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**Meditation to Meaning: A Genre-Based analysis of Spiritual Poetic
Discourse in *A Soul's Meditation***



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Abstract

This paper analyses the modern spiritual poetry in terms of genre, and how meditation becomes meaning in the poetic discourse. Eight poems were discussed in Swales' move analysis framework to identify the patterns of spiritual cognition, emotional change, and resilience. The work brings out the interaction of metaphor, symbolism, and syntactic forms in building the spiritual experience. The results have shown that spiritual poetic discourse follows several paths: individual meditation, interpersonal guidance, addressing trauma, and aspirational desire. The analysis also shows that meaning is not a predetermined goal but is created in the process of constant interaction with desire, reflection, and devotion. These observations help in better understanding of poetry as a form of spiritual reflection and psychological insight.

Key words: Spiritual poetry, genre analysis, Swales' move analysis, meditation, poetic discourse, metaphor, symbolic meaning, spiritual cognition

1 Introduction

Swales (1990) describes the genre term as understood as a unique form of a discourse of whatever kind (spoken or written), having or lacking literary ambitions. He expounds that genres are developed as communicative actions that have a goal, usually utilized by a specific discourse community, having the commonalities of structure, development stages, and lexicogrammatical aspects. The contextual feature of Swales' use of the term discourse also includes contextual facets and in that regard is somehow related to two other traditions of genre, that is, rhetorical genre studies (RGS) and the systemic-functional linguistic approach to the Sydney School. RGS is linked to genre, both rhetoric and composition, and favors a situational contextual approach to language compared to the linguistic one (see Devitt, 2015). The Sydney School is also interested in the connections between forms of language and meaning in socially-related situations. It is characterized as a staged, goal-oriented social process through which cultures perform their different functions (Martin 2009, p. 13), which are now common to the Swalesian tradition where genre is viewed as a goal-driven communicative event. The theory of genre developed by Swales (1990, 2004) has been popularly used in the English research.

The idea of the communicative purpose as the main criterion of the genre identification and classification (Swales, 1990) has been criticized, and has also proven to pose the analyst with a series of challenges (Askehave, 1999). On the same note, Critical Linguistics and Critical Discourse Analysis scholars refer to the social activity associated with each genre (Fairclough, 2013; Kress, 1985/1990); they therefore take communicative purpose to be more socially oriented and central to genre identification by making the identification of the social activity that is involved in communicative purpose. The identification of genres based on the assumptions of what is traditionally understood as identification has mainly been achieved through the background knowledge about or of the community of the speakers or who is utilizing the genre (Bhatia, 2008; Swales, 1990).

A type of communicative events, the participants of which have some collective of

communicative purposes... Along with intent, representatives of a genre also portray several patterns of similarity (Swales, 1990).

The strategies of Linguistics and Critical Discourse Analysis in terms of genre agree with the one of Swales and Bhatia, as they focus more on the further dimension of social situation or social activity. The ideas of Kress concerning the participants, as well as the mentioning of functions, purposes and meanings (Kress, 1985/1990) are connected with the concept of a communicative purpose. Form is also used by Critical Linguistics and Critical Discourse Analysis scholars, but once again according to the popular way of viewing genres as types or forms of texts, and individual texts as the instances of the types (Kress, 1985; Wodak, 2001). The focus of CDA is the relation of genres to social situations or activity (Fairclough, 2013; Fairclough, 2023; Kress, 1985; Wodak, 2001) a relation that had been recognized and previously discussed by Bakhtin (1986). In other words, genre is constrained to what we can refer to as the situational context which is in turn anchored to the larger context of history and socio-political context (Wodak, 2001; Martin, 1992). According to Kress (1989), all the aspects of the situations, their aims, goals, the features and the structures of the situations have their impacts on the structure of the texts created in the situations. Further, he notes that the majority of social situations are conventionalized, to some degree, and that conventionalised forms of occasions result in conventionalised forms of texts, genres, which are deriving and encoding the functions, purposes and meanings of the social occasions. The other concept that is presented by Fairclough (1992) is that genres are a comparatively fixed collection of conventions that has been related and partially performs a socially accomplished kind of action. Therefore, we have no access to the cogitations, intentions and intents of the participants of a communicative act, we cannot read effects out of texts, but genres are event schemata, the abstractions of how individuals use language in a conventional manner, in order to have conventional ratified (or even institutionalized) social ends.

1.1 Problem Statement

Despite the fact that poetry has been traditionally analyzed in terms of literary, thematic, and stylistic aspects, it is evident that the current research gap is where nobody ever studies the poetic discourse about spirituality based on the linguistic perspective of genre. The majority of existing research on the topic of spiritual or meditative poetry stresses the symbolic form of interpretation, philosophical denotation or aesthetic enjoyment instead of exploring the way such texts either operate as intentional communicative genres conditioned by particular structural and discourse norms.

Moreover, genre research as pioneered by John Swales and Vijay Kumar Bhatia has been extensively used in academic writing, professional and institutional discourse. But its use in poetic discourse especially the spiritual poetry of the present day- is scant and unexplored. This poses a conceptual and theoretical and methodological lacuna in knowing how genre precepts work in high subjectivity/self-reflectivity in literary forms. In the poems of the A Soul Meditation, the themes of spirituality, reflective character, and the unique language structures seem to be vivid in the poems and seem to create meanings as the discourse strategies of meditative discourse. However, little academic exploration exists on how these poems structure spiritual experience, arrive at communicative ends and subscribe to or fail to subscribe to the existing conventions of spiritual poetry as a genre.

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That is why the gap identified in terms of this research is that there is no systematic study of the genre in connection with the spiritual poetic discourse in contemporary literary works. This study will aim to offer a systematic insight into the way in which spirituality is constructed and expressed linguistically through the uses of poetic genre in the chosen poems in the *A Soul's Meditation*.

1.2 Research Questions

1. Which are the most significant genre elements (structural, linguistic, and rhetorical) found in the poems of *A Soul's Meditation*?
2. What are the forms of spiritual experience and the ways in which it is created and expressed in the chosen poems by means of poetic speech?
3. What did these poems accomplish as communicative purposes in the context of the genre of spiritual poems?

1.3 Research Objectives

- 1 To determine and discuss the most important features of the genre in some of the selected poems by *A Soul Meditation*.
- 2 To explore the linguistic and discursive ways of constructing spiritual themes and inner experiences in the poetic text.
- 3 To examine the communicative functions and social roles of spiritual poetic speech.

1.4 Significance of the study

This paper is important as it adds to the development of genre analysis within the literary discourse, specifically the spiritual poetry. Although genre studies have widely discussed academic, legal, and professional discourses, it has relatively under focused on spiritual poetic discourse as a type of communicative discourse. The research by studying the poems in *A Soul's Meditation* fills this gap and expands the domain of genre-based linguistic investigation. Besides, the work improves the knowledge of the way language is instrumental in creating spiritual experiences, emotions, and inner thoughts. It shows how poetic means of imagery, symbolism, and metaphor as well as lexical patterns serve not just as the aesthetic elements but also as the meaning-making tools that inform the readers in the interpretation of spirituality. By so doing, the study fills the gap between the field of linguistics and the field of literary studies as it gives an interdisciplinary approach. The other notable value of significance is that it provides a contribution to the discourse studies and stylistics because the research not only indicates the functioning of communicative purposes and social functions in highly subjective and meditative poetic texts. This is useful in creating spiritual poetry as a goal-oriented discourse and not a mere expressive writing. Pedagogically, the article is useful to teachers and students of English literature and applied linguistics, since it offers a systematic approach to the analysis of poetry using the conventions of the genre. Lastly, the research can be helpful in curriculum development, research training, and advanced skills of the literary interpretation because it foregrounds a modern poetic work in academic genre research. This will promote the study of more voices of spiritual literature in South Asia and their discourse practices and therefore strengthen the world literature and linguistic studies.

2 Literature Review

Genre has been generally accepted as a dynamic and social situated notion that determines the production and meaning of literary speech. Other theorists like John Swales (2004) have defined genre as a type of communicative events that are marked by common causes and standardized forms. It is useful to think of a genre as consisting of a series of moves (Swales, 1990). A move can be thought of as part of a text which contributes in some way to fulfilling the overall purpose of the genre. "Move" is a semantic unit relevant to the writer's purpose. Nwogu (1997) specifies the definition of move as "a text segment made of a bundle of linguistic features (lexical meanings, propositional meanings, illocutionary forces, etc.) which gives the segment a uniform orientation and signals the content of discourse in it". These definitions indicate that the unit of move has the advantage of capturing the function of a particular part of the text under examination. In other words, it enables the categorization of chunks of text in terms of their particular communicative intentions (Ruiying & Allison, 2003). On the same note, Vijay Bhatia (2008) goes an extra mile to explore this perspective by highlighting the socio-cognitive and professional aspect of genre by convincing that the forms of texts are changed in the process of interaction between writers, readers, and discourse communities. In literature, genre is no longer just a formal category but also a form of structuring meaning, ideology and aesthetic utterance. In poetry, especially, there is great flexibility since in many cases it may be various sub-genres like lyric, reflective, philosophical, and even spiritual.

Scholarly interest has been given to spiritual or meditative poetry because of its distinctive discursive and stylistic characteristics. According to researchers, a good deal of such poetry often prefigures inwardness, transcendence, and philosophical questioning. The poetic voice usually plays the role of a seeker who is in some dialog with himself or God. Research on mystical and reflective literature indicates that spiritual poetic language is based on symbolic imagery, abstract lexical fields, and a contemplative tone to express other experiences that are otherwise hard to describe. The process of existential uncertainty into spiritual understanding is frequently shown through the narrative development, and thus, it adds to the genre coherence and thematic unity.

In discourse analytical terms, meditative poetry is created by structuring meaning using patterned language use, i.e., repetition, parallelism, rhetorical questions, and metaphorical framing. Docherty and Smith (1999) maintained structure is the most difficult part of writing, no matter whether you are writing a novel, a play, a poem, a government report, or a scientific paper. If the structure is right, then the rest can follow fairly easily, but no amount of clever language can compensate for a weak structure. These characteristics serve as genre indicators, which give signals of reflective involvement and direction of the reader interpretation. However, semiotic approaches also emphasize the importance of natural and cosmic symbols, including light, silence, motifs of a journey, and dawn, which are culturally identifiable signs in spiritual language. The existence of such symbolic systems does not only add richness to the aesthetic context of poetry but makes it easier to portray inner mental experience and change.

The other significant aspect of research is the psycholinguistic research on the encoding of emotional cognition and identity construction in spiritual texts. According to scholars meditative poetic discourse is usually associated with self-construction

processes in which the poem persona is in conflict with tensions between material existence and transcendental aspirations. This type of negotiation is linguistically represented by the changes in the use of pronouns, modality, evaluative words and narrative view. As a result, spiritual poetry may be perceived as literary genre and cognitive-discursive practice, which allows subjective experience to be expressed.

In addition, reader-response theorists stress that the meaning of contemplative poetry is not already determined, but is constructed in the process of interpretation. Genre expectations are critical towards influencing the manner in which the readers undertake ambiguity, symbolism and philosophical contemplation. Meditative poetry often calls on slow and reflective reading, whereby the readers are invited to engage in the meaning-making process. This interactive feature strengthens the communicative intent of spiritual poetical speech which is not merely a prerequisite of aesthetic appreciation, but also personal and existential reflection.

However, even with the increased amount of knowledge on the topic of genre theory and spiritual literature, certain gaps exist. A significant portion of the current literature addresses canonical or even general thematic studies of Western authors as opposed to systematic genre studies of contemporary poetry books. Specifically, the genre features and discourse patterns of modern Pakistani English spiritual poetry have been given little attention. Thus, genre-based analysis of spiritual poetic speech in *A Souls Meditation* aims to fill this gap with the help of outlining structural norms, language tactics, and symbolic systems that lead to meaning-construction in the collection. Placing the text in the context of modern genre theory and discourse analysis, the current study is expected to provide new knowledge on the role of meditation as a thematic issue and a communication tool of spiritual poetry depiction.

3 Research Methodology

3.1 Research Design

The proposed study will use a qualitative research design, which aims to investigate the genre feature and meaning-making strategies of spiritual poetic discourse. The qualitative methodology would be deemed suitable due to the fact that the study is aimed at interpreting the linguistic patterns, structure of the rhetoric and thematic motifs instead of quantifying them. The paper takes the form of a genre-analytical and discourse-analytical methodology in a bid to examine how the content of spiritual experience is constructed in the literary text, whereby the textual meaning and communicative intent can be comprehensively understood.

3.2 Research Approach

This study is an interpretive and text-based study which is based on the genre analysis models to comprehend the poetic roles in the spiritual genre discourse. These frameworks are used to detect communicative intent, structural arrangement and conventions of discourse working in the chosen poems. Besides that, the paper also uses the findings of stylistic analysis when exploring metaphor, imagery, symbolism, and the use of words as key meaning-making tools of spiritual poetry. Through this conjoined approach, language and style as seen in their contribution to the expression of inner spiritual experience can be examined in a subtle manner.

3.3 Data Source and Sampling

The major data used in this research is the chosen poems of the collection of poetry A

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Soul Meditation. The poems that feature very much the themes of spirituality, meditative disposition, introspective dialogue and symbolic and metaphoric languages are selected using a purposive sampling technique. Such a sampling plan will see the selection of texts that will be representative of the main features of the genres of spiritual poetry and allow deep qualitative interpretation and analysis.

3.4 Analytical Framework

This study uses the genre analysis model by John Swales as the main analytical model. Through the move-step analysis, the study methodically explores the operation of rhetorical structures in the construction and transfer of spiritual significance in *A Soul's Meditation*. The framework provided by Swales helps to explore the way discourse conventions can be used to express inner experience and transcendence in the form of poetry. Analysis is done in three significant steps. On the initial level, the research is aimed at the identification of the genre elements through the analysis of the structural patterns that include the division of reflection to realization and subsequently transcendence, communicative intentions of the poems, and repetitive discourse plans that build the spiritual story. In the second stage, the paper will perform linguistic and stylistic reflection through the investigation of lexical decisions, concerning spirituality, metaphor and imagery, pronoun and voice use patterns, repetition and parallelism, and other symbolic manifestations in the intercourse of the poem. In the last step, the paper elucidates the overall role of genre norms and stylistic attribute in creating the elements of spiritual experience, reader interest, thematic unity, and overall social and thoughtful purpose of poetic language.

3.5 Validity and Reliability

In order to improve the analytical credibility, the analysis is conducted in accordance with systematic textual coding, theoretical consistency with existing genre model, and close textual interpretation with the help of appropriate textual evidence. Such strategies provide contextualized interpretations, methodological, and theoretically informed, which makes the research results more credible.

3.6 Research Limitations

Although analytically sound, the study has the restriction of both dealing with one body of poetry and a relatively small number of sampled poems. Being a qualitative and interpretive research, the results cannot be applied to all types of spiritual poetry. Besides, the theories used by the researcher and personal interaction with the text also influence the interpretations. Nevertheless, these drawbacks are admitted to be peculiar to qualitative analysis of genres and do not reduce the contribution of the study to the comprehension of the spiritual poetic discourse.

4 Discussion and Analysis

4.1 My Dreams

Meditative Analysis

The poem 'My Dreams' expresses a meditative reflection on desire, illusion and spiritual transformation. It moves from dreams to realization i.e. light. According to

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Swale Model, there's three move of genre analysis. First move is meditation i.e. construction of inner desire.

"I entwine a cobweb of dreams, fancy their fulfillment"

It establishes the meditative state. This line represents self-projection into imagined fulfillment.

"But they slip away like silk threads, turning into a halo of light"

This line represents a shift from illusion to realization, here is recognition of illusion, transformation of materialistic desire into spiritual symbol, i.e., halo/light.

"I hanker after them relentlessly and journey continues."

This line expresses ongoing striving; here is acceptance of endless seeking, movement towards meaning through persistence.

Linguistic Analysis

Similes: Cobwebs, dreams, and silk threads symbolize fragility and illusion. It symbolizes temporality. A halo of light is the symbol of spirituality/enlightenment, and divine presence. Hanker, relentlessly, is the intensity of desire.

First person pronoun "I" used as an introspective discourse. Continuous structure reflects ongoing meditation. Cohesion in sentences, "But" used as a contrastive connector. There's a semantic chain of dreams, threads, and light as a transformative trajectory

Communicative Purpose

Meditation begins with illusion or dreams; slipping threads are fragile illusions; illusion ends in the form of transformation.

A Cosmic Personality

Meditative Analysis

The poem presents a mystical authority figure; it expresses fate-construction attributes, cosmic intentionally, constructing the figure as destined and inevitable. An eternal comrade expresses a bridge between the divine and human realms. It creates emotional intimacy. This poem functions as a central transformation move, marks inner transformation; it's a transformation from external influence to internal meanings. Cosmic connection with hearts presents a timeless spiritual bond and concludes with emotional permanence.

Celestial, universe, and cosmic represent the spiritual and mystic field. Comrade is a therapeutic relational discourse, inertia, grow and change are the transformational vocabulary. Cosmic connection used as a metaphor of spiritual bridge. The universe symbolizes divine authority, hearts symbolize emotional permanence. There's a flow of sentences that shows a smooth transformation.

This poem represents a relational model of spiritual meaning-making, where meditation begins with encounter (celestial figure), moves through guidance and

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transformation, and ends in internalized, eternal connection.

Linguistic Meanings Lexical Choices

- “*celestial*,” “*universe*,” “*cosmic*” → spiritual/mystical field
- “*comrade*,” “*held space*” → therapeutic, relational discourse
- “*inertia*,” “*grow*,” “*change*” → transformation vocabulary

Figurative Language

- **Metaphor:**
 - Person as “*cosmic connection*” → spiritual bridge
- **Symbolism:**
 - *Universe* → divine authority
 - *Hearts* → emotional permanence

Pronoun Shift

- Use of “**our / us**” → collective identity

Syntactic Features

- Sequential clauses → mimic gradual transformation
- Lack of rigid punctuation → reflects flow of meditation

Optimism

Meditative Analysis

The poem presents a complex and layered instance of spiritual poetic discourse in which meditation evolves into meaning through a trajectory of hope, disruption, trauma, and resilience. Structurally, the text follows a recognizable genre pattern aligned with Swalesian move analysis, while simultaneously incorporating dense figurative language and spiritual symbolism.

The poem begins with a meditative initiation, where the speaker constructs an imaginative and elevated vision of the future: “*Prospects blow up like a heavenly parachute floating high into crystal blue sky.*” This line reflects the creation of an aspirational mental space, marked by transcendental imagery such as “heavenly” and “sky,” which situate the discourse within a spiritual and idealized register. The metaphor of the “parachute” suggests suspension, ascent, and uncertainty, indicating that these prospects are both uplifting and precarious. Linguistically, this stage is characterized by metaphorical density and a lexical field associated with elevation and transcendence, signaling the beginning of an inward, reflective process.

The discourse then expands into a deepening of expectation, as seen in “*Promises flow smoothly into icy deep waters.*” Here, the imagery shifts from air to water, symbolizing depth and emotional immersion. The smooth flow of promises contrasts with the “icy” and “deep” waters, subtly foreshadowing danger and emotional complexity. This move is further intensified through the line “*Predictions walk up slowly onto Apollo’s Delphi to know a tantalizing secret.*” The invocation of Apollo and Delphi introduces a mythological and prophetic dimension, framing the speaker’s expectations as a quest for higher or divine knowledge. This reflects a key feature of spiritual discourse: the desire to access hidden truths beyond ordinary human understanding.

A significant shift occurs with the introduction of disruption and realization in the line “*All creepily transform into a macabre reality.*” This marks a turning point in the poem

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where the previously constructed ideals collapse into a darker, unsettling truth. The adverb “creepily” and the adjective “macabre” introduce a semantic field of and discomfort, indicating not just disappointment but existential disturbance. Unlike the gentle dissolution observed in earlier poems, this rupture is abrupt and psychologically intense, suggesting what can be termed an existential collapse within the meditative process.

Following this disruption, the poem transitions into a transformative phase, where the speaker actively engages with trauma: “*Optimism tears apart trauma into tiny bubbles to disperse agony.*” This line is particularly significant as it redefines transformation not as passive enlightenment but as an active, almost violent process of healing. The metaphor of trauma being broken into “tiny bubbles” suggests fragmentation and gradual release, indicating that pain is not erased but reconfigured. Linguistically, this stage is marked by dynamic verbs such as “tears apart” and “disperse,” which emphasize agency and effort in the meaning-making process.

Finally, the poem culminates in a continuity and renewal phase with the line “*Lacerated soul rhapsodically gears up strength to try, try again.*” Here, the focus shifts to resilience and persistence. The phrase “lacerated soul” acknowledges the enduring impact of suffering, while “rhapsodically” introduces a paradoxical tone of emotional intensity and even beauty within pain. The repetition of “try” reinforces the idea that spiritual meaning is not a fixed endpoint but an ongoing, cyclical process. This aligns with the broader framework of your study, where meaning emerges through continuous striving rather than final resolution.

From a linguistic perspective, the poem is notable for its interplay of multiple lexical fields, including the spiritual (heavenly, sky), the mythological (Apollo, Delphi), and the existential (macabre, trauma, lacerated). This blending creates a rich discursive tension that mirrors the internal conflict of the speaker. The heavy reliance on metaphor and extended imagery indicates a cognitive strategy for processing abstract emotional experiences, particularly trauma and hope. Syntactically, the poem employs long, flowing clauses that reflect the continuity of meditation, punctuated by sudden lexical shifts that signal moments of disruption.

Linguistic Meaning

The linguistic meaning of the poem emerges through its dense figurative language, semantic contrasts, and symbolic progression.

a. Metaphorical Meaning

- “*Prospects blow up like a heavenly parachute*” → Hope is elevated but unstable
- “*Promises flow into icy deep waters*” → Emotional commitments conceal danger and depth
- “*Trauma into tiny bubbles*” → Pain becomes fragmented and manageable

These metaphors reflect a cognitive attempt to structure abstract emotional experiences.

b. Symbolic Meaning

- “*Crystal blue sky*” → Idealism, purity, unattainable perfection
- “*Macabre reality*” → Harsh truth, existential
- “*Lacerated soul*” → Identity, psychological suffering

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Symbols move from light → depth → darkness → recovery, forming a semantic trajectory.

c. Lexical Contrast

The poem juxtaposes:

- Positive Lexicon: prospects, promises, optimism
- Negative Lexicon: macabre, trauma, lacerated
-

This contrast constructs meaning through tension between expectation and reality.

d. Action-Oriented Verbs

- *blow up, flow, walk, transform, tear apart, disperse, try*

These verbs indicate that meaning is dynamic and process-driven, not static.

Communicative Purpose

The communicative purpose of the poem is to articulate and share a universal human experience of hope, collapse, and resilience within a spiritualized framework. More specifically, the poem aims to express existential reality. It communicates that human expectations are often fragile and illusory reality can be harsh and unsettling. Rather than presenting trauma as purely destructive, the poem portrays it as something that can be processed and transformed and suggests that pain is part of spiritual and psychological growth. The final line, “*try, try again*” serves a clear communicative goal to promote persistence despite failure and suffering, to redefine success as continuous effort. Through its abstract imagery and universal themes, the poem invites readers to reflect on their own expectations and disappointments recognize a shared human condition.

Silent Prayer

Meditative Analysis

The meditative purpose of this poem is to depict a deep spiritual transcendence achieved through a dream-like state, where the self-moves beyond the physical world into a higher realm of awareness. The opening phrase “*While asleep profoundly I dreamt*” establishes meditation not as a conscious act but as a subconscious spiritual experience, suggesting that true insight emerges when the rational mind is at rest. As the speaker transforms into “*a white cloud of imperturbable wool,*” the meditation shifts into a state of purity, detachment, and calmness. The cloud imagery signifies freedom from worldly burdens, allowing the self to ascend into “*vast blue infinite skies,*” which symbolize the limitless nature of the spiritual universe. This ascent reflects a classic meditative movement from material existence to transcendental awareness.

The encounter with “*iridescent stars*” introduces a phase of contemplation and wonder, where the speaker silently observes and reflects. This leads to a deeper inquiry into the “*source of their intensity,*” marking a shift from passive observation to active spiritual questioning. The sudden vision of hidden divine power (implicitly referred to as omnipotence) represents a moment of spiritual revelation or enlightenment.

The poem culminates in an act of submission and devotion, as the speaker “*fell upon my knees into deep supplication.*” This indicates that the ultimate purpose of meditation here is not merely understanding, but surrender to a higher power. The “*silent prayer*”

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reinforces the idea that true spiritual communication transcends language and occurs at an inner, sacred level.

Linguistic Meaning

The linguistic meaning of the poem is constructed through elevated imagery, symbolism, and a semantic field of transcendence and devotion.

a. Metaphorical Meaning

- “*white cloud of imperturbable wool*” → purity, calmness, detachment from worldly chaos
- “*soared high above... skies*” → spiritual elevation and liberation
- “*floating... stars*” → effortless movement within a divine realm

These metaphors collectively represent the soul’s journey beyond material constraints.

b. Symbolic Meaning

- “*sky*” → infinity, divine space
- “*stars*” → guidance, divine illumination
- “*light/illumination*” → knowledge and enlightenment
- “*knees / supplication*” → humility and submission
- “*white*” → purity, innocence, spiritual clarity

c. Lexical Field

The poem draws heavily on:

- Spiritual Lexicon: heavens, supplication, omnipotence
- Cosmic Lexicon: sky, stars, infinite
- Emotional/Reflective Lexicon: mutely, admiring, silent

d. Syntactic Features

- Long, flowing lines reflect the continuity of the meditative experience
- Minimal interruption mirrors the smooth, floating motion of the speaker
- The shift toward shorter, more grounded expressions at the end (“*fell upon my knees*”) signals return to humility and reality

Communicative Purpose

The communicative purpose of the poem is to express and share a deeply personal spiritual experience of transcendence and devotion, while inviting the reader to reflect on their own connection with the divine. The poem communicates that spiritual awakening can occur in unexpected states (e.g., dreams), true understanding comes through inner stillness and contemplation. By referring to hidden omnipotence, the poem highlights the vastness and mystery of divine existence. The act of kneeling and praying communicates the importance of submission before a higher power spiritual fulfillment as devotion rather than control. Through universal symbols (sky, stars, prayer), the poem engages readers in collective contemplation and encourages them to consider their own spiritual journeys.

All is not Lost

Meditative Analysis

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The meditative purpose of this poem is to explore an inward psychological and spiritual journey from illusion and collapse toward gradual recovery and realization. The opening line *“An ostensibly far reaching facade surfaces”* suggests that the meditation begins with a recognition of false appearances or constructed realities. This initiates a reflective process in which the speaker confronts the gap between outward illusion and inner truth.

As the imagery expands into *“a rocky cliff facing up titanic cosmos”* and *“illuminating halo”*, the meditation oscillates between grandeur and instability. The cliff symbolizes a precarious position—standing at the edge of existential awareness—while the “cosmos” and “halo” introduce a spiritual dimension. However, this elevation does not sustain itself; instead, the discourse moves toward fragmentation through images like *“abrasive fissures”* and *“smoky phantom”*, indicating inner (fracture) and confusion. The meditation deepens into a phase of emotional and existential void, expressed through lines such as *“Silence prevails over exhilaration”* and *“Numbness flows through the veins.”* This reflects a state of spiritual emptiness and loss of trust, marking a critical low point in the inner journey.

However, the poem does not end in despair. Gradually, the speaker moves toward healing and restoration, as seen in *“Strength recuperates steadily”* and *“Nature solaces shattered soul.”* The final realization—*“That all is not lost”*—signals a subtle but powerful transformation. Unlike dramatic enlightenment, the poem offers a quiet, hard-earned awareness that hope persists despite suffering.

Linguistic Meanings

The linguistic meaning of the poem is constructed through contrasting imagery, symbolic layering, and lexical shifts from intensity to stillness and recovery.

a. Metaphorical Meaning

- *“Facade”* → false identity or illusion
- *“Rocky cliff”* → instability, existential edge
- *“Fissures”* → psychological cracks
- *“Gaping void”* → inner emptiness
- *“Nature solaces”* → healing force

b. Symbolic Meaning

- *“Cosmos / heavens”* → vastness, divine presence, existential scale
- *“Halo / star”* → fleeting enlightenment or idealized self
- *“Silence”* → emotional suppression, introspection
- *“Numbness”* → psychological shutdown
- *“Twinge”* → lingering pain
- *“Revelation”* → emerging awareness

c. Lexical Contrast

The poem strongly relies on opposing semantic fields:

- Elevation & Grandeur: cosmos, halo, star
- Decay & Fragmentation: fissures, phantom, void
- Emptiness & Loss: silence, numbness, trust dies
- Recovery & Hope: strength, solaces, revelation

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d. Syntactic Features

- Short, clause-like lines create a fragmented rhythm, mirroring the speaker's mental state
- Gradual stabilization of phrases toward the end reflects psychological recovery
- Minimal connectors enhance the meditative, introspective tone

e. Semantic Progression

The poem follows a clear linguistic trajectory:

- Illusion (facade, halo)
- Disruption (fissures, phantom)
- Void (silence, numbness)
- Recovery (strength, nature)
- Revelation (all is not lost)

Communicative Purpose

The communicative purpose of the poem is to express the experience of emotional collapse and gradual recovery, while offering a subtle affirmation of hope. The poem communicates the fragility of constructed identities (facade), the inevitability of inner self and disillusionment. Through imagery of void, numbness, and loss of trust, the poem articulates deep emotional suffering that makes internal pain visible and relatable. Healing is not presented as immediate or complete. Instead, the poem shows gradual recovery ("recuperates steadily") and external support through nature as a healing force. The final line "*That all is not lost*" serves as the central communicative message even after collapse, residual hope remains and meaning lies in recognizing partial recovery, not perfection.

A Divine Personage

Meditative Analysis

The meditative purpose of this poem is to explore an intense spiritual attraction toward an idealized, transcendent figure, leading the speaker from initial admiration to deep emotional and spiritual longing.

The opening expression "Your destined access to our lives" suggests that the meditation begins with a sense of inevitability and divine intervention. The presence of the "luminary personage" is not accidental but perceived as fated and spiritually significant, initiating a heightened emotional response.

As the poem progresses, the meditation deepens into a state of awe-filled contemplation, where admiration is interwoven with complexity. Phrases such as "spine piercing trepidations, glee and awe" indicate that the experience is not purely joyful but also overwhelming. The figure becomes increasingly enigmatic, and the speaker's imagination is pushed "into mysterious horizons," reflecting an expansion of cognitive and spiritual boundaries.

The meditation culminates not in resolution, but in intensified longing. The speaker expresses a deep desire for connection "My heart yearns for holding sight of that perfect figure" which ultimately transforms into a quest for "infinite spiritual ecstasy."

Linguistic Meanings

The linguistic meaning of the poem is constructed through elevated diction, symbolic idealization, and emotional intensification, moving from admiration to transcendental

desire.

a. Metaphorical Meaning

- “Destined access” → divine intervention or fated encounter
- “Elation streams gushingly into veins” → embodied emotional intensity
- “Spine piercing trepidations” → physical manifestation of awe/fear
- “Mysterious horizons” → limits of human cognition and imagination
- “Infinite spiritual ecstasy” → ultimate transcendence

b. Symbolic Meaning

- “Heavenly image / luminary personage” → idealized, possibly divine figure
- “Enigmatic personality” → unknowable spiritual depth
- “Old and new perceptions” → cognitive transformation
- “Severity and geniality” → dual nature (austere yet compassionate)
- “Perfect figure” → spiritual ideal or object of devotion

c. Lexical Contrast

The poem relies on subtle but important contrasts:

- Elevation & Divinity: heavenly, luminary, infinite
- Emotional Intensity: elation, awe, glee
- Fear & Overwhelm: trepidations
- Cognitive Expansion: mysterious, perceptions
- Desire & Aspiration: yearns, ecstasy

d. Syntactic Features

- Long, flowing lines reflect continuous emotional surge and immersion
- Accumulation of phrases creates a meditative, almost breathless rhythm
- Lack of strict syntactic breaks mirrors the overwhelming nature of experience

e. Semantic Progression

The poem follows a clear trajectory:

- Encounter (destined, heavenly figure)
- Emotional Intensification (elation, awe, trepidation)
- Cognitive Expansion (enigmatic, mysterious horizons)
- Desire (yearning for sight)
- Transcendence (infinite spiritual ecstasy)

Communicative Purpose

The communicative purpose of the poem is to express profound spiritual admiration and longing, while portraying spirituality as an experience of emotional intensity and aspirational transcendence. The poem communicates the powerful impact of encountering an idealized spiritual figure and a sense of devotion grounded in admiration and reverence. Through the coexistence of “trepidations, glee and awe,” the poem portrays spirituality as emotionally layered and overwhelming. The poem highlights the merging of “old and new perceptions” and the expansion of imagination into unknown dimensions. The final lines communicate a deep yearning for connection or union and spiritual fulfillment as something desired rather than attained.

The Soul does not Break Up

Meditative Purpose

The meditative purpose of this poem is to explore selfless devotion and emotional surrender, where spiritual fulfillment is derived not from reciprocity but from pure giving and sustained hope.

The opening line “I give my subtle feelings, / to one whom I venerate” establishes the meditation as an act of offering and reverence. The speaker consciously directs inner emotions toward an elevated figure, indicating a devotional orientation grounded in admiration.

The meditation deepens through the line “Without envisaging anything back” which emphasizes detachment from expectation. This reflects a spiritual stance where emotional expression is unconditional, not transactional. The “gentle glance” and “transitory tender smile” are presented as sufficient reward, suggesting that even the smallest acknowledgment holds profound significance.

As the poem progresses, the meditation moves toward endurance and continuity. The phrase “forming an eternal bond” contrasts with the fleeting nature of the smile, indicating that momentary experiences can generate lasting emotional or spiritual connections.

The closing lines “Soul does not break up, / and could not give up hope” mark a state of resilient devotion, where hope persists despite uncertainty or lack of reciprocation.

Linguistic Meanings

The linguistic meaning of the poem is constructed through simplicity, emotional restraint, and contrast between transience and permanence, reflecting a calm yet deeply rooted spiritual experience.

a. Metaphorical Meaning

- “Give my subtle feelings” → emotional offering / surrender
- “Gentle glance / tender smile” → minimal yet meaningful reciprocation
- “Eternal bond” → lasting spiritual connection beyond time
- “Soul does not break up” → inner resilience
- “Could not give up hope” → enduring faith

b. Symbolic Meaning

- “Venerate” → devotion toward a higher or idealized figure
- “Transitory smile” → ephemeral human interaction
- “Eternal bond” → timeless spiritual attachment
- “Reveries not known” → uncertainty or unfulfilled dreams
- “Hope” → core sustaining force of the soul

c. Lexical Contrast

The poem relies on subtle but meaningful contrasts:

- Selflessness vs. Expectation: give, without envisaging
- Transience vs. Permanence: transitory smile vs. eternal bond
- Uncertainty vs. Stability: unknown reveries vs. unbroken soul

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- Fragility vs. Strength: subtle feelings vs. enduring hope

d. Syntactic Features

- Short, simple lines create a calm and controlled rhythm
- Minimal complexity reflects clarity and sincerity of emotion
- Declarative tone reinforces certainty in devotion and hope

e. Semantic Progression

The poem follows a clear trajectory:

- Offering (giving feelings, veneration)
- Detachment (no expectation in return)
- Minimal Reward (glance, smile)
- Connection (eternal bond)
- Resilience (soul does not break)
- Hope (cannot give up)

Communicative Purpose

The communicative purpose of the poem is to convey the value of selfless devotion and enduring hope, presenting spirituality as an inner strength independent of external validation. The poem communicates the act of giving without expecting return, a form of pure, unconditional emotional commitment. Through “gentle glance” and “tender smile,” the poem suggests even minimal responses can hold deep emotional significance, fulfillment is internally constructed, not externally dependent. The lines “Soul does not break up” indicate strength in the face of uncertainty and the ability to sustain connection without reassurance. The final line “could not give up hope” serves as the central message that hope is persistent and non-negotiable and spiritual endurance lies in continuing to believe despite ambiguity.

Silence

Meditative Purpose

The meditative purpose of this poem is to explore silence as a paradoxical space of emptiness and fullness, where transience governs the external world, yet the soul remains enduring and resilient.

The opening line “Silence is never empty” immediately establishes the meditation as a philosophical reflection, challenging the conventional association of silence with absence. Instead, silence is presented as a container of meaning and presence. As the poem develops through imagery such as “lies frozen in steep meadows” and “falls asleep in overwhelming oceans,” silence is spatially expanded into natural landscapes. This suggests that silence permeates both stillness (meadows) and depth (oceans), indicating its omnipresence and adaptability. However, the line “forgets surrounding nature” introduces a sense of detachment, implying that silence transcends immediate reality. The meditation then shifts toward epistemological significance “But answers all questions” positioning silence as a source of ultimate understanding beyond language.

The final lines “nothing exists forever, impressions cloud away, but soul does not wither away” mark a movement toward philosophical resolution, where impermanence governs material and experiential reality, yet the soul persists as a stable core.

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Linguistic Meanings

The linguistic meaning of the poem is constructed through paradox, natural imagery, and philosophical abstraction, moving from spatial metaphors to existential insight.

a. Metaphorical Meaning

- “Silence is never empty” → presence within absence
- “Frozen in steep meadows” → stillness and suspension of time
- “Falls asleep in overwhelming oceans” → absorption into vast depth
- “Answers all questions” → non-verbal wisdom
- “Impressions cloud away” → fading of memory and experience
- “Soul does not wither away” → eternal essence

b. Symbolic Meaning

- “Silence” → introspection, truth, inner awareness
- “Meadows” → calm, surface-level existence
- “Oceans” → depth, unconscious, infinity
- “Clouding impressions” → impermanence of perception
- “Soul” → enduring spiritual identity

c. Lexical Contrast

The poem relies on subtle philosophical contrasts:

- Presence vs. Absence: silence vs. emptiness
- Stillness vs. Depth: meadows vs. oceans
- Forgetting vs. Knowing: forgets vs. answers all questions
- Impermanence vs. Permanence: nothing exists forever vs. soul does not wither

d. Syntactic Features

- Short, declarative statements create a reflective and aphoristic tone
- Lack of conjunctions produces a meditative flow of independent insights
- Balanced clauses enhance the philosophical clarity and emphasis

e. Semantic Progression

The poem follows a clear trajectory:

- Reconceptualization (silence is not empty)
- Expansion (silence across natural landscapes)
- Detachment (forgetting surroundings)
- Insight (answers all questions)
- Impermanence (nothing lasts, impressions fade)
- Endurance (soul remains)

Communicative Purpose

The communicative purpose of the poem is to present silence as a source of wisdom and existential truth, while affirming the transience of worldly experience and the permanence of the soul. The poem communicates silence is not absence but meaningful presence and true understanding may exist beyond language. Through paradoxical statements, the poem encourages reflection on life, time, and existence and suggests that knowledge emerges from inner stillness.

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The lines “nothing exists forever” and “impressions cloud away” highlight the temporary nature of experiences and perceptions and the inevitability of fading memory and external reality. The final line “soul does not wither away” serves as the core message that the soul is resilient and enduring and spiritual identity persists despite external change.

Conclusion

This paper has examined the creation of meaning in spiritual poetry discourse based on a genre-related model that is based on Swalesian move analysis. As the results show, although the analyzed poems are subjective and creative, there is a visible rhetorical structure in them, which is organised around a dynamic movement between meditation and meaning. This development usually takes the form of phases of meditative initiation, disruption or realization, transformation and continuity thus affirming that genre is not limited to institutional or academic discourse but equally active in poetic expression.

One of the key findings of the research is that spiritual poetry meaning is not predetermined, it is procession. Throughout the poems, meaning is not brought to a clear-cut conclusion; it is created as a product of a continuing negotiation among desire and disillusionment, suffering and recovery, silence and revelation. The terms continuity, including persistent seeking, resilience, and partial healing, indicate that non-closure is an intentional and purposeful rhetorical tactic, which takes into account the dynamic character of spiritual experience. Such diverse directions underscore the versatility of the genre and, at the same time, it has a structural presence of coherence. The mediation of the process linguistically is in the figure of dense figurative language and symbolic development, and in lexical oppositions, which becomes the cognitive process of expressing abstract inner experiences.

Theoretically, the research would expand the genre study by establishing that the model developed by Swales can be successfully used in analyzing non-traditional texts, thus redefining genre as cognitive, emotional, and experience model. It also redefines communicative purpose in poetic discourse as transformative and not purely informational as a precursor to the function of language in the construction of inner awareness and meaning-making.

To sum up, there is the emergence of a new genre of spiritual poetic discourse which is largely marked by fluidity of a structured nature with meaning being constantly formed, as opposed to achieved. The shift between meditation and meaning is a universal human desire to understand in the face of uncertainty, and poetry is an essential means of bargaining the ambiguities of existence.

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