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Temples of the Mind: An Ideational Metafunction Analysis of Keats's ode to Psyche

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ABSTRACT

This study examines John Keats' Ode to Psyche through the lens of Halliday's ideational metafunctions, aiming to elucidate how processes, participants, and circumstances convey themes of love, imagination, and spirituality. The analysis indicates that relational processes ascribe divine beauty and visionary attributes to Psyche, whereas material processes illustrate the poet's active role in constructing an inner sanctuary, thereby transforming thought and creativity into sacred endeavors. Mental processes underscore perception and inspiration, situating the poet as both an observer and a worshipper, while existential processes highlight the absence of conventional rituals and temple worship, thus underscoring the imperative for imaginative substitution. By reconceptualizing devotion within the cognitive realm, Keats positions the poet as a priest, visionary, and architect of the sacred experience, with Fancy personified as a creative force generating an endless array of symbols representing love and spirituality. Ultimately, the analysis reveals that Ode to Psyche serves as both a lyrical tribute to mythic love and a reflection on the transformative capacity of imagination, wherein poetry itself emerges as the most exalted form of spiritual worship.

Keywords: ode to pysche, John keats, love, imagination, spirituality, ideationalmetafunction, romantic poetry.

INTRODUCTION

John Keats's Ode to Psyche (1819) serves as a quintessential representation of the Romantic celebration of imagination, love, and the human spirit. In distinction from

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other classical deities, Psyche is portrayed as a marginalized goddess, lacking temples, hymns, or formal veneration. In response to this neglect, Keats constructs a spiritual and imaginative realm within his poetry, positioning himself as both a devotee and a visionary. This complex relationship between imagination and devotion renders the poem particularly amenable to comprehensive linguistic and literary analysis. This study employs Halliday's Systemic Functional Linguistics, with an emphasis on the ideational metafunction, to investigate how Keats articulates experiences of love, spirituality, and creativity. By analyzing the processes, participants, and circumstances embedded within the poem, one can elucidate the nuanced ways in which language constructs meaning and mirrors the poet's imaginative vision. Through this analytical framework, the study underscores how Keats redefines traditional concepts of worship, substituting external rituals with an inner, imaginative devotion. Furthermore, the poet's linguistic selections, encompassing material and mental processes as well as relational structures, function not merely to recount the myth of Psyche and Cupid but also to engender a richly symbolic and emotionally charged experience for the reader. Ultimately, this research seeks to demonstrate how Keats's deliberate application of ideational metafunctions enhances the poem's thematic complexity, illuminating the intricate interplay between language, imagination, and the articulation of spiritual and emotional existence.

Significance of the Study

This study is of considerable importance as it introduces a linguistic perspective to the analysis of John Keats's Ode to Psyche, a poem frequently assessed predominantly in relation to its Romantic motifs and visual representations. By employing Halliday's ideational metafunction, the research elucidates the ways in which processes, participants, and circumstances influence the depiction of love, imagination, and spirituality within the poem. This methodology not only enhances the understanding of Keats's oeuvre but also underscores the significance of Systemic Functional Linguistics in the realm of literary critique. The results reveal how language operates as a creative instrument through which Keats reinterprets the concept of worship and the poet's role, thereby providing novel insights into the convergence of linguistic structure and Romantic expression.

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Research Questions

1. How does John Keats employ ideational metafunctions (processes, participants, and circumstances) in Ode to Psyche to represent love, imagination, and spirituality?
2. What is the effect of these ideational metafunctions on the overall meaning of Ode to Psyche, particularly in reimagining worship and the role of the poet?

Literature Review

Jahan and Khan (2025) present a comprehensive stylistic analysis of Keats' Ode to a Nightingale, concentrating on lexical selections and their thematic ramifications. Their examination accentuates the ideational function of vocabulary, scrutinizing nouns, verbs, adjectives, and adverbs to elucidate how language constructs the poem's meanings. The nouns nightingale, death, and dream are identified as encapsulating themes of nature, mortality, and escapism, respectively, while verbs such as fade, flee, and dissolve underscore the transient and fleeting characteristics of existence. Moreover, adjectives like immortal and melancholy evoke a sense of yearning and reflective sorrow, whereas adverbs such as softly and half contribute to notions of suspension and contemplation. The authors contend that these lexical selections not only augment the tonal and imagistic dimensions of the poem but also deepen its engagement with themes of impermanence and the human aspiration to transcend mortality. In contrast to prior studies that broadly assess Keats' stylistics, this paper hones in on a word-level analysis, providing a novel perspective on how diction amplifies the thematic profundity of the poem. Irshad, Ali, and Muhammad (2025) analyze Freudian concepts of life and death drives, Eros and Thanatos, through the lens of systemic functional linguistics, emphasizing interpersonal meaning-making. Their investigation examines Virginia Woolf's suicide note and John Keats's final letter to Charles Brown, both penned shortly before the authors' deaths, situating these texts within the letter genre to underscore contextual influences on meaning. Utilizing appraisal theory, particularly the attitude system (Affect, Judgment, and Appreciation), the authors explore how attitudinal markers illuminate the emotional landscapes of both writers. The analysis reveals that while both texts reflect the instinctual forces of life and death, these drives are molded by the authors' unique physical and psychological conditions. By foregrounding the

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interpersonal and affective dimensions of the letters, the study provides a nuanced understanding of how Eros and Thanatos manifest in intimate correspondence during moments of existential crisis. Fay (2002) investigates various strands of Romantic medievalism, contrasting the chivalric, virile tradition represented by Scott, Wordsworth, and Byron with the more subtle, troubadourian strain evident in Keats's oeuvre. The former tradition is rooted in Arthurian ideals of masculine knighthood, which later influenced the Victorian medieval revival, whereas Keats engages with Spenser's semantic richness, Chatterton's innovation, and Byron's exploration of virility to propose a more effeminizing, troubadourian medievalism. This alternative mode, characterized by song, seduction, and the interplay of male vulnerability with female power, is exemplified in The Eve of St. Agnes, where Porphyro's stealth and lyricism reflect the impact of Provençal tradition. Fay's analysis situates Keats as a poet who reinterprets medievalism, shifting away from martial chivalry toward a more nuanced and feminized romantic vision.

THEORETICAL FRAMEWORK

This research is anchored in Systemic Functional Linguistics (SFL), a theoretical framework established by M.A.K. Halliday, which conceptualizes language as a social semiotic resource utilized for meaning-making. SFL posits that language concurrently fulfills three metafunctions: ideational, interpersonal, and textual. Of these, the ideational metafunction is pivotal to this investigation as it pertains to the representation of human experience and reality through language. The realization of the ideational metafunction occurs via the transitivity system, which categorizes meaning into three essential components: processes, participants, and circumstances. Processes denote the various types of actions, states, or perceptions articulated within the text (for instance, material, mental, relational). Participants signify the entities engaged in these processes (such as the poet, Psyche, and Cupid). Circumstances elucidate the contextual conditions surrounding the processes, including aspects such as time, location, and manner. Collectively, these components construct the representation of events, relationships, and experiences within discourse. By employing this framework in an analysis of Keats's Ode to Psyche, the study examines how the poem encodes dimensions of love, imagination, and spirituality through specific linguistic selections. This analytical approach also

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facilitates an exploration of how Keats's deployment of processes, participants, and circumstances enhances the overarching meaning of the poem, particularly regarding his reinterpretation of worship and the poet's function. Consequently, SFL offers both the methodological instruments and the theoretical foundation necessary for connecting linguistic structures with literary analysis.

RESEARCH METHODOLOGY

This research employs a qualitative research design characterized by a descriptive-analytical methodology to investigate John Keats's Ode to Psyche. The qualitative framework is deemed suitable as the inquiry emphasizes the interpretation of linguistic selections and their literary implications, rather than quantifiable metrics. The principal data source for this analysis is the complete text of Ode to Psyche (1819), which is subjected to thorough examination to facilitate a holistic comprehension of how linguistic constructions articulate experiences of love, imagination, and spirituality. In addition, secondary sources, comprising critical analyses of Romantic poetry and scholarly literature on Halliday's Systemic Functional Linguistics, offer both theoretical and contextual underpinning for the study. The investigation is anchored in M.A.K. Halliday's Systemic Functional Linguistics, particularly concentrating on the ideational metafunction. By employing the transitivity system, the research scrutinizes the various types of processes manifested within the poem, such as material, mental, relational, and verbal processes; identifies the participants engaged in these processes, including the poet, Psyche, Cupid, and abstract notions like imagination and love; and examines the contextual circumstances accompanying each process, encompassing temporal, spatial, causal, and manner aspects. This analytical framework facilitates an in-depth exploration of how the language within the poem encapsulates experiences of love, imagination, and spirituality, as well as how these linguistic choices enhance the thematic and emotional richness of the text. The analysis adheres to a systematic methodology. Initially, the poem was segmented into manageable lines and stanzas for meticulous scrutiny. Each clause underwent analysis to ascertain the type of process it represents, followed by the identification of participants and the circumstances linked to each process. The interplay among processes, participants, and circumstances was subsequently interpreted to reveal how Keats articulates

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meanings of imaginative worship and delineates the poet's role. A clause-by-clause, interpretive strategy was adopted, merging linguistic scrutiny with literary interpretation. This approach ensured that both the formal linguistic structures and their thematic ramifications were addressed, illuminating recurrent patterns and the manner in which Keats's selections reinforce Romantic ideals of imagination, devotion, and emotional experience.

ANALYSIS

The title Ode to Psyche inherently conveys themes of love, imagination, and spirituality. The term ode denotes a lyrical composition of praise or homage, typically reserved for deities or esteemed subjects. By selecting Psyche, a goddess often overlooked in classical mythology, Keats positions his work as an act of imaginative veneration. The relational dynamics suggested by the title imply a dedication, as if the poem exists to Psyche, serving as both a temple and a hymn. This interaction comprises two primary entities: the ode, which embodies the poet's creative expression, and Psyche, symbolizing divine love, the soul, and spirituality. The preposition to introduces a dimension of direction and intent, indicating that the poem transcends mere commentary on Psyche and is instead directed toward her, imbuing it with the essence of prayer or invocation. This conceptual framework reinterprets the notion of worship from the very beginning. Psyche, traditionally devoid of temples and hymns within classical narratives, is bestowed with these through the poet's imaginative faculties. In this manner, Keats positions the poet as a visionary-priest, illustrating that devotion may be articulated not solely through conventional religious practices but rather through the creative endeavor of poetry. The title thus situates the entire poem as an expression of love and reverence, wherein imagination serves as the sacred conduit for spirituality, and the poet assumes the dual roles of worshipper and celebrant.

Stanza 1

O Goddess! Hear these tuneless numbers wrung
By sweet enforcement and remembrance dear,
And pardon that thy secrets should be sung
Even into thine own soft-conched ear:

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Surely I dreamt to-day, or did I see

The winged Psyche with awaken'd eyes?

In the initial stanza of Ode to Psyche, Keats utilizes ideational metafunctions through meticulously selected processes, participants, and circumstances to articulate the interrelated themes of love, imagination, and spirituality. The material process encapsulated in "hear these tuneless numbers wrung" signifies an act of creation and offering, positioning the poet as both a participant and a mediator between the human and the divine. The "numbers" serve as symbolic participants, reflecting the poet's imaginative and emotional endeavors, while the mental process suggested by "Surely I dreamt today, or did I see" situates the speaker in a contemplative, almost visionary state, emphasizing an intrinsic engagement with the spiritual domain. The address "O Goddess" and the reference to Psyche's "softconched ear" establish a sacred and intimate context, intertwining the personal with the divine, thereby reinforcing the idea that the experience of love and spiritual devotion transpires within the poet's consciousness rather than within a tangible temple. These ideational selections profoundly influence the poem's overarching meaning by reconceptualizing traditional worship through the lens of the poet's introspection. By prioritizing processes of mental perception and imaginative creation over ritualistic actions, Keats elevates the role of the poet to that of a spiritual custodian, serving as a conduit between human emotion and divine presence. This stanza presents the poet's internal vision as both a locus of devotion and a means through which Psychesymbolizing love and the soulcan be venerated. Consequently, the poem intimates that spiritual and emotional experiences are inextricably linked to imaginative labor, redefining worship as an intimate, creative act and positioning the poet as an active participant within the divine sphere.

Line 1: *O Goddess! Hear these tuneless numbers wrung*

Process: Material "hear" Materialand Mental metaphor

"wrung" as an action of extracting music or poetry

Participants:

Actor: implied poet who performs the "wringing"

Goal: "these tuneless numbers"

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the poem itself, the product of imagination and devotion

Recipient: *O* Goddess.

Psyche, symbolizing love and soul.

Circumstances: Vocative *O Goddess!*signals direct address and intimacy

Effect: This positions the poet as both an engaged creator and a devoted worshipper, intertwining the processes of imaginative creation with spiritual reverence.

Line 2: *By sweet enforcement and remembrance dear*

Process: Material/relational, describing how the previous process is performed.

Participants:

Actor: The poet.

Implicitly continuing the acpoet.

Phenomenon/Means: "sweet enforcement and remembrance"

forces driving the poet's creative/spiritual act.

Circumstances: Manner "by sweet enforcement…" indicates the inner motivation and emotional intensity behind the poet's labor

Effect: Demonstrates that the processes of imaginative creation and spiritual reverence are underpinned by memory and emotional attachment, thereby establishing a connection between love and imagination.

Line 3: *And pardon that thy secrets should be sung*

Process: Mental/relational.

"pardon" is materialized here as a request "should be sung" is material/passive.

Participants:

Sayer/Actor: The poet

Phenomenon/Goal: "thy secrets.

Psyche's mysteries, spiritual knowledge.

Receiver: "O Goddess" implicitly.

Circumstances: Cause or Reason the poet anticipates revealing sacred truths, showing reverence while exercising imaginative freedom

Effect: Emphasizes the conflict betweenhuman artistic expression and divine inscrutability, positioning the poet as simultaneously reverent and innovatively audacious.

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Line 4: *Even into thine own soft-conched ear*

Process: Relational (location/goal of action)

Participants:

Carrier/Goal: "thine own soft-conched ear"

the goddess as recipiear.

Circumstances: Spatial intimate, private communication, emphasizing the closeness of imagination and spiritual experience

Effect: It posits that both worship and imagination are internalized processes; spiritual experiences are facilitated through the medium of poetic creativity.

Line 5: *Surely I dreamt today, or did I see*

Process: Mental

"dreamt," "see".

Participants:

Senser: "I" poet as conscious perceiver.

Phenomenon: "to-day" and "I see"

the vision of Psyche

Circumstances: Temporal "to-day" situates the visionary experience in a lived present

Effect: This discourse presents the innovative and imaginative dimensions of worship, integrating cognition, recollection, and creativity.

Line 6:*The winged Psyche with awaken'd eyes?*

Process: Relational/mental "with awaken'd eyes" describes Psyche; the poet perceives and evaluates

Participants:

Carrier: "The winged Psyche"

Attribute: "with awaken'd eyes"

Circumstances: None explicitly; the descriptive detail reinforces the ethereal, spiritual nature of Psyche

Effect: The stanza culminates in a cohesive vision, interconnecting love (Psyche), spirituality (divine presence), and imagination (visionary perception).

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Stanza 2

I wander'd in a forest thoughtlessly,

And, on the sudden, fainting with surprise,

Saw two fair creatures, couched side by side

In deepest grass, beneath the whisp'ring roof

Of leaves and trembled blossoms, where there ran

A brooklet, scarce espied:

In the second stanza, Keats employs ideational metafunctions to intricately interlace themes of love, imagination, and spirituality. The material process "I wander'd in a forest thoughtlessly" positions the poet as an active agent navigating a natural landscape, while the adverb "thoughtlessly" indicates a mental openness that facilitates the spontaneous emergence of imagination and spiritual awareness. The abrupt cognitive response articulated in "fainting with surprise" embodies an experiential mental process, with the poet as senser and the vision of the fair creatures as phenomenon. This amalgamation of material and mental processes underscores the dynamic interplay between the physical act of wandering and the inner awakening of the imagination, highlighting that spiritual and emotional insights frequently arise unexpectedly. The material process "Saw two fair creatures, couched side by side" introduces new entitiesthe creatures themselveswhose depiction in the surrounding context ("in deepest grass, beneath the whisp'ring roof Of leaves and trembled blossoms, where there ran brooklet, scarce espied") situates them within an intimate, almost sacred natural environment. The circumstantial elements of place, manner, and subtle visibility enhance the sense of wonder and reverence, transforming the natural setting into a vessel for spiritual experience. The creatures, presumably Psyche and Cupid, symbolize love and the soul, reinforcing the intricate connection between imagination, emotion, and devotion within the poet's consciousness. These ideational selections enrich the poem's significance by portraying worship as an internal, imaginative endeavor rather than a formal rite. The poet assumes the dual role of observer and participant, engaging with the divine and the idealized manifestations of love through a profound interaction with his surroundings. By merging the physical act of wandering with

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mental vision and evocative descriptions, Keats posits that spiritual encounters are inherently linked to poetic creativity, situating the poet as a visionary priest whose devotion is expressed through imaginative perception and emotional sensitivity rather than through external rituals.

Line 1:*I wander'd in a forest thoughtlessly,*

Process: Material ("wander'd") an action of moving through a space

Participants:

Actor: "I"

the poet, representing conscious exploration and imaginative openness.

Goal: "in a forest"

the physical and symbolic space for spiritual and imaginative activity.

Circumstances: Manner "thoughtlessly" suggests openness, absence of preconceived purpose, allowing imaginative and spiritual encounters

Effect: Positions the poet as a dynamic agent whose perambulations facilitate the emergence of unforeseen visionary and emotional encounters.

Line 2:*And, on the sudden, fainting with surprise,*

Process: Mental/behavioral (fainting with surprise) a reaction to sudden perception

Participants:

Senser/Actor: "I" poet as perceiver of a startling, sublime vision

Phenomenon: the sudden sight or event in the forest

Circumstances: Temporal "on the sudden" emphasizes immediacy; Manner "with surprise" highlights emotional intensity

Effect: Posits that spiritual or imaginative revelations manifest unpredictably, establishing a connection between emotional reaction and visionary experience.

Line 3:*Saw two fair creatures, couched side by side*

Process: Mental (saw) perception of visual phenomena

Participants:

Senser: "I" (the poet as perceiver)

Phenomenon: "two fair creatures" (likely Psyche and Cupid, embodying love and the soul)

Circumstances: Manner "couched side by side" indicates intimacy and harmony,

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suggesting a spiritual or emotional connection between the participants

Effect: The poem prominently features the symbolic representations of love and the soul, which are pivotal to its investigation of devotion and the nature of imaginative worship.

Line 4: *In deepest grass, beneath the whisp'ringroof Of leaves and trembled blossoms, where there ran*

Process: Relational, location and description

Participants:

Carrier: the creatures.

the entities being described

Attribute: "in deepest grass," "beneath the whisp'ring roof of leaves and trembled blossoms"

Circumstances: Place situates the vision in a secluded, natural, almost sacred space

Effect: The environment is characterized as a supportive and intimate context, thereby augmenting the spiritual and imaginative aspects of the interaction.

Line 5: *A brooklet, scarce espied*:

Process: Relational/Existential "there ran a brooklet" existence of a subtle natural element

Participants:

Existent/Carrier: "a brooklet" minor natural feature, contributing to the sacred and delicate imagery

Circumstances: Manner "scarce espied" indicates subtlety, almost hidden beauty

Effect: Emphasizes the fragility and intimacy inherent in the visionary or spiritual experience, highlighting that affection and creativity manifest in the subtle and often overlooked aspects of the natural environment.

Stanza 3

Mid hush'd, cool-rooted flowers, fragrant-eyed,
Blue, silver-white, and budded Tyrian,
They lay calm-breathing on the bedded grass;
Their arms embraced, and their pinions too;
Their lips touch'd not, but had not bade adieu,

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As if disjoined by soft-handed slumber,

And ready still past kisses to outnumber

At tender eye-dawn of aurorean love:

In the third stanza, Keats utilizes a sophisticated amalgamation of ideational metafunctions to articulate themes of love, imagination, and spirituality. The stanza is predominantly characterized by relational processes, particularly evident in the portrayal of the creatures and their surroundings. For instance, expressions such as "Mid hush'd, cool-rooted flowers, fragrant-eyed, Blue, silver-white, and budded Tyrian" exemplify attributive relational processes, wherein the flowers serve as carriers and their hues, fragrances, and forms are delineated as attributes. This intricate depiction situates the creatures within a delicate and almost sacred natural milieu, engendering a spiritual and imaginative atmosphere that frames love as both tender and in harmony with the natural world. The material process articulated in "They lay calm-breathing on the bedded grass" presents the creatures as both active and serene participants, accentuating a tranquil intimacy that reflects spiritual repose and poetic contemplation. Furthermore, the embrace of "arms… and their pinions too" enacts a material process of union, symbolizing the confluence of love and soul in a manner that is simultaneously physical and metaphysical. Mental and relational processes are also intricately woven into lines such as "Their lips touch'd not, but had not bade adieu As if disjoined by soft-handed slumber," where the creatures' unfulfilled contact signifies potentiality, desire, and the persistent tension between presence and absence. In this context, the poet, as perceiver, implicitly assumes the identity of the senser, experiencing a sense of awe and admiration, thereby connecting imaginative perception to spiritual reverence. The temporal and symbolic circumstance "At tender eyedawn of aurorean love" invokes the freshness of morning alongside the embryonic stages of love, thereby linking natural, emotional, and spiritual cycles. These ideational metafunctions significantly enhance the poem's overarching meaning by depicting love and spirituality as inextricably linked to imaginative vision. The poet assumes the role of a sensitive observer and visionary priest, attuned to the divine interplay of soul and desire within nature. By emphasizing relational attributes and material actions within a richly contextualized setting, Keats reconceptualizes worship not as an external ritual but as an intimate

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and imaginative engagement with love and the soul. The stanza accentuates that spiritual experience is mediated through attentive perception and poetic creation, aligning devotion with the poet's imaginative faculties rather than with conventional religious practice.

Line 1: *"Mid hush'd, cool-rooted flowers, fragrant-eyed,"*

Process: Relational attributive describing the flowers

Participants:

Carrier:flowers

Attribute: "hush'd, coolrooted, fragranteyed"

Circumstances: Place "mid" situates the creatures among the flowers

Effect: Creates a tranquil and hallowed natural setting, positioning love and spirituality as intrinsically connected to the aesthetic appeal of the natural world.

Line 2: *Blue, silver-white, and budded Tyrian,*

Process: Relational attributive further describes the flowers by color and form

Participants:

Carrier: "flowers" continued

Attribute: "Blue, silverwhite, and budded Tyrian"

Effect: Augments visual depth and imaginative involvement, conjuring a symbolic and nearly transcendent environment conducive to romance and spiritual insight.

Line 3:*They lay calm-breathing on the bedded grass;*

Process: Material action of lying and breathing

Participants:

Actor: "They" the two creatures, likely Psyche and Cupid

Goal: implicit resting on the grass

Circumstances: Place "on the bedded grass"; Manner "calm-breathing" indicates peace and serenity

Effect: Depicts the beings in a condition of serene closeness, associating corporeal existence with spiritual serenity.

Line 4:*Their arms embraced, and their pinions too;*

Process: Material action of embracing

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Participants:

Actor: "Their arms… their pinions" extensions of the creatures, symbolic of love and soul.

Goal: each other

Effect: Represents the confluence of affection and essence, integrating corporeal expression with metaphysical and imaginative implications.

Line 5: *Their lips touch'd not, but had not bade adieu,*

Process: Material and relational "touch'd not" is material; "had not bade adieu" is relational/behavioral

Participants:

Actor/Senser: the creatures

Effect: Proposes the notions of potentiality, restraint, and the continuity of desire, highlighting the inherent tension between existence and nonexistence. This dynamic reflects a deep spiritual yearning and evokes a process of imaginative reflection.

Line 6:*As if disjoined by soft-handed slumber,*

Process: Relational describing the state of separation

Participants:

Carrier: the creatures

Attribute: "disjoined by soft-handed slumber"

Effect: Frames the separation as gentle and dreamlike, linking imagination, love, and spirituality in a subtle, ethereal manner

Line 7: "*And ready still past kisses to outnumber*"

Process: Material action of being prepared to kiss

Participants

Actor: the creatures

Goal: implicit (each other, symbolic of future intimacy)

Effect: Indicates a persistent potential for love, congruent with the notion of spiritual and imaginative fulfillment that remains to be realized.

Line 8:*At tender eye-dawn of aurorean love:*

Process: Relational/temporal situates the scene in time and symbolic stage

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Participants:

Carrier: the moment of "aurorean love"

Attribute: "tender eye-dawn"

Circumstances: Temporal "eyedawn" evokes freshness and new beginnings; Symbolic – "aurorean" connects love to light, awakening, and spiritual illumination

Effect: Links the creatures' profound interaction with a symbolic and imaginative experience of love and spiritual enlightenment, positioning the poet's observation as an act of creative devotion.

Stanza 4

The winged boy I knew;
But who wast thou, O happy, happy dove?
His Psyche true!
O latest born and loveliest vision far
Of all Olympus' faded hierarchy.
Fairer than Phoebe's sapphire-region'd star,
Or Vesper, amorous glow-worm of the sky;

In the fourth stanza, Keats further utilizes ideational metafunctions to articulate themes of love, imagination, and spirituality, transitioning from a descriptive setting to an explicit acknowledgment and reverence for the divine figure. The material and mental process encapsulated in "The winged boy I knew" establishes prior recognition and familiarity, positioning the poet as the senser and the winged boy (Cupid) as the phenomenon, thereby reinforcing the motif of love through an established mythological presence. The interrogative mental process in "But who wast thou, O happy, happy dove?" situates the poet as an active perceiver confronting an unknown or newly unveiled facet of love and the soul, with Psyche emerging as the phenomenon of wonder and spiritual illumination. The relational processes articulated in "His Psyche true!" and "O latest born and loveliest vision far Of all Olympus' faded hierarchy" ascribe attributes of uniqueness, beauty, and divine precedence to Psyche, thus framing her as an extraordinary entity within both the mythic and spiritual hierarchies. Circumstantial elements such as "far" imply spatial and symbolic distance, accentuating her ethereal and elevated essence, while

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comparative relational processes in "Fairer than Phoebe's sapphire-region'dstar Or Vesper, amorous glow-worm of the sky" situate Psyche within a cosmic framework, intertwining her beauty and spiritual significance with celestial imagery. These ideational selections significantly influence the overarching meaning by positioning Psyche as the focal point of the poet's imaginative and spiritual engagement. Through the deployment of mental, relational, and comparative processes, Keats conveys the profound intensity of admiration, awe, and love, depicting the poet as a perceptive and contemplative figure who witnesses and venerates the divine through the lens of imagination. The stanza reconceptualizes worship as an internal, imaginative endeavor: the poet observes and acknowledges the divine attributes of Psyche, establishing a personal and visionary devotion that transcends traditional religious practice. In this manner, the poet embodies the role of a visionary priest, wherein spiritual experience, aesthetic appreciation, and imaginative insight converge, underscoring the inseparability of love and spirituality from the creative consciousness.

Line 1: *The winged boy I knew;*

Process: Mental "knew"

cognition/perception

Participants:

Senser: "I" (poet, observing and remembering Cupid)

Phenomenon: "The winged boy" (Cupid, representing love)

Circumstances: Temporal implied past "knew", situating the poet's recognition in memory

Effect: Establishes familiarity with love as a mythological and imaginative figure, linking personal memory to spiritual and poetic perception.

Line 2: "But who wast thou, O happy, happy dove?"

Process: Mental "wast" (existential/identifying; the poet questioning identity)

Participants:

Senser: "I" poet, perceiving and questioning

Phenomenon: "thou" Psyche, the newly perceived or recognized aspect of the soul and love

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Circumstances: Vocative "O happy, happy dove" emphasizes intimacy, joy, and admiration

Effect: The text presents a sense of awe and spiritual inquisitiveness; Psyche manifests as a unique, divine entity that invites exploration through the faculty of imagination.

Line 3: *His Psyche true!*

Process: Relational attributive, identifying Psyche as true and genuine

Participants:

Carrier: "Psyche" the goddess, participant in spiritual and emotional symbolism.

Attribute: "true" denoting authenticity and divine quality.

Effect: Frames Psyche as the quintessential representation of love and the soul, thereby emphasizing her spiritual importance and reflecting the poet's profound reverence.

Line 4: *"O latest born and loveliest vision far Of all Olympus' faded hierarchy."*

Process: Relational attributive, describing Psyche with qualities of novelty, beauty, and hierarchical position

Participants:

Carrier: "vision" "Psyche" (the divine figure)

Attribute: "latest born and loveliest," "far of all Olympus' faded hierarchy"

Circumstances: Place/extent "far" emphasizes distance, elevation, and ethereal nature

Effect: Positions Psyche in a superior status relative to other mythological entities, establishing a connection between imaginative perception and the divine as well as spiritual order, while depicting her as the apex of poetic and devotional emphasis.

Line 5: *"Fairer than Phoebe's sapphire-region'd star, Or Vesper, amorous glow-worm of the sky;"*

Process: Relational comparative, attributing greater beauty to Psyche relative to celestial bodies

Participants:

Carrier: "Psyche"

Attribute: "Fairer than Phoebe's sapphire-region'dstar Or Vesper, amorous glow-

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worm"

Circumstances: Place celestial context; Comparative emphasizes superiority in beauty and spiritual allure

Effect: The divine entity is linked to cosmic representations, thereby enhancing the spiritual and imaginative elevation of love while emphasizing the poet's function as both an observer and a visionary devotee.

Stanza 5

Fairer than these, though temple thou hast none,
Nor altar heap'd with flowers;
Nor virgin-choir to make delicious moan
Upon the midnight hours.
No voice, no lute, no pipe, no incense sweet
From chain-swung censer teeming;
No shrine, no grove, no oracle, no heat
Of pale-mouth'd prophet dreaming.

In the fifth stanza, Keats utilizes ideational metafunctions, primarily through relational and existential processes, to underscore Psyche's lack of conventional reverence, which is crucial to his innovative reconceptualization of spirituality. The relational process evident in the phrase "Fairer than these, though temple thou hast none" attributes superiority to Psyche concerning beauty while simultaneously indicating her absence of sacred structures. The constituents of this construction include Psyche as the carrier, "fairer" as the attributive quality, and "temple" as the omitted element. Similar relational and existential themes are present in the line "Nor altar heap'd with flowers; Nor virgin-choir to make delicious moan," where the participants comprise absent agents or symbolic elements of ritualaltar, choir, voice, instruments, censer, shrine, grove, oracle, and prophet. These absences are conveyed through repetitive negation, which functions as markers of deficiency, emphasizing Psyche's disconnection from the traditional worship practices associated with the ancient pantheon. The effect of these ideational metafunctions is to illuminate Psyche's unique position within the spiritual hierarchy. While she exceeds other deities in beauty and purity, she remains unacknowledged by institutional or

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ritualistic expressions of devotion. This absence, linguistically represented through negated relational and existential processes, facilitates the poet's imaginative intervention: the assertion that devotion must now be rooted in the psyche and creativity of the poet, rather than in external temples or ceremonies. Consequently, Keats reconceptualizes worship as an internal, personal, and imaginative endeavor, positioning the poet as a visionary priest who offers the voice, altar, and sanctuary that Psyche lacks. By accentuating what is missing, the stanza establishes the foundation for the poet's ensuing commitment in later stanzas to serve as Psyche's priest and to construct a shrine within his imagination, where love, spirituality, and creativity converge into a novel form of worship.

Line 1:*Fairer than these, though temple thou hast none,*

Process: Relational attributive or possessive ("thou hast none")

Participants:

Carrier: "thou" Psyche

Attribute: "temple… none" (absence of traditional worship space)

Circumstances: Comparative "Fairer than these" (contrast with Phoebe and Vesper from Stanza 4)

Effect: Although Psyche exceeds celestial entities in her beauty, the absence of a dedicated temple underscores a sense of neglect, thereby establishing the foundation for the poet's creative expression of devotion.

Line 2: *Nor altar heap'd with flowers;*

Process: Existential implied "there is no altar"

Participants:

Existent: "altar" missing object of worship

Circumstances: Manner "heap'd with flowers" suggests how it would normally be adorned

Effect: Emphasizes the deficiency of ritualistic devotion, signifying a spiritual vacuum that necessitates fulfillment through imagination.

Line 3: *Nor virgin-choir to make delicious moan Upon the midnight hours.*

Process: Material/Behavioral "make…..moan"

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Participants

Actor/Behaver:"virgin-choir"nonexistent participant

Goal/Phenomenon: "delicious moan" ritual act of song or lament.

Circumstances: Temporal "upon the midnight hours" situates the act in sacred time

Effect: Emphasizes the lack of ceremonial participants, underscoring Psyche's overlooked spiritual condition.

Line 4:*No voice, no lute, no pipe, no incense sweet From chain-swung censer teeming;*

Process: Existential negated

"there is no voice, lute, pipe, incense"

Participants:

Existents: voice, lute, pipe, incense.

missing sensory elements of worship.

Instrument: chainswung censer (ritual tool, absent in practice)

Effect: Employs a series of negations to highlight what Psyche is missing, emphasizing the poet's function in providing imaginative alternatives.

Line 5: "*No shrine, no grove, no oracle, no heat Of pale-mouth'd prophet dreaming.*"

Process: Existential negated.

there is no shrine, grove, oracle, heat…

Participants:

Existents: shrine, grove,oracle, heat of prophet.

all missing elements of religious practice.

Carrier/Attribute:pale-mouth'dprophet dreaming.embodying spiritual ecstasy, yet absent.

Effect: Concludes the inventory of ritual gaps, emphasizing that Psyche is isolated. From organized worship. This disconnection enables the poet to reinterpret worship as a personal and imaginative experience.

Stanza 6

O brightest! Though too late for antique vows,

Too, too late for the fond believing lyre,

When holy were the haunted forest boughs,

Holy the air, the water, and the fire;

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Yet even in these days so far retir'd

From happy pieties, thy lucent fans,

Fluttering among the faint Olympians,

I see, and sing, by my own eyes inspir'd.

In this stanza, Keats organizes his reflections around relational, material, and cognitive processes to underscore the delayed acknowledgment of Psyche and the evolution of worship into an imaginative endeavor. The initial lines, "O brightest! Though too late for antique vows, Too, too late for the fond believing lyre," employ relational processes to contextualize Psyche temporally: her arrival occurs after the rituals of antiquity, a time when vows, music, and myths were paramount. In this framework, Psyche emerges as the participant, while "antique vows" and "fond believing lyre" represent absent attributes, emblematic of a bygone era of devotion. The poet situates spirituality within a historical context, juxtaposing the age of sacred forests, elemental forces, and natural sanctity with his contemporary reality, characterized as "these days so far retir'd From happy pieties." The temporal and spatial circumstances accentuate the significant distance that human imagination has traversed from the immediacy of nature worship, transforming devotion into mere recollection. The focus then shifts to the poet's subjective experience through material and cognitive processes. Psyche is depicted as possessing "lucent fans, Fluttering among the faint Olympians," a material process that portrays her as dynamic, radiant, and vivacious, despite her association with a diminished pantheon. The poet assumes the role of the senser within a cognitive process: "I see, and sing, by my own eyes inspir'd." This amalgamation of perception ("see") and artistic expression ("sing") positions the poet as both observer and priest. The manner in which this perception occurs ("by my own eyes inspir'd") underscores that imagination and subjective vision have become the primary vehicles for worship. The culmination of these metafunctions results in Psyche, though tardy to the mythological narrative and lacking formal ritual, emerging as central to a revised spirituality that relies not on external edifices but on internal imaginative acknowledgment. By portraying Psyche as luminous yet overlooked, Keats elevates her to the status of a divine entity accessible solely through the poet's vision. Consequently, the stanza advances the redefinition of worship: transitioning from a

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communal or institutional framework to a personal, visionary, and poetic experience, with Keats positioned as the inspired priest of Psyche.

Line 1: *O brightest! Though too late for antique vows,*

Process: Relational attributive being "too late"

Participants:

Carrier: "thou" Psyche, addressed as "O brightest"

Attribute: "too late for antique vows"

lack of ritual devotion in past religious context.

Circumstances: Temporal "antique" situates worship in a bygone age

Effect: Psyche is depicted as luminous, yet lacking in traditional rituals, highlighting a disregard for established religious practices.

Line 2:*Too, too late for the fond believing lyre,*

Process: Relational attributive (again emphasizing lateness)

Participants:

Carrier: "thou" Psyche

Attribute: "too, too late for the fond believing lyre" missed opportunity for worship through song

Circumstances: Instrumental – "lyre" as symbol of poetic or ritual devotion

Effect: Emphasizes the lack of mythical or artistic dedication during her era, setting the stage for the poet's creative contribution.

Line 3: *When holy were the haunted forest boughs,*

Process: Relational attributive state of holiness

Participants:

Carrier: forest boughs

Attribute: holy

Circumstances: Temporal "when" situates this holiness in a mythical past

Effect: Reimagines a perspective of nature that was once filled with spiritual significance, highlighting the contrast between the sacredness of the past and the deterioration observed in the present.

Line 4: *Holy the air, the water, and the fire;*

Process: Relational attributive

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Participants:

Carriers: "air, water, fire" classical elements

Attribute: holy

Effect: Extends the concept of sacredness to all aspects of nature, illustrating that spirituality was historically intertwined with the universe.

Line 5: "*Yet even in these days so far retir'd From happy pieties,"*

Process: Relational attributive

days being "so far retir'd"

Participants:

Carrier: these days (present time)

Attribute: so far retir'd from happy pieties

Effect: Creates a sense of separation from the revered past, indicating a decrease in shared spiritual beliefs.

Line 6: *thy lucent fans, Fluttering among the faint Olympians,*

Process: Material "fluttering" (action of Psyche's wings)

Participants:

Actor: "thy lucent fans" (Psyche's wings)

Goal/Range: "among the faint Olympians" (location of action)

Effect: Even in the face of neglect, Psyche continues to shine brightly and remain dynamic, surpassing the diminished influence of the conventional deities.

Line 7: I see, and sing, by my own eyes inspir'd.

Processes:**Mental** see (perception)

Material/Verbal "sing"

Participants:

Senser/Actor: I

Phenomenon/Goal: "thy lucent fans" Psyche herself, indirectly

Circumstances: Manner "by my own eyes inspir'd" source of inspiration is subjective vision

Effect: The poet assumes the roles of both visionary and spiritual leader, transforming creativity into a form of reverence.

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Stanza 7

So let me be thy choir, and make a moan

Upon the midnight hours

Thy voice, thy lute, thy pipe, thy incense sweet

From swinged censer teeming;

Thy shrine, thy grove, thy oracle, thy heat

Of pale-mouth'd prophet dreaming.

In this stanza, Keats utilizes material, relational, and existential processes to reinterpret the acts of ritual worship as functions of the poet's imagination. The initial assertion, "So let me be thy choir, and make a moan Upon the midnight hours," incorporates a material process ("make a moan"), positioning the poet as the agent and Psyche as the implied recipient. In this context, the poet identifies himself as a participant in the ritual, embodying an entire choir, while the temporal setting of "midnight hours" invokes an atmosphere of sacred stillness and liminality. Through this reinterpretation, worship transforms from a collective ritual into an individual imaginative endeavor, wherein the poet supplies what the goddess lacks in the external realm. Subsequent lines convert the sensory elements of worship"Thy voice, thy lute, thy pipe, thy incense sweet Fromswinged censer teeming"into relational processes. These elements are no longer absent, as noted in previous stanzas, but instead are envisioned as attributes belonging to Psyche, mediated by the poet's creativity. The participants in this configuration are the ritual components themselves (voice, lute, pipe, incense), identified nominally as hers ("thy") yet effectively generated through the poet's imaginative faculties. This transition from negation in Stanza 5 to affirmation in the present stanza illustrates the transformative capacity of poetry as a form of spiritual devotion. Finally, "Thy shrine, thy grove, thy oracle, thy heat Of pale-mouth'd prophet dreaming" employs existential processes to evoke the comprehensive apparatus of worship, yet once more framed as imaginative projections. Psyche's shrine, grove, oracle, and prophetic fire do not exist in the external world but rather within the poet's imaginative domain. The circumstances of possession ("thy") underscore her rightful claim, while the imagery of the "pale-mouth'd prophet dreaming" establishes a connection

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between inspiration and visionary spirituality.

Line 1:*So let me be thy choir, and make a moan*

Processes:

Relational identifying "let me be"

Material "make a moan" (ritualized action of lament.

Participants:

Carrier/Actor: "me" the poet

Identified Role: "thy choir" poet assuming communal role

Goal: "a moan" ritual sound, song of devotion

Circumstances: Beneficiary "thy" (for Psyche)

Effect: The poet takes the place of a absent communal choir, transforming the concept of ritual into a process of individual creativity.

Line 2:*Upon the midnight hours*

Process: Circumstantial, time marker, no explicit verb.

Participants:None explicitly circumstance qualifies Line 1 process "make a moan".

Circumstances: Temporal "midnight" as sacred, liminal time of mystery and worship.

Effect: Emphasizes the seriousness and spiritual essence of the poet's creative ceremony.

Line 3 to 4: "Thy voice, thy lute, thy pipe, thy incense sweet Fromswinged censer teeming;"

Process: Existential implied "there is"

Participants:

Existents: voice, lute, pipe, incense sweet

traditional ritual elements

Instrument/Source:swinged censer

object producing incense

Circumstances: Manner "teeming" suggests abundance and richness

Effect: In Stanza 5, elements of the ritual that were missing are now creatively introduced. These elements are indicated as thy, referring to Psyche, yet they are ultimately the product of the poet's imagination.

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Line 5 to 6: *Thy shrine, thy grove, thy oracle, thy heat Of pale-mouth'd prophet dreaming.*

Process: Existential/Relationminimplied presence "there is…"

Participants:

Existents: shrine, grove, oracle, heat

Carrier/Attribute: pale-mouth'd prophet dreaming

symbol of visionary inspiration

Effect: Finalizes the creative revival of Psyche's worship: the temple, forest, oracle, and seer are now vividly present, summoned within the poet's imaginative vision.

Stanza 8

Yes, I will be thy priest, and build a fane
In some untrodden region of my mind,
Where branched thoughts, new grown with pleasant pain,
Instead of pines shall murmur in the wind:
Far, far around shall those dark-cluster'd trees
Fledge the wild-ridged mountains steep by steep;
And there by zephyrs, streams, and birds, and bees,
The moss-lain Dryads shall be lull'd to sleep;

In this stanza, Keats distinctly engages with material and relational processes to delineate the poet's imaginative function as both priest and architect for Psyche. The phrase "Yes, I will be thy priest, and build a fane" employs relational identification "I will be thy priest" alongside a material process "build a fane" to position the poet as both a sacred minister and a creator. The participants in this construction include the poet "I", Psyche as the recipient "thy", and the imaginative temple ("fane"), with the internal circumstance of location signified as "in some untrodden region of my mind." This inward orientation reconfigures worship as an imaginative endeavor, rooted not in external edifices but within the creative consciousness of the poet. Subsequent lines elaborate on this imaginative landscape through metaphorical processes. The phrase "Where branched thoughts, new grown with pleasant pain, Instead of pines shall murmur in the wind" transforms thought into botanical growth, a relational process linking mental activity to natural imagery. Here, "branched thoughts" serve as manifestations of imaginative development, while the

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manner of "pleasant pain" implies both the struggle inherent in creation and the joy derived from devotion. Similarly, the material process "shall murmur" endows thought with voice and vitality, highlighting the integration of imagination with spirituality. Keats further extends this imaginative temple with the lines "Far, far around shall those dark-cluster'dtrees Fledge the wild-ridged mountains steep by steep." The material processes "shall… fledge"animate the visionary expanse, with "dark-cluster'dtrees" acting as participants that contribute to the construction of a vast temple environment. The locational circumstances "far, far around," "steep by steep" underscore the scale and sacred enormity, amplifying the poet's inner vision into a mythic geography. Conclusively, the lines "And there by zephyrs, streams, and birds, and bees, The moss-lain Dryads shall be lull'd to sleep" finalize the imaginative sanctum. The material process "shall be lull'd to sleep" conveys tranquility and divine repose, with Dryads as participants and natural elements zephyrs, streams, birds, bees serving as the circumstances providing soothing agency. This depiction presents the mind as a harmonious sanctuary where divine figures may rest, harmonizing imagination with both spirituality and love. The cumulative effect of these metafunctions elucidates the poet's role as the architect of a novel form of worship. Through relational identification, Keats asserts his identity as priest; through material processes, he constructs a sacred imaginative landscape that supplants external rituals; and through naturalized metaphors of thought, he portrays creativity itself as a form of devotion. The stanza illustrates that love epitomized by Psyche, spirituality (represented through sacred imagery), and imagination embodied in the inner temple are intrinsically interconnected, with the poet's role being to unify them by transforming his mind into a living shrine. In this manner, Keats reconceptualizes worship not as a communal ritual but as the visionary practice inherent in poetry.

Line 1: *Yes, I will be thy priest, and build a fane*

Processes:

Relational identifying "I will be thy priest"

Material "build a fane"

constructing temple

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Participants:

Carrier/Actor: "I"

Role/Attribute: "thy priest" devotional identity

Goal: "a fane"

temple, imaginative shrine

Circumstances: Beneficiary

"thy" for Psyche

Effect: The poet claims the priestly role and redefines worship as an act of imaginative creation.

Line 2: *In some untrodden region of my mind,*

Process: Circumstantial

location, implied existential "is"

Participants: None explicitly

qualifies the "fane"

Circumstances: Place "untrodden region of my mind"

internal, imaginative space

Effect: Defines the temple's place as internal and cognitive, transforming the concept of sacred space into the realm of imagination.

Line 3 to 4:*Where branched thoughts, new grown with pleasant pain, Instead of pines shall murmur in the wind:*

Processes:

Relational equating "branched thoughts" with trees

Material "shall murmur"

thoughts producing sound

Participants:

Carrier/Actor: branched thoughts

metaphor for imagination

Attribute/Range: "new grown with pleasant pain"

growth through creative struggle

Goal: "murmur"

Rituallike sound of devotion

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Circumstances: Comparison "instead of pines" imagination replacing nature in temple imagery

Effect: Associates thought with natural development, presenting imagination as a vibrant alternative to physical rituals.

Line 5 to 6: *Far, far around shall those dark-cluster'dtrees Fledge the wild-ridged mountains steep by steep;*

Process: Material "shall fledge"

trees covering mountains like wings

Participants:

Actor: "darkcluster'd trees"

Goal/Range: "the wildridged mountains"

Circumstances: Extent/Place "far, far around," "steep by steep"

expansion of sacred space

Effect: Expands the creative sanctuary into a legendary terrain, highlighting both its vastness and its divine significance..

Line 7 to 8: *And there by zephyrs, streams, and birds, and bees, The mosslain Dryads shall be lull'd to sleep;*

Process: Material "shall be lull'd to sleep"

passive action of rest.

Participants:

Goal: "The mosslain Dryads"

nature-spirits as divine participants.

Circumstances/Agents: "by zephyrs, streams, and birds, and bees"

natural forces as lullers.

Effect: The creative temple transforms into a sanctuary of divine tranquility and balance, where mythical figures experience serenity through both natural and spiritual components.

Stanza 9

And in the midst of this wide quietness

A rosy sanctuary will I dress

With the wreath'd trellis of a working brain,

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With buds, and bells, and stars without a name,

With all the gardener Fancy e'er could feign,

Who breeding flowers, will never breed the same:

In this stanza, Keats articulates the imaginative formulation of a personal temple for Psyche through both relational and material processes, illustrating the profound interconnection between love, creativity, and spirituality. The material process articulated in "A rosy sanctuary will I dress" positions the poet as the agent and the sanctuary as the objective, thereby accentuating the active construction of a consecrated space within his consciousness. The relational process encapsulated in "With the wreath'd trellis of a working brain" metaphorically aligns the poet's cognition and intellect with the physical architecture of the sanctuary, where the brain serves as the medium of imaginative devotion. The participants in this context include the poet ("I") as the creator, the sanctuary as the sanctified space produced, and the brain as both an instrument and a characteristic, thereby situating imagination as the focal point of spiritual engagement. Subsequent lines"With buds, and bells, and stars without a name, With all the gardener Fancy e'er could feign" further employ material and relational processes to enrich this inner temple with imaginative and symbolic elements. The "buds, bells, and stars" represent participants animated through the poet's agency, while Fancy, personified as a gardener, operates as both actor and creator, exercising imaginative prowess. The line "Who breeding flowers, will never breed the same" synthesizes material and relational processes, attributing originality and creative diversity to Fancy, thus emphasizing the distinctiveness of imagination as a spiritual act. Circumstantial elements such as manner and instrument are implicitly woven into the text, situating this creation within the poet's psyche as a deliberate, personal, and artistic undertaking. The cumulative effect of these metafunctions underscores that worship, according to Keats, is an imaginative and individualized pursuit. By transforming thoughts and creative faculties into sacred architecture and living symbols, the poet asserts his role as the singular priest and custodian of Psyche's temple. Love and spirituality manifest through imaginative construction rather than through external rituals, and the variability and uniqueness of Fancy's flowers imply that each act of devotion is both original and personal. Ultimately, the stanza reinforces the notion

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that imagination serves as the medium through which divine and emotional experiences are articulated, thereby redefining the poet's role as both creator and worshipper within the sanctified realm of the mind.

Line 1: *And in the midst of this wide quietness*

Process: Circumstantial locative.

Sets spatial context for the sanctuary.

Participants: None explicitly.

qualifies the upcoming action of building the sanctuary.

Circumstances: Place "in the midst of this wide quietness"

Effect: Creates the internal, reflective environment where the poet will build his creative sanctuary, highlighting tranquility and concentration for spiritual expression.

Line 2: *A rosy sanctuary will I dress*

Process: Material willdress.

active creation

Participants:

Actor: "I"

Goal: A rosy sanctuary.

the sacred space to be created.

Circumstances: Manner/Qualitative "rosy"

beauty, warmth, and aesthetic quality.

Effect: The poet takes on the role of a builder-priest, building a personal sanctuary for Psyche and emphasizing imagination as the means of devotion.

Line 3:*With the wreath'd trellis of a working brain*

Process: Relational attributive/metaphorical.

The sanctuary is made with intellectual and creative faculties

Participants:

Carrier: "wreath'd trellis"

Attribute: "of a working brain"

Mental activity as structural material

Effect: Compares the poet's reflections and imaginative spirit to sacred physical

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structures, merging creativity with a sense of spirituality.

Line 4:*With buds, and bells, and stars without a name*

Process: Material/Existential items populate the sanctuary

Participants:

Existents/Actors: "buds, bells, stars".

symbols of imaginative fertility and beauty

Circumstances: Manner/Qualitative "without a name".

originality and uniqueness

Effect: The sanctuary is filled with creative and symbolic features, highlighting creativity as a means of spiritual expression.

Line 5: "*With all the gardener Fancy e'er could feign"*

Process: Material "feign".

act of creative making or imagining.

Participants:

Actor: "Fancy"

personifiedimagination.

Goal: "all"

flowers and creations of imagination.

Effect: Fancy, as a catalyst for creativity, individualizes the practice of worship; the poet's imaginative faculties serve as the conduit through which devotion is expressed.

Line 6: *Who breeding flowers, will never breed the same:*

Processes: Material and relational "breeding", relational implication of uniqueness.

"will never breed the same"

Participants:

Actor: "Fancy"

continuing from previous line

Goal: "flowers"

products of imagination, symbolic of spiritual devotion

Circumstances: Manner emphasizing variability and novelty

Effect: Emphasizes the distinctiveness of imaginative reverence; each creative endeavor on behalf of Psyche is remarkable, highlighting the profound and

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individualized character of devotion.

Stanza 10

In this concluding stanza, Keats employs material and relational processes to illustrate the apex of imaginative reverence, wherein love, intellect, and creativity converge within a sacred, internalized domain. The phrase "And there shall be for thee all soft delight That shadowy thought can win" incorporates a material process ("can win"), with "shadowy thought" designated as the agent and "all soft delight" identified as the objective. Psyche emerges as the recipient, articulated by "for thee," thereby positioning love and devotion as the ultimate aims of the poet's imaginative endeavors. The relational process inherent in this description equates imaginative cognition with the capacity to evoke delight, thereby accentuating creativity as a manifestation of spiritual and emotional worship. The subsequent lines, "A bright torch, and a casement ope at night, To let the warm Love in!" amalgamate material processes ("let… in") with participants that hold both symbolic and functional significance. The "bright torch" and "casement" serve as both agents and instruments facilitating the ingress of "warm Love," which assumes a quasi-participant role in this imaginative ceremony. Temporal circumstances ("at night") and qualitative descriptors ("bright," "warm") emphasize the intimate and radiant nature of this personal devotion. The poet's agency is subtly implied throughout: he prepares the sanctum, arranges the symbolic instruments, and orchestrates the arrival of love into the mental sanctuary. The culmination of these ideational metafunctions leads to a resolution wherein love, imagination, and spiritual experience are seamlessly integrated. Keats elucidates that the poet's role as priest is not merely external or ceremonial but rather internal and creative: he supplies the objects, instruments, and environment required for honoring Psyche. Spirituality is manifested through imaginative effort, with love entering this inner sanctuary as the paramount reward of the poet's dedication. This stanza reinforces the central thesis of the poem, asserting that authentic worship and communion with the divine transpire within the mind and through poetic imagination, with the poet acting as both visionary and facilitator of spiritual experience.

Line 1 to 2:*And there shall be for thee all soft delight That shadowy thought can win*

Process: Material "can win"

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achievement or acquisition.

Participants:

Actor: "shadowy thought"

imaginative thought.

Goal: "all soft delight"

the reward of imaginative effort

Beneficiary: "thee"

Psyche, receiving the delight

Circumstances: Place "there"

within the inner sanctuary.

Effect: Imagination operates in an active and generative capacity; the poet's cognitive and creative faculties yield spiritual and emotional gratification for Psyche.

Line 3:*A bright torch, and a casement ope at night*

Process: Material implied "exist" or "are provided" elements of the sanctuary.

Participants:

Existents/Actors: "bright torch," "casement" Instruments of illumination and access.

Circumstances: Time "at night"; Manner/Quality "bright" Lighting, "ope" casement as open, welcoming

Effect: Furnishes both tangible and symbolic tools within the conceptual sanctuary, thereby establishing the conditions necessary for the emergence of love.

Line 4: *To let the warm Love in!*

Process: Material "let… in"

facilitatingaction.

Participants:

Actor: "bright torch" and "casement"

implicitly acting as channels.

Goal/Phenomenon: "warm Love"

receiving agent, enters the sanctuary.

Circumstances: Purpose "to let… in"

intentionality of imaginative ritual.

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Effect: Affection is personified and rendered dynamic; the poet's creativity facilitates its manifestation, intertwining spiritual experience with emotional and imaginative commitment.

CONCLUSION

This study elucidates that John Keats' Ode to Psyche intricately employs ideational metafunctionsprocesses, participants, and circumstancesto engender a nuanced interaction among love, imagination, and spirituality. Throughout the ten stanzas, material, relational, mental, and existential processes collaborate to portray Psyche as a neglected yet luminous divine entity, whose veneration is reinterpreted through the poet's creative intellect. Relational processes ascribe qualities of beauty, sanctity, and imaginative potential to both Psyche and her environment, whereas material processes illustrate the poet's active creation and inhabitation of a sacred internal refuge, transforming thought, imagination, and creativity into acts of reverence. Mental processes underscore the poet's perception and inspiration, emphasizing his dual function as observer and priest. The cumulative impact of these ideational selections results in the reconfiguration of worship from external ritual into a deeply internalized, imaginative practice. Keats situates the poet as the visionary intermediary between the divine and the psyche, establishing a temple within his consciousness where love, beauty, and spirituality intersect. The absence of conventional rituals, instruments, and temples, accentuated through existential processes in earlier stanzas, is mitigated by the poet's imaginative agency, illustrating that authentic devotion is found not in formal ceremonies but in personal, creative involvement. Ultimately, the analysis reveals that Ode to Psyche transcends mere celebration of mythic love, serving as a profound reflection on the poet's capacity to cultivate sacred experience. By delineating the ideational metafunctions throughout the poem, this research demonstrates how Keats redefines the act of worship as a poetic, imaginative, and spiritual pursuit, wherein love and creativity are intertwined, positioning the poet as both priest and architect within the sanctum of his own consciousness.

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