach, but an expansion,  
 Like gold to airy thinness beat.

Excerpt 7

If they be two, they are two so  
 As stiff twin compasses are two ;  
 Thy soul, the fixed foot, makes no show  
 To move, but doth, if the other do.  
 And though it in the centre sit,  
 Yet, when the other far doth roam,  
 It leans, and hearkens after it,  
 And grows erect, as that comes home.  
 Such wilt thou be to me, who must,  
 Like th' other foot, obliquely run ;

Thy firmness makes my circle just,  
And makes me end where I begun.

**To His Coy Mistress**

Excerpt 1

Had we but world enough, and time,  
This coyness, Lady, were no crime  
We would sit down and think which way  
To walk and pass our long love's day.  
Thou by the Indian Ganges' side  
Shouldst rubies find: I by the tide  
Of Humber would complain. I would  
Love you ten years before the Flood,  
And you should, if you please, refuse  
Till the conversion of the Jews.  
My vegetable love should grow  
Vaster than empires, and more slow;  
An hundred years should go to praise  
Thine eyes and on thy forehead gaze;  
Two hundred to adore each breast,  
But thirty thousand to the rest;  
An age at least to every part,  
And the last age should show your heart.  
For, Lady, you deserve this state,  
Nor would I love at lower rate.

Excerpt 2

But at my back I always hear  
Time's wingèd chariot hurrying near;  
And yonder all before us lie  
Deserts of vast eternity.  
Thy beauty shall no more be found,  
Nor, in thy marble vault, shall sound

My echoing song: then worms shall try  
 That long preserved virginity,  
 And your quaint honour turn to dust,  
 And into ashes all my lust:  
 The grave 's a fine and private place,  
 But none, I think, do there embrace.

Excerpt 3

Now therefore, while the youthful hue  
 Sits on thy skin like morning dew,  
 And while thy willing soul transpires  
 At every pore with instant fires,  
 Now let us sport us while we may,  
 And now, like amorous birds of prey,  
 Rather at once our time devour  
 Than languish in his slow-chapt power.  
 Let us roll all our strength and all  
 Our sweetness up into one ball,  
 And tear our pleasures with rough strife  
 Thorough the iron gates of life:  
 Thus, though we cannot make our sun  
 Stand still, yet we will make him run.

**The Daffodils**

Excerpt 1

I wandered lonely as a cloud  
 That floats on high o'er vales and hills,  
 When all at once I saw a crowd,  
 A host, of golden daffodils;  
 Beside the lake, beneath the trees,  
 Fluttering and dancing in the breeze.

Excerpt 2

Continuous as the stars that shine  
 And twinkle on the milky way,  
 They stretched in never-ending line  
 Along the margin of a bay:  
 Ten thousand saw I at a glance,  
 Tossing their heads in sprightly dance.

Excerpt 3

The waves beside them danced; but they  
 Out-did the sparkling waves in glee:  
 A poet could not but be gay,  
 In such a jocund company:  
 I gazed---and gazed---but little thought  
 What wealth the show to me had brought:

Excerpt 4

For oft, when on my couch I lie  
 In vacant or in pensive mood,  
 They flash upon that inward eye  
 Which is the bliss of solitude;  
 And then my heart with pleasure fills,  
 And dances with the daffodils.

**The Rime of the Ancient Mariner**Excerpt 1

And now the Storm-blast came, and he  
 Was tyrannous and strong:  
 He struck with his o'ertaking wings,  
 And chased us south along.

Excerpt 2

And now there came both mist and snow,  
 And it grew wondrous cold:  
 And ice, mast-high, came floating by,

As green as emerald.

Excerpt 3

And a good south wind sprung up behind;  
The Albatross did follow,  
And every day, for food or play,  
Came to the mariners' hollo!

Excerpt 4

And the good south wind still blew behind,  
But no sweet bird did follow,  
Nor any day for food or play  
Came to the mariners's hallo

Excerpt 5

Day after day, day after day,  
We stuck, nor breath nor motion;  
As idle as a painted ship  
Upon a painted ocean.  
Water, water, every where,  
And all the boards did shrink;  
Water, water, everywhere,  
Nor any drop to drink.

Excerpt 6

See! see! (I cried) she tacks no more!  
Hither to work us weal;  
Without a breeze, without a tide,  
She steadies with upright keel!

Excerpt 7

Are those her ribs through which the Sun  
Did peer, as through a grate?  
And is that Woman all her crew?  
Is that a DEATH? and are there two?  
Is DEATH that woman's mate?  
Her lips were red, her looks were free,

Her locks were yellow as gold:  
 Her skin was as white as leprosy,  
 The Night-mare Life-in-Death was she,  
 Who thicks man's blood with cold.

Excerpt 8

Alone, alone, all, all alone,  
 Alone on a wide wide sea!  
 And never a saint took pity on  
 My soul in agony.

Excerpt 9

O happy living things! no tongue  
 Their beauty might declare:  
 A spring of love gushed from my heart,  
 And I blessed them unaware:  
 Sure my kind saint took pity on me,  
 And I blessed them unaware.

Excerpt 10

Farewell, farewell! but this I tell  
 To thee, thou Wedding-Guest!  
 He prayeth well, who loveth well  
 Both man and bird and beast.  
 He prayeth best, who loveth best  
 All things both great and small;  
 For the dear God who loveth us,  
 He made and loveth all.

**Ode to a Nightingale**

Excerpt 1

My heart aches, and a drowsy numbness pains  
 My sense, as though of hemlock I had drunk,  
 Or emptied some dull opiate to the drains  
 One minute past, and Lethe-wards had sunk:

'Tis not through envy of thy happy lot,  
 But being too happy in thine happiness, -  
 That thou, light-winged Dryad of the trees,  
 In some melodious plot  
 Of beechen green, and shadows numberless,  
 Singest of summer in full-throated ease.

Excerpt 2

Fade far away, dissolve, and quite forget  
 What thou among the leaves hast never known,  
 The weariness, the fever, and the fret  
 Here, where men sit and hear each other groan;  
 Where palsy shakes a few, sad, last gray hairs,  
 Where youth grows pale, and spectre-thin, and dies;  
 Where but to think is to be full of sorrow  
 And leaden-eyed despairs,  
 Where Beauty cannot keep her lustrous eyes,  
 Or new Love pine at them beyond to-morrow.

Excerpt 3

Away! away! for I will fly to thee,  
 Not charioted by Bacchus and his pards,  
 But on the viewless wings of Poesy,  
 Though the dull brain perplexes and retards:  
 Already with thee! tender is the night,  
 And haply the Queen-Moon is on her throne,  
 Cluster'd around by all her starry Fays;  
 But here there is no light,  
 Save what from heaven is with the breezes blown  
 Through verdurous glooms and winding mossy ways.

Excerpt 4

Thou wast not born for death, immortal Bird!  
 No hungry generations tread thee down;  
 The voice I hear this passing night was heard

In ancient days by emperor and clown:  
 Perhaps the self-same song that found a path  
 Through the sad heart of Ruth, when, sick for home,  
 She stood in tears amid the alien corn;  
 The same that oft-times hath  
 Charm'd magic casements, opening on the foam  
 Of perilous seas, in faery lands forlorn.

Excerpt 5

Forlorn! the very word is like a bell  
 To toll me back from thee to my sole self!  
 Adieu! the fancy cannot cheat so well  
 As she is fam'd to do, deceiving elf.  
 Adieu! adieu! thy plaintive anthem fades  
 Past the near meadows, over the still stream,  
 Up the hill-side; and now 'tis buried deep  
 In the next valley-glades:  
 Was it a vision, or a waking dream?  
 Fled is that music: - Do I wake or sleep?

**The Prisoner of Chillon**

Excerpt 1

There are seven pillars of Gothic mould,  
 In Chillon's dungeons deep and old,  
 There are seven columns, massy and grey,  
 Dim with a dull imprison'd ray,  
 A sunbeam which hath lost its way,  
 And through the crevice and the cleft  
 Of the thick wall is fallen and left;  
 Creeping o'er the floor so damp,  
 Like a marsh's meteor lamp:  
 And in each pillar there is a ring,  
 And in each ring there is a chain;

That iron is a cankering thing,  
For in these limbs its teeth remain,  
With marks that will not wear away,  
Till I have done with this new day,  
Which now is painful to these eyes,  
Which have not seen the sun so rise  
For years-I cannot count them o'er,  
I lost their long and heavy score  
When my last brother droop'd and died,  
And I lay living by his side.

Excerpt 2

I only stirred in this black spot,  
I only lived, I only drew  
The accursed breath of dungeon-dew;  
The last, the sole, the dearest link  
Between me and the eternal brink,  
Which bound me to my failing race  
Was broken in this fatal place.  
One on the earth, and one beneath-  
My brothers-both had ceased to breathe:  
I took that hand which lay so still,  
Alas! my own was full as chill;  
I had not strength to stir, or strive,  
But felt that I was still alive-  
A frantic feeling, when we know  
That what we love shall ne'er be so.  
I know not why  
I could not die,  
I had no earthly hope-but faith,  
And that forbade a selfish death.

Excerpt 3

There were no stars, no earth, no time,  
 No check, no change, no good, no crime  
 But silence, and a stirless breath  
 Which neither was of life nor death;  
 A sea of stagnant idleness,  
 Blind, boundless, mute, and motionless!

Excerpt 4

A light broke in upon my brain,-  
 It was the carol of a bird;  
 It ceased, and then it came again,  
 The sweetest song ear ever heard,  
 And mine was thankful till my eyes  
 Ran over with the glad surprise,  
 And they that moment could not see  
 I was the mate of misery;  
 But then by dull degrees came back  
 My senses to their wonted track;  
 I saw the dungeon walls and floor  
 Close slowly round me as before,  
 I saw the glimmer of the sun  
 Creeping as it before had done,  
 But through the crevice where it came  
 That bird was perch'd, as fond and tame,

.....  
 And it was come to love me when  
 None lived to love me so again,  
 And cheering from my dungeon's brink,  
 Had brought me back to feel and think.  
 I know not if it late were free,

Excerpt 5

But then at last away it flew,

And then 'twas mortal well I knew,  
 For he would never thus have flown-  
 And left me twice so doubly lone,-  
 Lone as the corse within its shroud,  
 Lone as a solitary cloud,  
 A single cloud on a sunny day,  
 While all the rest of heaven is clear,  
 A frown upon the atmosphere,  
 That hath no business to appear  
 When skies are blue, and earth is gay.

Excerpt 6

I made a footing in the wall,  
 It was not there from to escape,  
 For I had buried one and all,  
 Who loved me in a human shape;  
 And the whole earth would henceforth be  
 A wider prison unto me:  
 No child, no sire, no kin had I,  
 No partner in my misery;  
 I thought of this, and I was glad,  
 For thought of them had made me mad;  
 But I was curious to ascend  
 To my barr'd windows, and to bend  
 Once more, upon the mountains high,  
 The quiet of a loving eye.

Excerpt 7

It might be months, or years, or days-  
 I kept no count, I took no note-  
 I had no hope my eyes to raise,  
 And clear them of their dreary mote;

Excerpt 8

At last men came to set me free;

I ask'd not why, and reck'd not where;  
 It was at length the same to me,  
 Fetter'd or fetterless to be,  
 I learn'd to love despair.  
 And thus when they appear'd at last,  
 And all my bonds aside were cast,  
 These heavy walls to me had grown  
 A hermitage-and all my own!  
 And half I felt as they were come  
 To tear me from a second home:

Excerpt 9

With spiders I had friendship made  
 And watch'd them in their sullen trade,  
 Had seen the mice by moonlight play,  
 And why should I feel less than they?  
 We were all inmates of one place,  
 And I, the monarch of each race,  
 Had power to kill-yet, strange to tell!  
 In quiet we had learn'd to dwell;  
 My very chains and I grew friends,  
 So much a long communion tends  
 To make us what we are:-even I  
 Regain'd my freedom with a sigh.

**My Last Duchess**

Excerpt 1

That's my last Duchess painted on the wall,  
 Looking as if she were alive. I call  
 That piece a wonder, now: Fra Pandolf's hands  
 Worked busily a day, and there she stands.  
 Will 't please you to sit and look at her? I said

Excerpt 2

How such a glance came there; so, not the first  
 Are you to turn and ask thus. Sir, 't was not  
 Her husband's presence only, called that spot  
 Of joy into the Duchess' cheek: perhaps

Excerpt 3

For calling up that spot of joy. She had  
 A heart--how shall I say?--too soon made glad,  
 Too easily impressed: she liked whate'er  
 She looked on, and her looks went everywhere.

Excerpt 4

Or blush, at least. She thanked men,--good! but thanked  
 Somehow,--I know not how--as if she ranked  
 My gift of a nine-hundred-years-old name  
 With anybody's gift. Who'd stoop to blame  
 This sort of trifling? Even had you skill  
 In speech--(which I have not)--to make your will  
 Quite clear to such an one, and say, "Just this  
 Or that in you disgusts me; here you miss,  
 Or there exceed the mark"--and if she let

**Dover Beach**Excerpt 1

The sea is calm tonight.  
 The tide is full, the moon lies fair  
 Upon the straits - on the French coast the light  
 Gleams and is gone; the cliffs of England stand,  
 Glimmering and vast, out in the tranquil bay.  
 Come to the window, sweet is the night air!  
 Only, from the long line of spray  
 Where the sea meets the moon-blanch'd land,  
 Listen! you hear the grating roar

Of pebbles which the waves draw back, and fling,  
 At their return, up the high strand,  
 Begin, and cease, and then again begin,  
 With tremulous cadence slow, and bring  
 The eternal note of sadness in.

Excerpt 2

Sophocles long ago  
 Heard it on the Aegean, and it brought  
 Into his mind the turbid ebb and flow  
 Of human misery; we  
 Find also in the sound a thought,  
 Hearing it by this distant northern sea

Excerpt 3

The Sea of Faith  
 Was once, too, at the full, and round earth's shore  
 Lay like the folds of a bright girdle furled.  
 But now I only hear  
 Its melancholy, long, withdrawing roar,  
 Retreating, to the breath  
 Of the night-wind, down the vast edges drear  
 And naked shingles of the world.

Excerpt 4

Ah, love, let us be true  
 To one another! for the world, which seems  
 To lie before us like a land of dreams,  
 So various, so beautiful, so new,  
 Hath really neither joy, nor love, nor light,  
 Nor certitude, nor peace, nor help for pain;  
 And we here as on a darkling plain  
 Swept with confused alarms of struggle and flight,  
 Where ignorant armies clash by night.

## **Appendix D**

## Appendix D

### American Poems

#### **The Day of Doom**

##### Excerpt 1

For at midnight brake forth a Light,  
which turn'd the night to day,  
And speedily a hideous cry  
did all the world dismay.  
Sinners awake, their hearts do ake,  
trembling their loynes surprizeth;  
Amaz'd with fear, by what they hear,  
each one of them ariseth.

##### Excerpt 2

Thus every one before the Throne  
of Christ the Judge is brought,  
Both righteous and impious  
that good or ill hath wrought.  
A separation, and diff'ring station  
by Christ appointed is  
(To sinners sad) 'twixt good and bad,  
'twixt Heirs of woe and bliss.

##### Excerpt 3

You sinners are, and such a share  
As sinners may expect  
Since you shall have,  
For I do save none but mine own Elect.  
Yet to compare your sin with theirs,  
Who liv'd a longer time;  
I do confess yours I much less,

Though every sin's a crime

### **The Fresh and the Spirit**

#### Excerpt 1

One Flesh was call'd, who had her eye  
 On worldly wealth and vanity;  
 The other Spirit, who did rear  
 Her thoughts unto a higher sphere.

#### Excerpt 2

“Sister,” quoth Flesh, “what liv'st thou on  
 Nothing but Meditation?  
 Doth Contemplation feed thee so  
 Regardlessly to let earth go?  
 Can Speculation satisfy  
 Notion without Reality?  
 Dost dream of things beyond the Moon  
 And dost thou hope to dwell there soon?”

#### Excerpt 3

Earth hath more silver, pearls, and gold  
 Than eyes can see or hands can hold.  
 Affects thou pleasure? Take thy fill.  
 Earth hath enough of what you will.  
 Then let not go what thou maist find  
 For things unknown only in mind.”

#### Excerpt 4

Thy sinful pleasures I do hate,  
 Thy riches are to me no bait.  
 Thine honours do, nor will I love,  
 For my ambition lies above.

#### Excerpt 5

Mine eye doth pierce the heav'ns and see  
 What is Invisible to thee.

My garments are not silk nor gold,  
 Nor such like trash which Earth doth hold,  
 But Royal Robes I shall have on,  
 More glorious than the glist'ring Sun.  
 My Crown not Diamonds, Pearls, and gold,  
 But such as Angels' heads infold.  
 The City where I hope to dwell,  
 There's none on Earth can parallel.  
 The stately Walls both high and trong  
 Are made of precious Jasper stone,

Excerpt 6

The Gates of Pearl, both rich and clear,  
 And Angels are for Porters there.  
 The Streets thereof transparent gold  
 Such as no Eye did e're behold.  
 A Crystal River there doth run  
 Which doth proceed from the Lamb's Throne.  
 Of Life, there are the waters sure  
 Which shall remain forever pure.  
 Nor Sun nor Moon they have no need  
 For glory doth from God proceed.  
 No Candle there, nor yet Torch light,  
 For there shall be no darksome night.  
 From sickness and infirmity  
 Forevermore they shall be free.  
 Nor withering age shall e're come there,  
 But beauty shall be bright and clear.  
 This City pure is not for thee,  
 For things unclean there shall not be.

Excerpt 7

If I of Heav'n may have my fill,  
 Take thou the world, and all that will."

### **On Being Brought from Africa to America**

#### Excerpt 1

"Twas mercy brought me from my Pagan land,  
 Taught my benighted soul to understand  
 That there's a God, that there's a Saviour too:  
 Once I redemption neither sought nor knew.

#### Excerpt 2

Some view our sable race with scornful eye,  
 "Their colour is a diabolic die."  
 Remember, Christians, Negros, black as Cain,  
 May be refin'd and join th'angelic train.

### **The Wild Honey Suckle**

#### Excerpt 1

Fair flower, that dost so comely grow,  
 Hid in this silent, dull retreat,  
 Untouched thy honied blossoms blow,  
 Unseen thy little branches greet;  
 ...No roving foot shall crush thee here,  
 ...No busy hand provoke a tear.

#### Excerpt 2

By Nature's self in white arrayed,  
 She bade thee shun the vulgar eye,  
 And planted here the gaurdian shade,  
 And sent soft waters murmuring by;  
 ...Thus quietly thy summer goes,  
 ...Thy days declinging to repose.

#### Excerpt 3

Smit with those charms, that must decay,  
 I grieve to see your future doom;  
 They died--nor were those flowers more gay,

The flowers that did in Eden bloom;  
 ...Unpitying frosts, and Autumn's power  
 ...Shall leave no vestige of this flower.

Excerpt 4

From morning suns and evening dews  
 At first thy little being came:  
 If nothing once, you nothing lose,  
 For when you die you are the same;  
 ...The space between, is but an hour,  
 ...The frail duration of a flower.

**Song of Myself**

Excerpt 1

I celebrate myself, and sing myself,  
 And what I assume you shall assume,  
 For every atom belonging to me as good belongs to you.  
 I loafe and invite my soul,  
 I lean and loafe at my ease observing a spear of summer grass.

Excerpt 2

My tongue, every atom of my blood, form'd from this soil, this air,  
 Born here of parents born here from parents the same, and their parents the same, I,  
 now thirty-seven years old in perfect health begin,  
 Hoping to cease not till death.

Excerpt 3

Creeds and schools in abeyance,  
 Retiring back a while sufficed at what they are, but never forgotten,  
 I harbor for good or bad, I permit to speak at every hazard,  
 Nature without check with original energy.

Excerpt 4

A child said What is the grass? fetching it to me with full hands,  
 How could I answer the child? I do not know what it is any more than he.

Excerpt 5

I guess it must be the flag of my disposition, out of hopeful green stuff woven.  
 Or I guess it is the handkerchief of the Lord,  
 A scented gift and remembrancer designedly dropped,  
 Bearing the owner's name someway in the corners, that we may see and remark, and  
 say whose?  
 Or I guess the grass is itself a child, the produced babe of the vegetation.  
 Or I guess it is a uniform hieroglyphic,

Excerpt 6

And it means, Sprouting alike in broad zones and narrow zones,  
 Growing among black folks as among white,  
 Canuck, Tuckahoe, Congressman, Cuff, I give them the same,  
 I received them the same  
 And now it seems to me the beautiful uncut hair of graves.

Excerpt 7

Tenderly will I use you curling grass,  
 It may be you transpire from the breasts of you men,  
 It may be if I had known them I would have loved them,  
 It may be you are from old people, or from offspring taken soon out of their mothers'  
 laps,  
 And here you are the mothers' laps.  
 This grass is very dark to be from the white heads of old mothers,  
 Darker than the colorless beards of old men,  
 Dark to come from under the faint red roof of mouths.

Excerpt 8

O I perceive after all so many uttering tongues,  
 And I perceive they do not come from the roofs of mouths for nothing.

Excerpt 9

I wish I could translate the hints about the dead young men and women,  
 And the hints about old men and mothers, and the offspring taken soon out of their  
 laps

Excerpt 10

What do you think has become of the young and old men?  
 And what do you think has become of the women and children?  
 They are alive and well somewhere,  
 The smallest sprout shows there is really no death,  
 And if ever there was it led forward life, and does not wait at the end to arrest it,  
 And ceased the moment life appeared.  
 All goes onward and outward, nothing collapses,  
 And to die is different from what anyone supposed, and luckier.

**I'm Nobody! Who are you?**Excerpt 1

I'm Nobody! Who are you?  
 Are you -- Nobody -- Too?  
 Then there's a pair of us!  
 Don't tell! they'd advertise -- you know!

Excerpt 2

How dreary -- to be -- Somebody!  
 How public -- like a Frog --  
 To tell one's name -- the livelong June --  
 To an admiring Bog!

**A Man Said to the Universe**

A man said to the universe:  
 "Sir I exist!"  
 "However," replied the universe,  
 "The fact has not created in me  
 A sense of obligation."

**Richard Cory**Excerpt 1

Whenever Richard Cory went down town,

We people on the pavement looked at him:  
He was a gentleman from sole to crown,  
Clean favored, and imperially slim.

Excerpt 2

And he was always quietly arrayed,  
And he was always human when he talked;  
But still he fluttered pulses when he said,  
"Good-morning," and he glittered when he walked.

Excerpt 3

And he was rich - yes, richer than a king -  
And admirably schooled in every grace;  
In fine we thought that he was everything  
To make us wish that we were in his place.

Excerpt 4

So on we worked, and waited for the light,  
And went without the meat, and cursed the bread;  
And Richard Cory, one calm summer night,  
Went home and put a bullet through his head.

## **Appendix E**

## Appendix E

### Example of Coding Sheet

Excerpt from poems	Researcher	Intercoder 1	Intercoder 2	Remarks
<p>Once long ago, there dwelt a poor old widow            In a small cottage, by a little meadow            Beside a grove and standing in a dale.            This widow-woman of whom I tell my tale            Since the sad day when last she was a wife            Had led a very patient, simple life.            Little she had in capital or rent.            But still, by making do with what God sent.            She kept herself and her two daughters going            Three hefty sows—no more—were all her            showing.            Three cows as well; there was a sheep called            Molly.</p>	<p><u>Pity</u></p> <ol style="list-style-type: none"> <li>1. An event occurs to someone.</li> <li>2. The event causes someone to suffer.</li> <li>3. The speaker regards the event as unpleasant and undesired.</li> <li>4. The speaker shows his feeling of sympathy for someone's situation.</li> </ol>	<p>agree/disagree</p>	<p>agree/disagree</p>	

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