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A Cognitive Grammar Analysis of Narrative Structure in Fantasy Fiction

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Abstract in English

This research attempts to apply one of the most important aspects of Cognitive Linuistics, specifically Canonical Event Model, to J.R.R. Tolkien's fantasy novel, *The Lord of the Rings*. Addressing a gap in current research that the previous studies mainly focus on cognitive semantic analyses of literature; this research aims to show the workability and applicability of Canonical Event Model, within Cognitive Grammar, in understanding the cognitive structure system in fantasy fiction. The research accurately analyzes five selected scenes, represented by Compositional Path to each scene to reveal the cognitive grammar of narrative structure and the influence of sentence structure schemas on cognitive processes. For the methedology, employing a qualitative research design and descriptive analysis, the research identifies and analyzes the adopted model, Canonical Event Model, for each scene, determines the dominant narrative structure, investigates the impact of sentence structure on cognitive processing, finally analyzes the components and cognitive processes of sequential events. The findings confirm the applicability of Cognitive Grammar models to fantasy fiction, successfully identifying Canonical Event Model and Compositional Path. The research concludes the workability of the adopted model.

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1. Introduction

Cognitive Linguistics (henceforth CL) is an interdisciplinary branch of linguistics, combining knowledge and research from *cognitive science, cognitive psychology, neuropsychology* and *linguistics* (Robinson, 2008). Cognitive Grammar (henceforth CG) rejects the idea of autonomy of language in general and syntax in particular. There are no clear-cut boundaries that are assumed to exist between syntax and lexicon (Langacker, 1991, p. 39). As a theory of grammar, CG is closest to Construction Grammar (henceforth CxG) approach in that they share key assumptions such as the grammar-lexicon continuum and the importance of cognitive abilities such as profiling and categorization (Evans & Green, 2006). A construction in CxG is defined as a pairing of semantic structure and syntactic structure, while syntax in CG has no independent role, being a part of "semantics". It is a pair of a semantic pole and a phonological pole (broadly construed). CG offers a conceptual characterization of syntactic functions such as subject and object, which instead seem to be taken as primitives in CxG (Evans & Green, 2006). This research discusses the Billiard-ball Model or 'Action Chain (henceforth AC), within the Canonical Event Model (henceforth CEM); and the schematic representation of the Compositional Path **(**henceforth CP). They are central to the CG theory. The research attempts to apply them to the narrative structure system of a fantasy novel. The research also discusses and analyzes the sentences and clauses of the scenes of the narrative structure in the novel *The lord of the Rings* (henceforth LOR). It was written by John Ronald Reuel Tolkien (1892-1372). The novel is selected for it is one of the most richly inventive fantasy epics in English literature.

Research Questions

1. How can the Canonical Event Model and Compositional Path be identified and analyzed in selected scenes of the novel to reveal its underlying narrative structure system?
2. What are the main components, cognitive processes, and sentence structure schemas within the sequential events of these scenes?

Significance of the Research

The current research offers two primary contributions. Academically, it explores underexamined areas within Cognitive Grammar. Secondly, it aims to enhance readers' understanding of how the mind conceptualizes real-world events and actions, and how this relates to the mental processing of grammatical structures and their application to comprehension of each scene. The purpose of the research limits itself to CG analysis of the narrative structure in the selected novel. Specifically, the research is explicitly limited to focus on CG according to Langacker's approach to analyze the narrative structure in the novel, specifically the linguistic patterns of the scenes. The novel is a complex and lengthy work, which makes it challenging to analyze all aspects of its narrative structure within the scope of the research. Therefore, the research investigates the CEM and CP of the linguistic patterns of the five selected scenes as a limited data to be a representative sample for the whole novel.

Limitations

The scope of this research is specifically limited to Cognitive Grammar analysis of the narrative structure within *The Lord of the Rings*, focusing explicitly on Ronald Langacker's approach: Canonical Event Model. The research concentrates on applying the Compositional Path and its elements such as Action Chain to analyze the linguistic patterns of five selected scenes, which serve as a representative sample of the extensive novel.

2. Literature Review

Cognitive Linguistics (CL), emerging in the 1980s, is an interdisciplinary approach studying language and mind, emphasizing meaning, cognitive processes, and embodied experience (Evans, 2007). It's not a single theory but an approach, with Cognitive Semantics and Cognitive Grammar as two main sub-branches (Evans, 2007). Pioneers like Fauconnier, Fillmore, Lakoff, Langacker, and Talmy shaped it in reaction to formal linguistics (Evans, 2007). CL prioritizes meaning over grammatical function, unlike formal approaches (Evans & Green, 2018). Cognitive Semantics examines mental processes like knowledge representation through language (AbdulKareem, 2021; Langacker, 1987), viewing language as a tool into cognition (Evans, 2007). Cognitive Grammar relies on Cognitive Semantics, considering grammar a meaningful system inseparable from linguistic meaning, investigating the link between experience, conceptual systems, and semantic structure (Evans & Green, 2018).

Meaning is Conceptualization

Langacker (2002) suggests that meaning is fundamentally conceptualization, requiring Linguistic Semantics to analyze abstract entities like thoughts and concepts. Conceptualization is broadly defined, including diverse experiences and contextual awareness. The ultimate goal is to characterize the cognitive events underlying mental experiences. Langacker (2002) notes that most lexical items possess networks of interrelated senses, represented schematically with extensions. These networks, with varying entrenchment and salience, constitute the conventional meaning of a word, not a single prototype or schema.

Central Concepts

Trajector and Landmark

Hamilton (2003) describes the Trajector (TR) as the entity in a scene that captures our attention, standing or moving against the Landmark (LM) background. Langacker (1987) notes an asymmetry in relational predications, where the TR holds special status as the figure in a relational profile, often implying motion. The LM serves as a reference point for locating the TR. While subject and object are specific instances of TR and LM, respectively, Langacker (1987, p. 217) argues for distinct terms to avoid confusion in the general case.

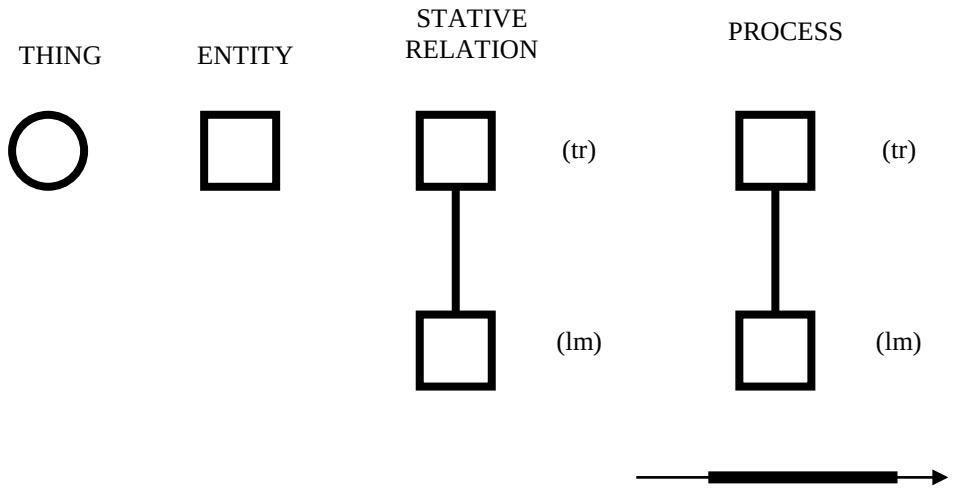

Figure 1. Basic terms in Cognitive Grammar (from Langacker, 1987)

As it seen in Figure 1, TR is the **entity** construed as being located, evaluated, or described. It can be characterized as the **primary focus** within the **profiled** relationship whereas LM is the other participant that is made prominent as a **secondary focus**. Expressions can have the same content, and profile the same relationship, but differ in meaning because they make different choices of trajector and landmark (Langacker, 2013).

Hamilton (2003) considers the notion of Langacker's **trajector- landmark alignment** as a central distinguishing feature of CG. Generally speaking, TR and LM are the grammatical equivalent of figure and ground from psychology and perception (Hamilton, 2003, p. 56).

Examples:

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

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

Symbolic Units

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

Langacker (2008) suggests that grammatical patterns are part of a vast, structured inventory of symbolic assemblies, varying in schematicity and complexity. These assemblies are interconnected through relationships like instantiation and inclusion. He distinguishes between simplex relations, which are single configurations, and complex relations, comprising multiple sequential component relationships during a span of time.

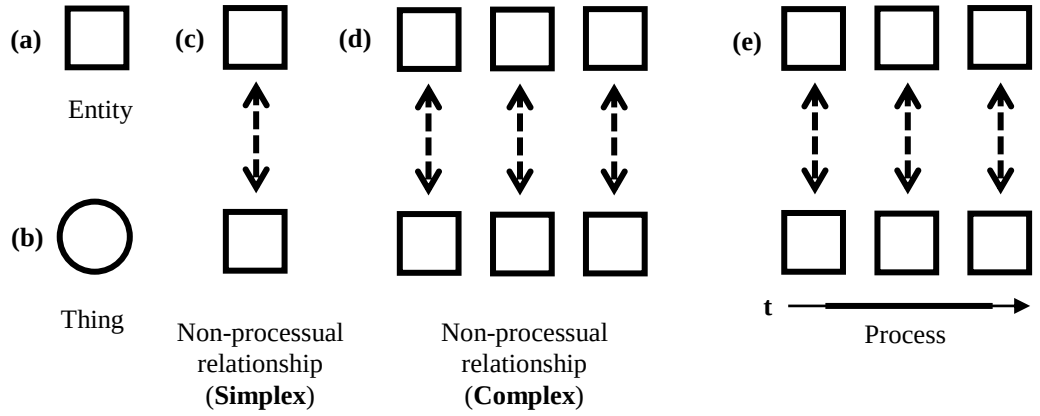

Figure 2 Simplex and complex non-processual relationship (From Langacker, 2008)

Rectangles are used to represent entities in schematic diagrams (Figure 2). The term *entity* refers to anything that might be thought of (or referred to, conceived of) while describing conceptual structure, including entities, relations, quantities, feelings, changes, locations, dimensions, and so on, according to Langacker (2008). A profile of expression is used to describe each category. Therefore, an expression that profiles a thing is the schematic definition of a noun.

The members of other basic classes profile **relationships**. In diagrams, relationships are often depicted by lines or arrows connecting the entities participating in them. As the term is defined in CG, a process develops through time, represented in Figure 2 (e) by the arrow labeled t. The bar along the time arrow indicates that its evolution through time is focused rather than backgrounded. A process is further **complex**, in the sense that its manifestation at any "time-slice" of the overall relationship—is itself a relationship. A relation that lacks these properties is thereby non-processual (Langacker, 2008).

Models and Archetypes

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

Action Chain

Langacker (1991) defines AC as a chain of interactions, such that each "link" involves one participant transmitting energy to a second, which is thus induced to interact energetically with the next, and so on. The initial energy source is the **head** of the chain, and the ultimate energy sink is its **tail**. He (ibid) describes the designation of AC as **billiard-ball model**. He states that it also figures in the characterization of a prototypical finite clause, which inherits its profile from a content verb designating an **energetic interaction**. A useful construct for describing many aspects of clause structure is the notion of an **action chain,** diagrammed in the following figure:

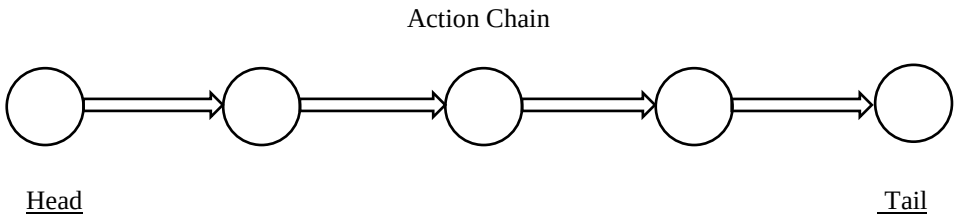

Figure 3 Billiard-ball model of *Action Chain* (Langacker, 1991)

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

An AC arises when one object (shown as a circle) makes forceful contact with another, resulting in a transfer of energy (depicted by a double arrow); this second object is thereby driven into contact with a third, again resulting in the transmission of energy; and so on indefinitely, until the energy is exhausted or no further contact is made. The archetypal roles include: *agent, patient, instrument, experiencer, mover* and *zero* roles. Firstly, an ***agent*** is the sentence's subject, which provides the **source of energy**, and the ***patient*** is the opposite: the object which 'undergoes an internal change of state' (Langacker, 2008, p. 283). The ***instrument*** is the medium between agent and patient roles and is the object or entity which conducts the energy from one archetype to another. The ***experiencer*** correlates to the participants involved in Halliday's (1971, cited in Langacker, 1991) **mental reaction processes**: it is the participant which has an immanent experience, and therefore is always a sentient entity. The ***mover*** is simply an object which moves, and can be either animate or inanimate. Finally, the ***zero*** role is held by a participant which does nothing more than **occupy a state or location** (Langacker 2008, 356).

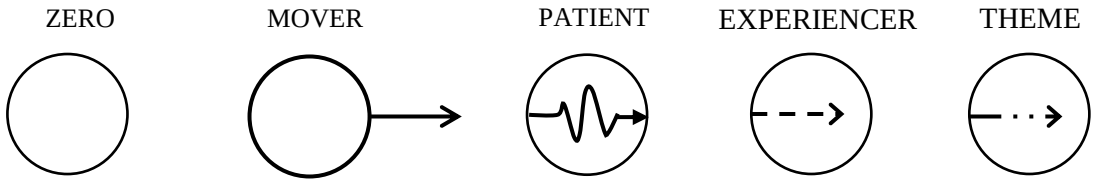

Figure 4 Archetypal roles of *Action Chain*

Langacker (1991) refers to **role archetypes** that reflect the experience as mobile and sentient creatures and as manipulators of physical objects. The archetypal **agent** is a person who volitionally initiates physical activity resulting, through physical contact, in the transfer of energy to an external object. Its polar opposite is an archetypal **patient,** an inanimate object that absorbs the energy transmitted via externally initiated physical contact and thereby undergoes an internal change of state. An **instrument** is a physical object manipulated by an agent to affect a patient; it serves as an intermediary in the transmission of energy. Langacker uses the term **experiencer** for a person engaged in mental activity (be it intellectual, perceptual, or emotive), and **mover** for an entity that undergoes a change of location.

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

Canonical Event Model

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

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

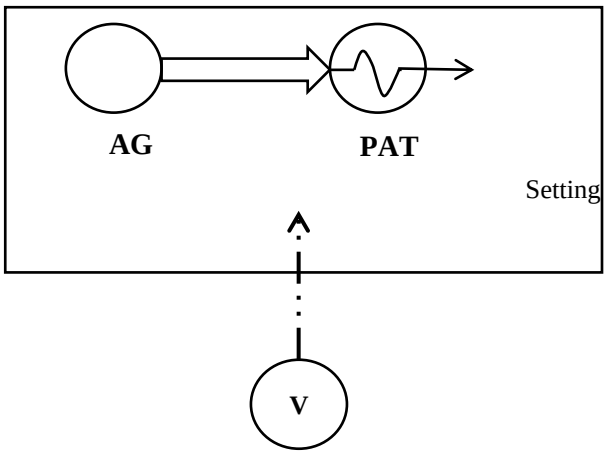

Figure 5 Canonical Event Model of Action Chain (From Langacker, 1991)

Langacker (1991) describes Figure 5 as a complex conceptualization. In Cognitive Grammar the 'canonical' event model represents "the normal observation of a prototypical action. It comprises the energetic interaction of an **agent** and a **patient**, which constitutes a single event observed from a **vantage point** external to its **setting**." (1991, p. 545 [emphasis added]).

Sentence Structure Type

For the current research, the investigation and analysis is focusing on the structure of the nominative accusative construction of the narrative structure scenes.

Narrative Structure

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

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

continuing identity into an ideational whole, and that fixes a feeling of attachment to that complex." (Talmy, 2000, p. 419, cited in Abrantes, 2009).

Scene

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

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

The methodology is employed to investigate the narrative structure of the selected novel through Cognitive Grammar (CG). Utilizing a qualitative research design, the research involves a purposeful sampling of five thematically significant scenes from the novel to analyze their linguistic grammatical structure and the cognitive processes involved in constructing the narrative. The qualitative data analysis, guided by a model incorporating elements from Langacker's Cognitive Grammar, focuses on the schematic representation of the Compositional Path, Action Chain schemas (Billiard-ball model), Trajector/Landmark alignment, and so on.

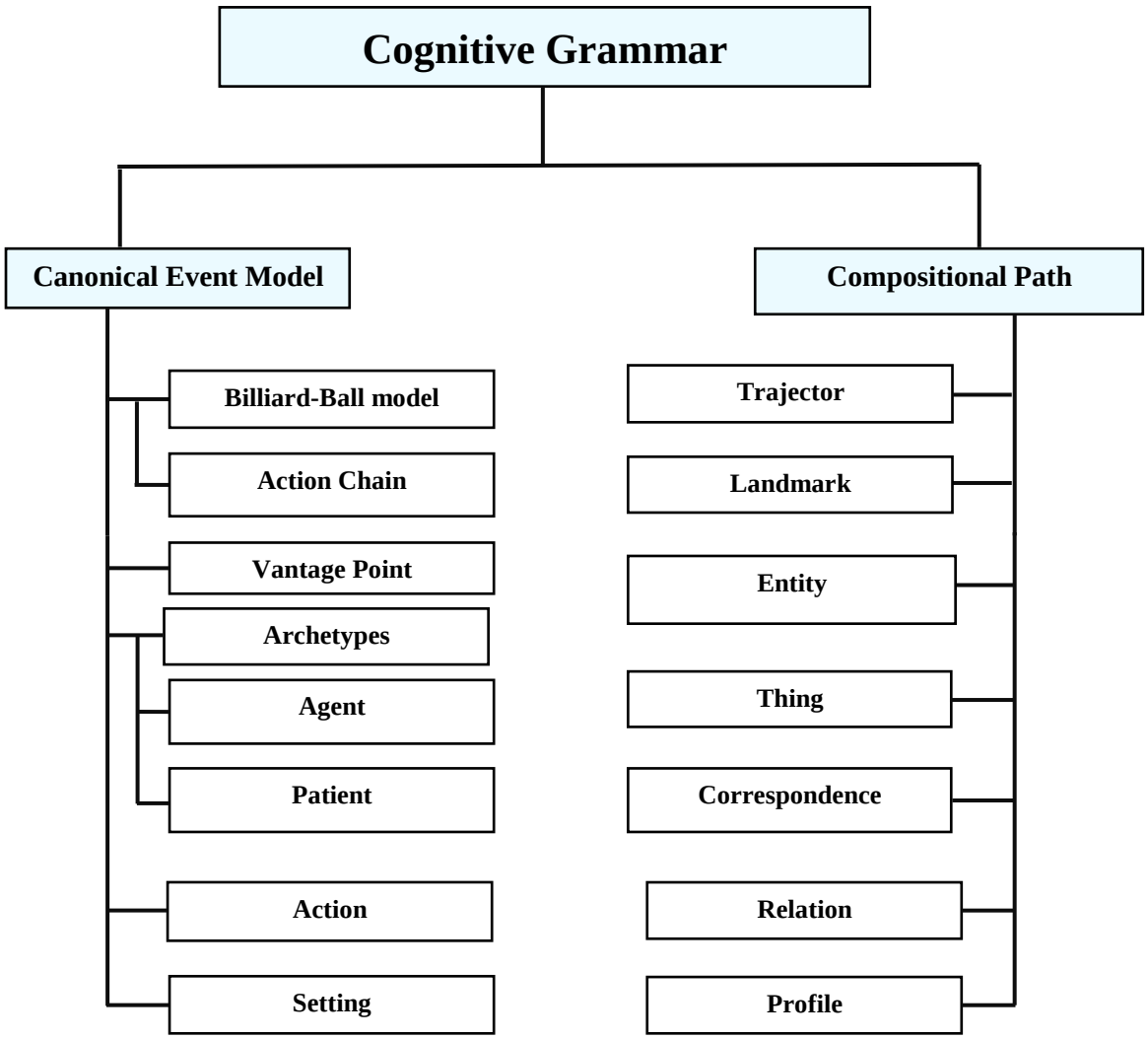

Figure 6 Diagram of Canonical Event Model and Compositional Path for the analysis

3. Analysis and Discussion

Introductory Remark

It is important to note that constructions do not have to encode or encapsulate a canonical action chain, which involves the transfer of energy. Think about stative verbs such as own. A relatively stable state is conveyed by a stative verb, in a situation that lasts during a period of time. Despite describing a condition rather than an action, this verb may be used in both constructions: passive and active (Evans & Green, 2006).

In this section, the five extracted scenes from events are analyzed according to the adopted model. They, then, are drawn in schematic representations of CP with its description in detail. The analyitical method is descriptive and qualitative.

Extract 1

'Well, I don't know,' said Sam thoughtfully. ***He believed he had once seen an Elf in the woods****, and still hoped to see more one day.*

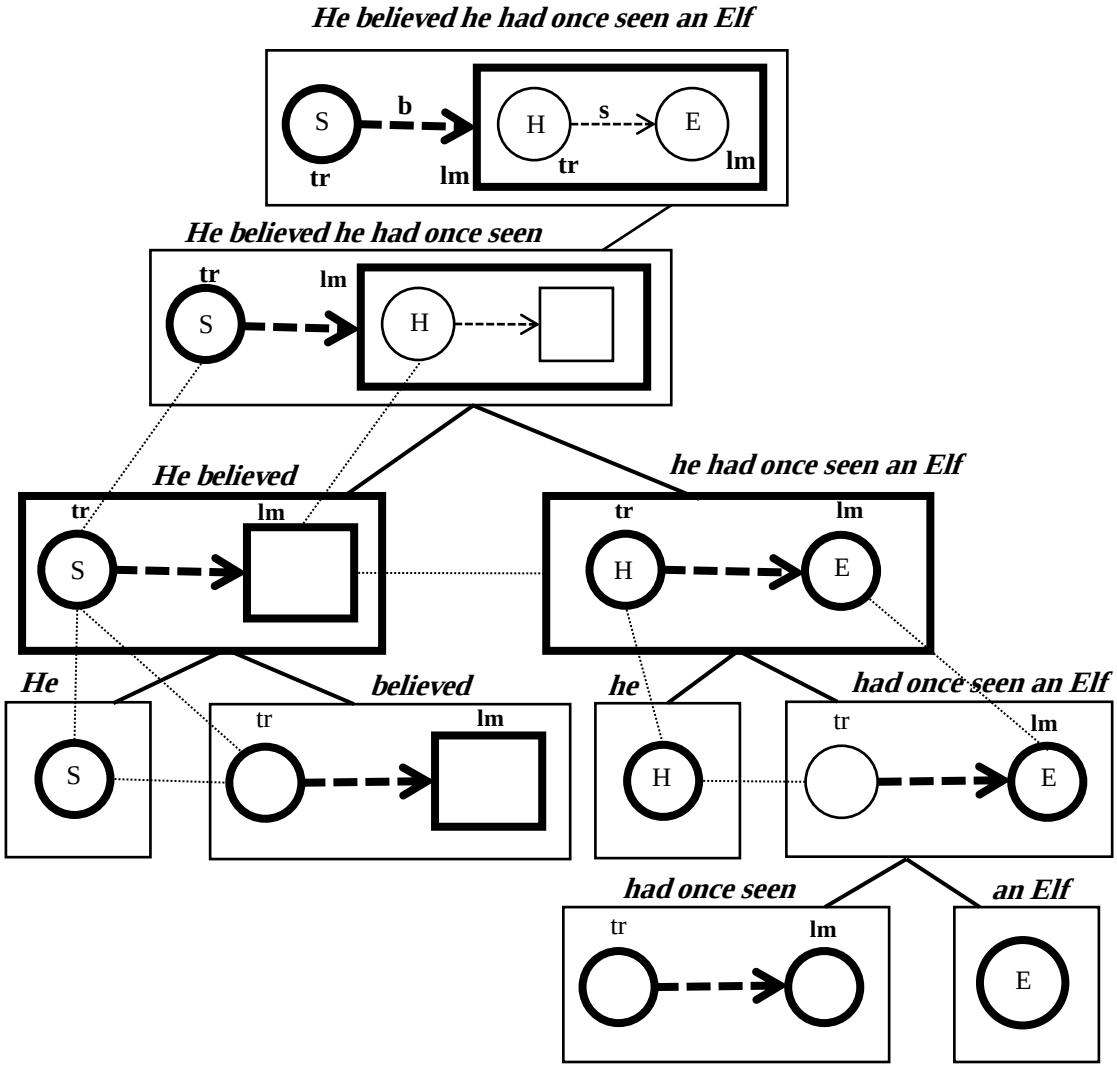

Figure 7 Compositional Path of *'He believed he had once seen an Elf'*

Canonical Event Model Analysis

To analyze the sentence *He believed he had once seen an Elf in the woods* according to Langacker's CG and its Canonical Event Model, it should be first noted that Langacker's CEM usually describes a prototypical event with a transitive verbs. The event involves an Agent (TR) acting something upon a Patient (LM), resulting in a change of location or state of the patient. Therefore, the sentence involves main components and relations:

1. Agent, which is the initiator or doer of the action, typically volitional and energetic.
2. Patient, which is the entity that undergoes the action and is affected by the action.
3. Action, which is the process linking the agent and the patient, involving the transfer of energy or change of state.

4. Change of State or Location, which is the final result of the process or action on the patient.

The scene describes a mental state *believed* as a past perceptual experience *had once seen*. Applying the CEM requires identifying how the sentence's components draw onto the model's elements.

For the main clause *He believed...,* in Figure 7, the subject *He* functions as the Experiencer in the mental state event, rather than a prototypical Agent. The verb *believed* represents the mental process or state. It does not appropriate the Action element of the CEM in the similar way a physical action verb does. There is no direct transfer of energy from the trajectory into the landmark in the physical sense of the action.

For the subordinate clause *…he had once seen an Elf in the woods*, it describes the content of the belief. The subject *he* represents the trajector in the context of the seeing event. The trajectory acts as the perceiver. It is similar to an Agent in a perceptual event. The Verb *had once seen* represents the perceptual process. While not a physical action in the typical CEM sense, it involves directed attention and sensory input.

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

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

Compositional Path Analysis

CP illustrates how the complex meaning ascending from the combination of complex conceptual structures and grammatical constructions. Figure 7 shows the CP a graphic representation used in CL, specifically to illustrate how the meaning of a complex expression is constructed from the elements of its constituent parts. The figure is a tree-like diagram, starting with the most complex expression at the top *He believed he had once seen an Elf,* and then gradually decomposing into smaller parts (constituents) until they reach the individual elements at the bottom.

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

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

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

For the composite structure *He believed he had once seen an Elf* at the top level, it is the most complex expression which is analyzed. Figure 7 shows it is broken down or (decomposed) into two main clauses: *He believed* and *he had once seen an Elf*.
These are enclosed in heavier or thicker boxes, indicating they are themselves profiled constructions by the speaker. The dashed arrow with label '**b**' suggests the verb *believed* which is involved in combining these two clauses to give the total meaning of the sentence. The 's' on the arrow from 'H' to 'E' in the secondary clause indicates the verb *had…seen*.
Moreover, the component structure in the lowest level at the bottom, there are separate words or conceptual entities: *He* represents the TR, the schematically represented verb *believed*, and the other schematically represented action *had once seen* and finally *an Elf*.
The trajector/landmark alignment highlights the figure-ground organization within each sub-construction. For instance, in *He believed*, 'He' (S) is the trajector, and the belief state is the landmark. In *he had once seen an Elf*, 'he' (H) is the trajector, while '*an Elf*' (E) is the landmark of the seeing event.
To sum up, CP provides a visual or structured way to recognize how the meaning of a scene. It is constructed by combining the meanings of its parts and the grammatical relationships between them. CP emphasizes the conceptual abstract structures and cognitive processes involved in language understanding by the mind.

Extract 2

For I am Saruman the Wise, Saruman Ring-maker, Saruman of Many Colours!'
'I looked then and saw that his robes, which had seemed white, were not so, but were woven of all colours, and if he moved they shimmered and changed hue so that the eye was bewildered.
'I liked white better' I said.
'White!' he sneered. 'It serves as a beginning. White cloth may be dyed. The white page can be overwritten; and the white light can be broken.' (LOR, 1937, 259, emphasized by the researcher).

Canonical Event Model Analysis

Many scenes (henceforth S) from this extract can be analyzed according to CEM. For instance, the scene *I liked white better* has an AC schema: [I (Agent) liked (Action) white (Patient)]. Therefore, the schema type is Experiencer-Them schema.
In the abovementioned utterance, the speaker perceives the white colour. For that it is a conceptual and mental process. The verb *like* is an emotive one. For this reason, the agent represents the *experiencer* of the mental action (liking) that affects mentally on the theme *white*. This process is done in a cognitive process making a mental relation between the Agent and the Patient within the action (*liking*). The significant tool that should be utilized to this scene is the CEM. It is an important tool because it is an applicable technique to show how the mind and cognition process a mental action connecting its participants.

In the mentioned utterance, "*I liked white better"*, the pronoun (I) represents the Agent for colour "white", that represents the Patient. In CG, the first person singular pronoun of the speaker *I* represents the trajector while the colour *white* represents its landmark. The following figure (Figure 8) shows the CP of this short scene, which has only two archetypes or prototypical participants: the speaker's pronoun *I* and the colour *white*. In Figure 8, CP breaks down the Composite Structures and Component Structure **profiling** their prominent parts.

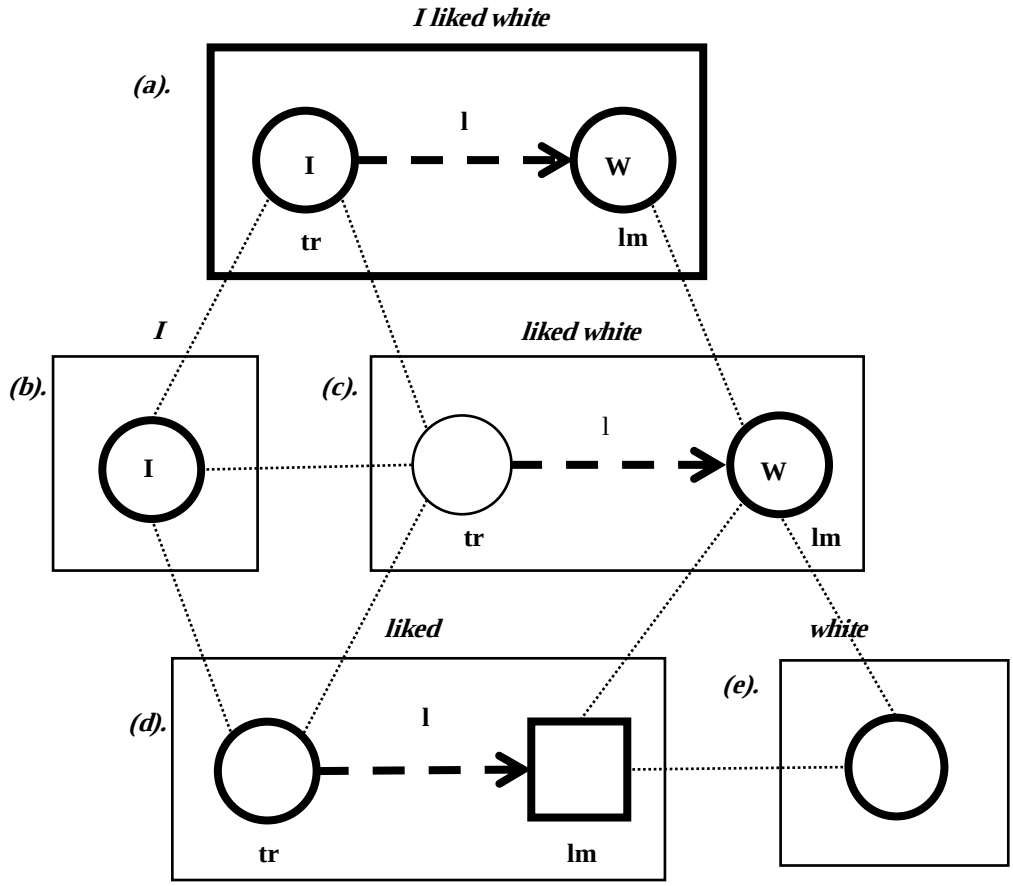

Figure 8 Compositional path of '*I liked white*'

Compositional Path Analysis

In Figure 8a, the **CP** involves a sequence of parts of the S in question. If the analysis is viewed from up to down, it starts from the composite structures downwards the component structures. The **profiled** symbolic composite stricture of the sentence '*I liked white*' has the agent pronoun *I* functioning as **primary focal participant** or **trajector** (tr), while the theme *white* represents its **landmark** (lm) as a **secondary focal participant**.

Figure 8b shows the participant *I* as an **entity** which makes energetic transmission (dashed-bold arrow in **Figure 8c**) of the action '*liking*' to *a* theme in an **action chain** between two participants.
In **Figure 8c**, it is noticed that the profiled parts of the setting are only both 'action' and 'trajector' for the cognitive conceptualization view of the composite structure *liked white* while neglecting or, say, lessening the significance of the trajector which is represented in a light 'unprofiled' circle.

Extract 3
*'**Gandalf moved his chair to the bedside and took a good look at Frodo**. **The colour had come back to his face**, and his eyes were clear, and fully awake and aware. He was smiling, and there seemed to be little wrong with him. But to the wizard's eye there was a faint change, just a hint as it were of transparency, about him, and especially about the left hand that lay outside upon the coverlet.' (LOR, 1937, p. 232, emphasized by the researcher).*

Canonical Event Model Analysis
The narrative structure system of this event has intense scenes.
Initially, this extract begins with a series of descriptions for Frodo's condition: colour had come back to his face, his eyes are clear, fully awake and aware, and he was smiling.
At the level of conscious awareness, the most natural conceptualization of an AC finds the conceptualizer following a mental path that mirrors the **conceived energy** flow from participant to participant (Langacker, 1991, p. 292).
AC traces the movement of energy from the first **energy source** to the final **energy sink**, i.e. the **theme** (Langacker, 1991).
The clause structure **'*Gandalf moved his chair to the bedside and took a good look at Frodo*'** has two ACs. The text describes the event, as a sequence of scenes, have actions done by Gandalf (**energy source)** as a doer of the action. For instance, the beginning sentence *Gandalf moved his chair* includes the subject *Gandalf* that represents TR, while *his chair* represents LM (**final energy sink**).

In CG, the verb *moved* is a **process** that represents the **energetic force**. For the verb structure *took a good look at Frodo,* it indicates an observation. It corresponds the perception verb 'looked at *Frodo* carefully' in the past tense. Therefore, it is a perceptual process.
These descriptions provide the reader with conceptualized image of the S as well as the sequence of the ACs within a strict CP. Figure 14 shows the general CEM of the sentence *Gandalf moved his chair* while Figure 9 shows the CP of the same sentence in detail.

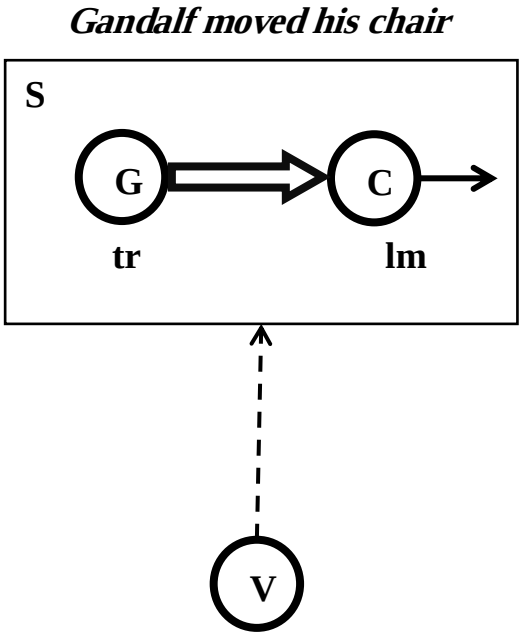

Figure 9 Canonical Event Model of *Gandalf moved his chair*.

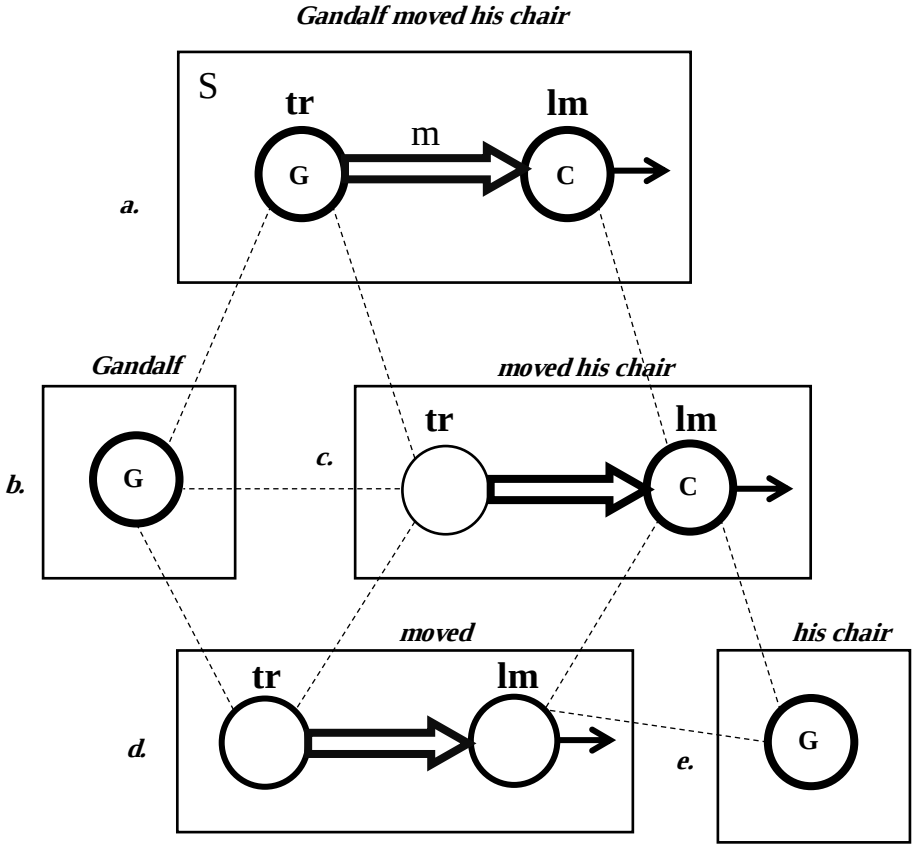

Figure 9 Schematic representation of Compositional Path of *Gandalf moved his chair*

Compositional Path Analysis

In Figure 9a, the rectangular frame represents the **setting window** that includes the surrounding things, objects, people, events, relations and so on. It represents the situation and the frame of the window of the whole scene. From this window, the specific scene in question may be seen focusing on the action and the roles of the archetypes (i.e. the primary participants) in the S.

In Figure 9a, the scene has one action and two primary archetypes: the agent (Gandalf) and the patient (his chair). Both of them are represented by a heavy bold circle. The double arrow represents the energetic transmission of the action or the movement done by the trajector *Gandalf* as the primary focal participant, towards the landmark (his chair) as the secondary focal participant.

Figure 9b shows the agent itself as alone. The agent is represented by a bold circle, again, but without any action transmitted by *Gandolf*. However, Figure 9c shows two **profiled** (i.e. designated) parts only. They are both: the action *moved* and the patient or landmark *his chair*, while TR in this window is unspecific. For this reason, the schema represents the TR in a light circle.

The following figure (Figure 10) shows the CP of the sentence *The colour had come back to his*.

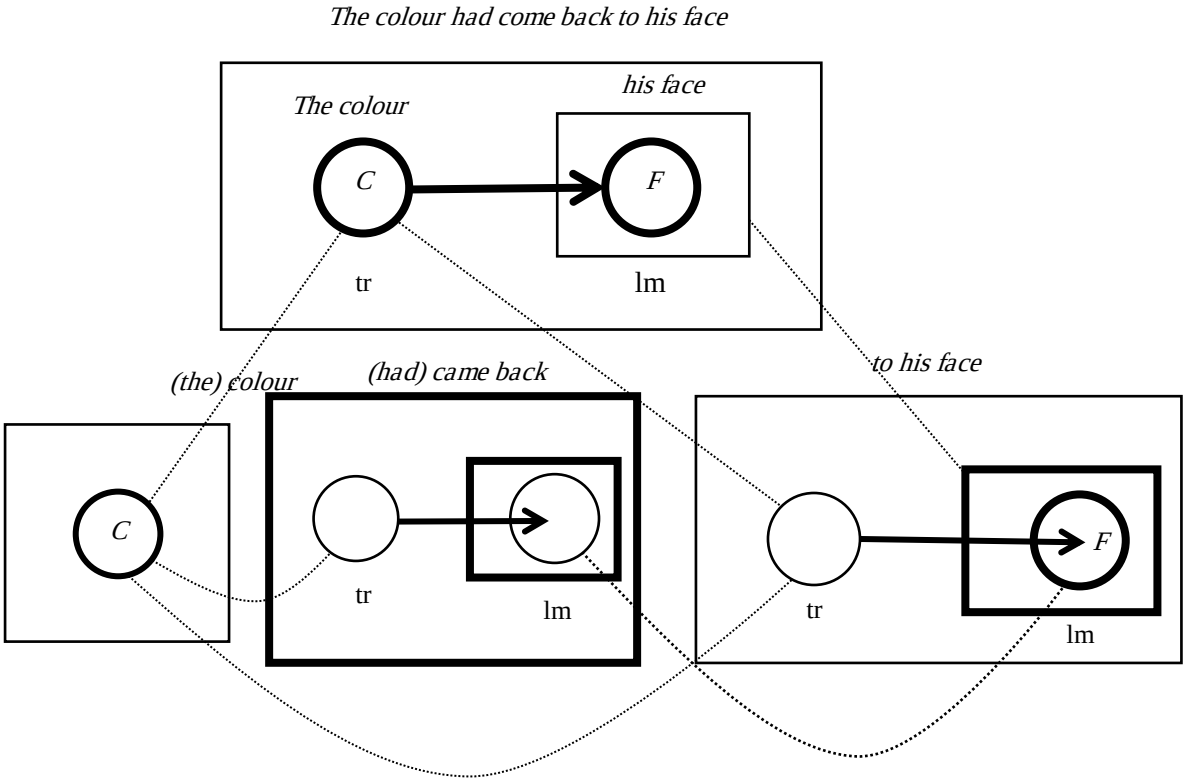

Figure 10 Compositional path of *The colour had come back to his face*

As it can be seen in Figure 10, the sentence structure of the second S, the subject *The colour* represents trajector of the object *his face*, that represents the landmark. When the focus is on the landmark *to his face*, the schemas of the circle and square, as well as the arrow, are bolded for they are focused mentally as parts of the sentence.

5. Conclusion

This research identified and analyzed Cognitive Event Models (CEM) and Compositional Paths (CP) within the sentence structures of the fantasy novel *The Lord of the Rings*, validating the applicability of the chosen analytical model. The research confirmed that these cognitive elements contribute significantly to the narrative's structure and meaning, demonstrating how patterns and sequences of events are formed. Additinally, distinct patterns of finite clause structures were found through the use of CEM and CP, revealing how cognitive elements shape the narrative's conceptualization. A dominant narrative structure system was revealed within each scene of LOR, establishing the underlying organizational principles. Furthemore, recurring sentence structure schemas, such as "Agent-Theme," "Experiencer-Theme," and "Mover-Path," were identified in both finite and embedded clauses, demonstrating how sentence structures are schematized in the Compositional Path and influence cognitive processes. Finally, the research leads to the development of a cognitive

framework utilizing CEM and CP, offering a deep understanding of how authors construct fantasy scenes and how readers interact with the narrative on a cognitive level. This framework provided insights into the author's scene-drawing techniques and the reader's cognitive engagement.

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