Corpus Stylistics in Contemporary English Dramas: Keywords and Semantic Fields of Delusions

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ABSTRACT

As reflected through contemporary Anglo-American dramas, delusion is considered a repertoire afflicted by the societal depression after World War II. Since post-war depression can be vocally expressed, it poses a question of how the theme of delusion could be portrayed through emotive phrases and how they are interconnected with the literary themes in dramas. This study investigates semantic fields demonstrated through corpus-based methodologies on a collection of contemporary dramas via *Lancsbox* and *Wmatrix*. Ten contemporary British and American dramas are constructed as a specialized corpus to compare with the reference corpus, built upon BNC and COCA imaginative texts. The comparison can generate keywords, lexical bundles, shared collocates, and extract the words indicating what the specialized corpus is about, or "aboutness." The meta-tiered results show that "Negative," "Wanted," "Getting and possession," and "Diseases" are the fields that relate to the aboutness of the contemporary dramas. The top 20 keywords can refer to the specialized corpus's dialogic structure and highlight four characters with dilemmas regarding the delusional disorder. The collocation network, measured by *GraphColl*, can raise stylistic awareness where these keywords and semantic fields are interconnected and substantiate the theme of delusion. Though literary texts are interpreted through close reading, this study argues that quantitative and qualitative aspects can be integrated to undermine the absence of positivism.

Keywords: contemporary dramas; corpus stylistics; delusion; keywords; semantic fields

INTRODUCTION

After the period of World War II (1939-1945), contemporary British and American literature displays how westerners reflect the time of transition where they encounter a new realm of realities. Novels published in this genre transmit a critical view of political conflicts and renovations. In addition to this, caricatures through fictitious characters are portrayed to demonstrate current events on account of socioeconomic settings. These dramatists, authors, or composers raise critical issues that pinpoint societal strengths and weaknesses to remind society of didactic lessons they should abide by. Since the era of this genre is still ongoing up to the present, it is challenging to define only one solitary theme from a particular book. The motifs and themes can be considered as eclectic because the key messages could be differently interpreted as time goes by.

Contemporary dramas frequently recount uncanny events regarding the horrors of the war, including genocide and political corruption, through characters' reflections on their traumatic experience in the western landscape. This study focuses on exemplars of contemporary dramas as a platform to investigate how Anglo-American societies reflect their beliefs and enactment of emotion with an emphasis on delusion.

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As can be seen from Table 1, not only do the listed dramas demonstrate literary themes and motifs based on Anglo-American cultures, but each one includes one or more characters struggling with or without subtle delusional disorders. BP displays how the term "absurd" is implicitly and explicitly illustrated through Pinter's "comedy of menace" (Hinchliffe, 1967, p. 40). APS represents an unpredictable destiny through married couples' changing fortune. DL occurs in mysterious Celtic settings where rituals of paganism forever change the tormented relationship of the girls-only family. MB is a Tony award-winning parody play of the famous opera *Madama Butterfly* (Illica et al.,1987). The story of MB steadfastly bears upon the theme of Said's Orientalism, where the binary opposition of the East and the West unknowingly becomes a chiastic structure. A psychological thriller EQ highlights the significance of blasphemy which eventually alters the romance of both protagonists. WAWV represents the theme of "disillusion" through a complicated familial relationship in a seemingly idealistic American family. CN denounces the stringency of sex and gender issues and poses a question of communal entrapment. Stoppard's RGAD demonstrates the conflict between art and reality on the verge of absurdity through protagonists' incomplete pragmatic turns. Williams's ASND displays how the sublimation of reality through fantasy is tragically unsuccessful. As the dramas and human psychology are inseparable, delusional disorders expressed by the fictional characters can be realized through close reading.

TABLE 1. List of contemporary dramas with abbreviations

Contemporary Dramas	Abbreviations
Pinter's (1957) *Birthday Party*	BP
Albee's (1962) *Who's Afraid of Virginia Woolf*	WAVW
Stoppard's (1966) *Rosencrantz and Guildenstern Are Dead*	RGAD
Shaffer's (1973) *Equus*	EQ
Churchill's (1979) *Cloud Nine*	CN
Hwang's (1988) *M. Butterfly*	MB
Friel's (1990) *Dancing at Lughnasa*	DL
Miller's (1949) *Death of a Salesman*	DS
Ayckbourn's (1972) *Absurd Person Singular*	APS
Williams's (1947) *A Streetcar Named Desire*	ASND

It is acknowledged that literary critics discussed literary texts based on conventional literary theories in which some parts of conversations, monologues, or non-verbal gestures were quoted to delve into a thorough analysis. This way is similar to stylistic research, where a partial text is analyzed based on foregrounding elements found through linguistic premises in theatric settings. That poses questions about whether the conventional stylistic analysis is on the verge of individual prejudice. In other words, it may be upon individuals' belief to select some excerpts only that they can echo through their profound literary specialty.

Though conventional literary and stylistic analyses may yield intriguing scholarly viewpoints, it is dubious regarding the degree of objectivity and the power of generalizability. Therefore, this study takes empiricism into account by employing corpus analysis tools to investigate linguistic features in literary texts. The results subsequently reflect how delusion is lexically represented. Since corpus stylistics is used to optimize literary understanding through qualitative analysis (Semino & Short, 2004), the results can substantiate literary viewpoints as the link between the representativeness of semantic fields and cognitive stylistic analysis can be established (McIntyre & Walker, 2019). This mixed-methods attempt could decrease the level of subjectivity as all texts are compiled and statistically calculated. The corpus tools employed for

the study are *Wmatrix* and *LancsBox*. *Wmatrix* is used for providing semantic fields, keywords, and concordances, whereas *LancsBox* is incorporated to offer collocation networks and N-grams to cast light on the qualitative perspectives. This study also argues that the integratory results from the corpus analysis tools can collaborate with dominating themes and literary interpretations.

OBJECTIVES OF THE STUDY

There are three main objectives for the study. The first objective is to investigate semantic fields occurring in contemporary Anglo-American dramas. The second objective is to establish the relationship between keywords and the literary theme of delusion. Finally, the third objective examines lexical bundles and collocates that link to the keywords in question.

LITERATURE REVIEW

DELUSION IN CONTEMPORARY DRAMAS

Literature plays a vital role in understanding human psychology. Delusion has been common in contemporary dramas as they reflect "a sense of human helplessness in the face of the destructive forces" (Meyers & Rangno, 2010, p. 4) following the traumatic war period. Delusion is a false belief that is associated with mental affliction. The belief disregards neither individual cultural or religious background nor intelligence but instead focuses on how a person is convinced that a statement is true with dubious logical thinking (Leeser & O'Donohue, 1999). The person grasps his delusion as reality despite being informed of the factual statements. Deluded patients have a propensity to "attribute negative events or situations more often to other people or to external circumstances" (Kiran & Chaudhury, 2009, p.12).

Moreover, delusional disorder can be either mood-congruent or mood-incongruent. On the one hand, a mood-congruent delusion depends on an individual's depressive or manic states. On the other hand, a mood-incongruent delusion occurs when a person has a false belief without emotional involvement. According to American Psychiatric Association (2000), certain types of delusions are elaborated to differentiate based on a particular set of symptoms and acknowledged in literary criticism. First, persecutory delusion is the most common type where an individual falsely believes that they are victimized, harassed, ambushed, poisoned, or spied on. Delusion of control is a false belief that one's thoughts, behaviors, and feelings are externally controlled. Somatic delusion is a psychosomatic symptom where the mentality affects bodily sensations and physical reactions. For Grandiose delusion, it is an individual misunderstanding that one has supernatural power and overstresses self-importance. Nihilistic delusion is a condition where an individual conceptualizes apocalypses or doubts about their existence and others. Delusional jealousy occurs when an individual falsely believes that their lover has an affair with others. Delusion of guilt or sin is a false atonement or regret. Delusion of mind being read is a mistaken belief that one can read and manipulate people's minds. Delusion of reference is a false belief in an insignificant object that could cause dangers or casualties or could relate to individual values. Erotomania occurs when an individual assumes that a person, especially one of higher status, is in love with them. Finally, religious delusion is related to a false belief in spiritual or mystical issues.

Dramatic linguistic performance and grammatical impairment could be found in afflicted patients with delusional disorders. According to Walenski et al. (2011), the patients had difficulties producing irregular past-tense forms because of "general cognitive dysfunction" (p.267),

suggesting that they have some limitations in cognitive retention. Since their pragmatic skills were disrupted as well as their vocabulary was limited, it was found that their speeches became stilted (Covington et al., 2005).

Though the cause of delusion is dubious, contemporary dramas amalgamate it into literary themes through dysfunctional familial relationships, stressful situations, or individual manic states because of the harrowing wartime. Moreover, estranged people become vulnerable to be entrapped by their delusions. Many scholars found that delusions could be expressed through verbal cues of interaction. For instance, Alan in EQ has a misperception that a horse symbolizes God and starts "worshipping the horse religiously" (Wardani & Rahayu, 2018, p. 84). BP did not only represent confusion as a dominant theme, but Stanley doubted his existence and could not distinguish the reality and his delusion through his nervous breakdown (Ashri, 2017, p. 6). The doubt of having two unimportant characters as protagonists in RGAD posed an appealing point for the "absurdist examination of fate and existence" of their self-determination as delusional (Fee, p.6). In WAVW, George and Martha battled with reality by creating an illusory world to sublime their capitalist ideology (Binadi, 2019, pp. 27-29). Blanche from ASND intermittently employs a psychological mechanism to protect her mentality from schizophrenia by overhauling her surroundings and living conditions (Welsch, 2009).

CORPUS LINGUISTICS AND LITERARY ANALYSIS

Corpus-driven data has offered insightful information and become a sub-discipline of stylistics known as "corpus stylistics." Salient literature on corpus stylistics can extend from literature to non-literary texts (Adolphs & Carter, 2002; Culpeper, 2009; Semino & Short, 2004; Stubbs, 2005; Subramaniam & Kaur, 2021; Vathanalaoha & Jeeradhanawin, 2015). These studies could be achieved through either inter-textual or intra-textual analyses (Adolphs, 2006) where the former utilizes concordances and collocates to substantiate occurring literary themes, and the latter focuses on a comparison of a corpus to a reference corpus to observe foregrounding keywords (Mahlberg & McIntyre, 2011). Corpus stylistics demonstrates the interface between qualitative and quantitative methods. For instance, Barnbrook (1996) investigated the frequency lists of words relevant to the words "monster" and "creature" and revealed how the main character Frankenstein was represented throughout the fiction. Similarly, observing concordances found through *Anna Karenina* could point out the protagonist's characterization, who was impulsive and passionate (Adolphs, 2006). Numerous scholars have studied and validated other genres of literary texts through qualitative methods (see instances from Balossi, 2014; Culpeper, 2009; Mahlberg, 2013; Wijitsophon, 2013).

Wmatrix investigated semantic fields and keywords in Fleming's *Casino Royale* (Mahlberg & McIntrye, 2011). According to Gavin's (2007) world-building elements, the keywords were categorized as text-centered and reader-centered. They explore concordances to assist the comprehension of metaphoric "body" and "hand" in the "Anatomy and Physiology" semantic field (pp. 219-223). Their study is an interdisciplinary platform for corpus stylistics where the integration of keywords, semantic fields, and concordances can be used to aid qualitative analysis. Keywords and semantic fields are insightful regarding characterization, as seen from the corpus-based analysis of *Romeo and Juliet* (Culpeper, 2009) and *Taking It Over* (Walker, 2010). Both studies conclude that keywords can be used to distinguish fictional characters and individual personalities. For instance, the results show that the three narrators (Stuart, Gillian and Oliver) from *Taking It Over* are related with "discontent," "accurate," "unmatched" respectively, and it implies that Oliver has "showy and flamboyant" (Walker, 2010, p. 385) characteristics.

Collocation refers to the words that tend to occur together, and it is considered a systematic association between nodes (Flowerdew & Mahlberg, 2009). Collocation can be achieved by "statistical measure" (Wijitsopon, 2013, p.45) to an individual lexical item that co-occur significantly with another lexical item based on collocational strength. Brezina et al. (2016) define the term collocation network as words that "co-occur to create a range of cross-associations that can be visualized as networks of nodes and collocates" (p. 141). Based on Brezina (2016), the analysis of the collocation network through *GraphColl* can visualize how frequent discourses co-occur differently regarding the nodes "god," "love," and "president" (p. 106). Therefore, the collocation network elucidates complex meaning relationships in discourse and facilitates a text's "aboutness."

A lexical cluster, or lexical bundle, is a unit of recurring words in a sequence, and it is considered "discourse functions in texts" (Biber et al., 2004, p.6). Previous research primarily focuses on academic writing and pedagogical purposes (Ang & Tan, 2018; Byrd & Coxhead, 2010; Pan et al., 2016). These studies examine lexical bundles frequently occurring in research articles, university textbooks, theses, and dissertations to establish guidelines for EFL learners. Several studies yield significant findings contributive to literary themes and characterization. It is regarded as a lexical chain of a lexico-grammatical unit with semantic prosody. For instance, Mahlberg (2007) analyzes the five-word clusters in a collection of Dickens's novels and categorizes them into five functional groups. It is found that the lexical chains "his hands in his pockets" and "as if he would have" appear more frequently when compared to the reference corpus of 19th Century fictions. Čermáková and Mahlberg (2022) compared lexical bundles between the male and female body language. They found differences in how women use body gestures to communicate in their interactional spaces. Senthok Singh and Ang (2019) explore functional classifications in children's literature, and they found the frequent occurrences of noun phrases (NPs) and prepositional phrases (PPs), both of which are referential bundles indicating places, time, and events. Based on these studies, the investigation of lexical bundles envisions literary appreciation through linguistic justification.

THE SCOPE OF THE STUDY

As with the term Anglo-American literature, the scope of the study is narrowed down to five contemporary American and five contemporary British dramas (ABCD henceforth) where there is at least one character struggling or battling with delusion throughout the plots. They are written after the period of World War II and the selected plays are mentioned in Table 1. It is notable that the period of contemporary literature could be started from 1940 until the present time. However, the chosen dramas are considered essential based on literary critics' viewpoints which could be used for discussion in higher education throughout the world. In addition, they are all written by key dramatists of the 20th Century. Table 2 demonstrates the characters encountered delusional disorder.

TABLE 2. Characters with delusional disorder

Contemporary Dramas	Character(s) with delusion	Type of Delusion	Word Count
BP	Stanley Webber	Nihilistic delusion	13603
WAVW	Martha	Persecutory delusion	27998
RGAD	Rosencrantz, Guildenstern	Delusion of guilt	14354
EQ	Alan Strang	Somatic delusion	17303

CN	Clive	Grandiose delusion	16653
MB	Rene Gallimard	Erotomania	15790
DL	Rose Mundy	Erotomania	18910
DS	Willy Loman	Delusion of reference	25433
APS	Jane Hopcroft, Eva Jackson	Persecutory delusion	15668
ASND	Blanche Dubois	Grandiose delusion	18294

Each drama is thoroughly studied through essays and journal articles from literary critics, including reader responses from reliable resources, to ensure that essential themes, motifs, ideology, and point of view are cyclically discussed by literary schools. Then, all drama scripts are transcribed into digital versions to build a corpus of contemporary literature used explicitly for this study. *Lancbox* and *Wmatrix* generate keywords, collocates, and semantic fields that are important for a corpus-based analysis.

RESEARCH QUESTIONS

1. What kind of crucial semantic fields can be seen in the ABCD corpus?
2. What kind of keywords can be seen in semantic fields in the ABCD corpus?
3. In what way do the keywords and semantic fields in the ABCD interrelate?

MATERIALS AND METHODS

The researcher purposively built an ABCD corpus from the ten contemporary dramas and used two corpus analysis tools, *LancsBox* (Brezina & McEnery, 2020) and *Wmatrix* (Rayson, 2009), to analyze both quantitative and qualitative analyses. *Wmatrix* was used to generate semantic fields, keywords, and concordances. *LancsBox* was used to establish a network of collocations through its *GraphColl* function and lexical bundles. Semantic fields were statistically measured by the Constituent Likelihood Automatic Word-tagging System (CLAWS), tagging individual words based on UCREL Semantic Analysis System (USAS), and frequency lists were generated based on semantic groupings. *GraphColl* was initially developed at CASS at Lancaster University in 2014, and it has been a corpus analysis tool for establishing networks of linguistic collocations.

To build a specialized corpus, the researcher created an electronic version of the ten dramas, which contained only instances of "direct speech presentation" (Semino & Short, 2004) of utterances produced by characters. The digital files were transcribed into .txt files and tallied via both tools. Constructed upon Fischer-Starcker's (2009) framework, the specialized corpus (ABCD) comprised 184,006 words. It was compared with the reference corpus, containing 135 million words from imaginative texts, including short stories, dramas from various writing genres and movie scripts, extracted from British National Corpus (BNC) and Corpus of Contemporary American English (COCA). The reference corpus is abbreviated as ABC hereafter. The quantitative analysis was investigated through keywords and semantic fields generated by *Wmatrix* in which the data appeared based on LogLikelihood (LL) and LogLikelihood Ratio (LR) values. The qualitative analysis is investigated through concordances and a network of collocations, generated by *Wmatrix* and *Lancsbox* respectively.

RESULTS AND DISCUSSION

KEY SEMANTIC FIELD

Table 3 contains the top 20 semantic fields generated by Wmatrix comparing ABCD with the imaginative texts of the ABC, a combination of those from the COCA containing about 120 million words and the BNC containing about 15 million words. The table shows the frequency of keywords based on the log-likelihood (LL) value. The analysis presents types of keywords over the cutoff value (70) and grouped particularly after the scrutiny of concordances (Sinclair and Carter, 2004). As with the ABCD corpus, the analysis can be categorized into three tentative groups: fields indicating the "aboutness" of the ABCD context, fields showing grammatical words or discourse markers, and fields indicating names and characteristics, such as proper nouns or pronouns. The identification of groups is served as the platform for the qualitative analysis regarding the theme of delusion. The highest rank represents the nature of dramatic structures used in the dramas.

TABLE 3. Key Semantic Fields

Rank	Freq. ABCD	Freq. ABC	LL	LR	Key Semantic Field
1	5708	16259	7470.85	2.21	Discourse Bin
2	32478	305119	3050.35	0.49	Pronouns
3	1593	6681	1316.84	1.65	Evaluation: Good
4	3875	29904	853.16	0.77	Negative
5	852	4000	593.44	1.49	Like
6	1283	8898	392.48	0.92	Time: Future
7	1010	6712	346.53	0.99	Time: Present; simultaneous
8	1254	9721	271.87	0.76	Degree: Boosters
9	900	6580	235.97	0.85	People: Male
10	1283	10632	217.32	0.67	Knowledgeable
11	399	2360	180.44	1.15	Entertainment generally
12	5466	59519	170.82	0.27	Existing
13	761	6009	154.66	0.74	Cause & Effect/Connection
14	648	5084	134.73	0.75	Disease
15	959	8320	133.91	0.60	Wanted
16	2227	22521	131.06	0.38	Getting and possession
17	924	8170	118.31	0.57	Exclusivizers/particularizers
18	944	8461	113.28	0.55	Strong obligation or necessity
19	1079	10287	93.16	0.47	Entire; maximum
20	154	903	70.96	1.17	Degree: Compromisers

KEY SEMANTIC FIELDS: GENERAL FEATURES

As with Table 4, "Discourse bin" appears to be the highest, including informal and spoken discourse markers ("you see," "of course," "well," "right," "okay"), which are used in dialogues. It represents that the corpus is constructed upon conversational structure. "Pronouns" are generally used in dramatic discussions to refer to noun references, reflexive pronouns, and dummy "it" structures. At the eighth rank, boosters, such as "very," "really," "so," and "more" are used to intensify the characters' degree of certainty in utterances. It is worth noting that the field "People: Male" could reflect a domineering male society with a propensity to centralize the authoritativeness of male characters. Until the late seventies, feminism was a social movement for

formal equality (Becker, 1999, p.35). As our specialized corpus is purposive and theme-oriented, this may be incidental because some of the dramas focus on, or mainly comprise, the female protagonist. Only "Time: Future" and "Time: Present; simultaneous" appear in the fields without signifiers of the past. Whether the characters focus on the present and the future, their recollection of the past seems deficient (Walenski et al., 2011).

TABLE 4. Categorization of Key Semantic Fields

Aboutness	Discourse Bin	yes, oh, all right, you know, I mean, of course, you see, I see, {…}
	Evaluation: Good	well, good, great, fine, wonderful, okay, goodness, terrific, marvelous, decent, {…}
	Negative	not, n't, no, nothing, nor, none, neither, by no means, negative, {…}
	Like	like, dear, love, darling, loved, liked, enjoy, appreciate, popular, adore, devotion, affectionate, {…}
	Knowledgeable	know, remember, knew, knows, known, news, experience, knowledge, famous, recall, awareness, {…}
	Entertainment generally	play, dance, party, dancing, audience, dancer, festival, entertaining, holiday, leisure, night club, {…}
	Existing	is, was, be, there is, being, real, situation, reality, existed, incident, precedents, realism, realistic, {…}
	Disease	ill, sick, crazy, mad, hurt, pain, cold, madness, exhausted, burns, headache, lepers, painful, lunatic, nervous breakdown, crippled, {…}
	Wanted	wanted, wants, wish, choose, desire, intend, plan, aim, urge, purpose, chose, {…}
	Getting and possession	have, got, get, had, take, keep, has, took, kept, getting, takes, receive, get back, belongs, property, {…}
	Time: Future	going to, will, shall, tomorrow, future, next week, next day, {…}
	Time: Present; simultaneous	now, tonight, yet, today, present, at the moment, right now, these days, daily, so far, at the same time, {…}
Grammatical words and Discourse markers	Degree: Boosters	very, so, really, more, such a, much, that, indeed, a lot, very much, seriously, particularly, awfully, {…}
	Exclusivizers/ particularizers	just, only, alone, especially, utterly, if anything, purely, {…}
	Entire; maximum	all, any, whole, every, full, all over, all the way, complete, filled, {…}
	Degree: Compromisers	quite, pretty, rather, to a certain extent, {…}
	Cause & Effect/Connection	why, reason, cause, because of, to do with, responsible, get, depends, determined, motivated, excuse, pertinent, for fear of, {…}
	Strong obligation or necessity	must, should, have to, need, had to, supposed, ought, promise, needs, necessary, got to, duty, has to, faithful
	Pronouns	you, I, it, he, me, my, we, she, her, us, myself, everything, {…}
Characters	People: Male	man, boy, men, boys, Monsieur, gentlemen, white man, chap, guys, fellas, eunuchs, {…}

KEY SEMANTIC FIELDS: THEMATIC FEATURES

CAUSE & EFFECT/ CONNECTION

Words related to logical connections such as "reason," "cause," "because," and "connect" can be found in this semantic field. However, one of the essential words demonstrated through the semantic field is "why" which could be related to the theme of existentialism in contemporary dramas. Several concordances showed that the word frequently refers to emotional responses between interlocutors. Since delusion leads to a different view of reality, the afflicted characters

lack appropriate reasoning involving "misinterpretation or perceptions" (Risma & Anik, 2018, p. 83)

C1:	STABLES? No! No! No!	why	not your place? No! No!
C2:	n ordinary people! It's	why	they bloody do it! Not as…
C3:	Suddenly one strikes.	Why	? Moments snap together
C4:	Else try it… no sir!	Why	baby, I did it all for you…
C5:	Cups at their tip…	Why?	Why Martha? For fear.

C1 is drawn from the sacrilege moment of EQ when Alan, a deluded and hallucinated protagonist, screams. His traumatic childhood experience distorted his version of reality and denied their meeting at the barn. While Jill, Alan's lover, affirmed that the stables were the perfect place to consummate, he requested her explanation with fears and anxiety and blamed that it was the fault of Jill's mother that they could visit her house. The repetition of "No" suggests the state of opposition by the delusion of reference triggered by the horses' eyes in the "STABLES."

C5 is a conversation from Act Three of WAVW between George and Martha where both characters created an imaginary child to sublime the notion of an idealistic American dream. Since the child was an illusion, they failed to admit the truth and verbally abused each other regarding the death of their imaginary child. This is deemed persecutory delusion where the characters falsely believed through victimization ("For fear") or harassment. The repetition of "why" spoken by George stimulates Martha's striving to authenticate their make-believe child.

WANTED AND GETTING AND POSSESSION

Altogether, the semantic fields regarding "Wanted" and "Getting and Possession" could symbolize the thematic setting of delusions as follows.

C1:	twenty years of betrayal. I	have	a date … with my Butterfly. Get
C2:	hamburger. Now get out! I	have	a date with my Butterfly and I
C3:	wanted to he wanted to he	wanted	to. He wanted to he wanted to.
C4:	you to come after me. I	wanted	to be alone. I just wanted to ge
C5:	wanted a child…oh, I had	wanted	a child. A child! A child. And I

C1 and C2 describe how Gallimard is entrapped in an illusory submissive woman named "Butterfly" and denies reality in MB. The word "have" symbolizes his yearning for "a date" in an imaginary world, signifying that he is prone to be possessed by the unattainable. Another example is C5, which Martha expresses from WAVW where she falsely believes that she has a son with George. The word "wanted" demonstrates that she used to have high hope for "a child," yet, in the end, it is found that the son is only her illusion, resulting from strings of psychological sublimation.

EVALUATION: GOOD

"Evaluation: Good" appears as the third frequent semantic field. On the verge of insanity and delusion, this semantic field represents against the grain, highlighting positive vibes in literature. It contains positive words reverberating the optimistic thoughts against its poignant era.

C1:	Hat is my father. It is very	good	that he did not live to see
C2:	Oh, yes, that must be a	good	omen. How many cows like that
C3:	Don't insult me. I got a	good	job. What do you keep coming in
C4:	Well, at least that's	good	news. That the young Sweeney
C5:	up. My husband is a	good	man. He's an upright man, religio

In EQ, Frank is Alan's defiant father who believes in Atheism, the belief that contradicts the religious feeling of his son and that causes subsequent domestic conflicts. C5 is expressed by his wife, Dora, who seemingly believes that Frank is a "good" and righteous man through his rigid disciplines even though he is an atheist. Later, it is found that he is a hypocrite, and this unreliability causes Alan to undergo mental abnormality. There is an opposition between good and evil used to create a dramatic plot twist, and this semantic field is used to intensify the climax and offer the resolution to the ending.

NEGATIVE

At the fourth rank, "Negative" is the semantic field frequently appearing throughout the corpus. The words related to the field are "not," "none," "nothing" and "no." The negation signifies Satre's *nothingness* resonating the "self-deception" (Schroeder, 2015), where a self-deceiver denies "one of their dimensions by interpreting their lives entirely in terms of the other" (p. 157).

C1:	the victory seemed hollow.	Nothing,	Marc. Please go away. I have
C2:	Everything all right?	Nothing	to be frightened of. Do you let
C3:	Get outa here! There's	nothing	the matter with him! You want

The concordances show how the word "nothing" can point out the characters' self-deception. C1 is spoken by Gallimard dressing as "Butterfly," whose mentality delves into the abyss, claiming that there is "nothing" wrong. C2 is addressed by Betty's husband, Clive, to say that everything is in control. The irony is Clive's excessive patriarchy leads to manipulation, causing Betty's dilemma of whether to be liberated. C3 is from DS, where Willy is in a delusional state, hearing a woman's voice, and explodes at Linda that there is "nothing" wrong with his son, Biff. In fact, Biff is overlooked by his father and becomes irresponsible and abusive. It suggests that this semantic field signifies self-deception, referring to personal incompetence to distinguish fantasy from reality.

EXCLUSIVIZERS/PARTICULARIZERS

Delusions are frequently correlated with societal alienation resulting from the patients' alternative reality (ref.). The words such as "only" and "alone" could epitomize the mental entrapment of a schizophrenic character.

C1:	Mrs Saunders has been	alone	since her husband died last year
C2:	chap can only go on so long	alone.	I can climb mountains and go do
C3:	you marry me? We are both	alone.	Go and do your lessons. Go aw
C4:	I sit in my apartment all	alone.	And I think of the rent I'm pay
C5:	performance. Well, there are	only	two of us. Is that enough? What?

C6:	t's vital. You're this boy's	only	chance. He blinded six horses wi
C7:	this? Yes, Sidney, if you'd	only	explained to them I could've

As with C1, Mrs. Saunders is a widower from CN and she was victimized during the tumultuous relationships among the other characters. She was expelled from the house and then was sexually harassed by Clive. The word "alone" signifies how she was objectified and devalued by the community. The haunting of the present by the past is also the binding motif for CN as the characters from Act One fleetingly reappear in Act Two.

C7 is an example from APS where it leads to the diffidence of the Hopcrofts' marriage. Jane was a long-suffering wife of Sidney and lacked empathy for people's thoughts and feelings. She fell into the delusion of control, as seen from her obsession with housework and her smallest number of utterances. The word "only" not only suggests that she was unable to acquaint her husband's new guests and that she remained preoccupied with her kitchen, a symbol of subservience and gender restriction.

EXISTING

This semantic field possibly reflects another feature found in nihilistic delusion because the characters may question their existence and would interpret the term existence peculiarly. It is marked that most of these existential processes are followed by "no" which is relevant to the "Negative" field. It could be linked to skepticism of the characters' existence.

C1:	learned to tell fantasy from	reality.	And, knowing the difference, I
C2:	You're a plague gone bad.	There's	no comparison. Up the street, int
C3:	it's all cut and dried, and	there's	no chance for bringing friendship
C4:	stay the night, Kate, will he?	There's	nobody coming at all. You
C5:	It's pure invention!	There's	not a word of truth in it and if I

The definition of delusion can be demonstrated through C1 where Gallimard claimed that he could tell "fantasy from reality." Ironically, the statement otherwise affirms that he is in a state of delusional disorder where he chooses to live in his fantasy and denies his excruciating reality. Song does not exist to Gallimard, but only the fictitious role as "Butterfly" is entrapped in his memory. C2-C5 are existential processes with negative words, such as "no," "nobody," and "not." These processes undermine existentialism, where the characters struggle with an identity crisis in the theater of the absurd, showing "the meaningless of the existence of human beings" (Zhu, 2013, p. 1465). For instance, Rose falsely believes, due to her mental disability, that she saw nothing from the window, whereas the other characters affirm the existence of Gerry Evans. These characters cannot distinguish reality and fantasy, insinuating that existentialism is on the verge of ambiguity in ABCD.

DISEASE

Another fascinating semantic field is "disease" where words relevant to sickness are highlighted. Words such as "pain," "mad," "sick," "crazy," "lunatic," "nervous breakdown," "madness," "ill" are demonstrated through concordances.

C1:	further aid: Hamlet in	madness	hath Polonius slain, and from
C2:	Maybe we're mad are we	mad	are we mad? Hold on now I know
C3:	were all a bit mad. I'm a bit	mad,	doesn't it? I mean, we're all
C4:	or. She made his children as	sick	as pigs. Oh, good grief, ha
C5:	pills. Not ill? Ah. Raving	lunatic	yes but then I always say,

Since RGAD is a parodied world originating from the play "Hamlet," C1 reveals that the word "madness" is depicted to underscore RGAD's motif of the characters' fantasies. C2 is spoken by Kate, who had always been the most thoughtful character in DL, after the dreamlike Pegan ritual at Lughnasa. C3-C5 are derived from Act One, and Act Three of ASP where the words "mad," "sick," and "lunatic" epitomize deteriorated prosperity of the two couples causing them to be on the verge of insanity. Marion, for example, was struggling with alcoholism, and Eva was about to commit suicide. This semantic field clearly shows that the characters in ABCD are subject to factors relevant to triggering the delusional disorder.

KEYWORDS

TOP KEYWORDS: DO AND WHAT

As shown in Table 5, the top 20 keywords are generated by *Wmatrix* and demonstrated based on the LL value at the cutoff value 400. The keywords can be categorized into part-of-speech types as follows: pronoun (5), verb (5), proper noun (5), conjunction (4) and others (3).

TABLE 5. The top 20 keywords of ABCD compared to the ABC fictional texts

Rank	Keyword	Freq. ABCD	Freq. ABC fiction	LL
1	You	6236	21653	6587.40
2	Do	2278	7812	2441.82
3	I	5701	38673	1852.79
4	Yes	844	1325	1768.94
5	Well	848	1582	1583.62
6	Oh	660	903	1502.19
7	What	1725	7692	1302.69
8	Martha	247	36	1099.00
9	No	1036	4493	815.72
10	Me	1553	8837	762.16
11	Your	941	4091	738.24
12	Biff	124	0	657.35
13	Willy	124	2	637.10
14	Are	973	4917	598.54
15	Know	792	3545	594.66
16	Want	547	1966	554.48
17	Butterfly	110	12	506.45
18	Why	487	1909	441.86
19	Very	406	1395	434.21
20	Got	45	1798	412.61

SHARED COLLOCATIONS OF THE 20 KEYWORDS

Among the 20 keywords, Table 6 shows that there are 18 collocates shared among all nodes: "a," "and," "be," "come," "have," "I," "in," "know," "me," "my," "of," "say," "that," "the," "to," "with," "you," and "your". The results show that the ABCD corpus reflects the drama genre, where it consists of ordinary words used in dialogues in general. As the speakers are essential in the dramas, the first and second pronouns are frequently used to address each other. The findings of the frequency of "I," "me" and "my" demonstrate pragmatic deviation as the characters tend to "talk usually frequently" (Semino, 2014, p.291) about what they do and think, rather than about how other people affect them. Moreover, as with the keyword "no," "you" and "your" could be interconnected with denial and accusation. There are no third-person pronouns appearing in the list, which shows that the characters in ABCD possibly disregard their discourse community. For the verbal choice, it is eminent with mental processes ("have" and "know") and verbal processes ("say"). It can suggest that the characters are rather internalized than externalized, which would link to emotional enactment in delusions.

TABLE 6. Keywords and part of speech (pos)

Keywords	POS
and, in, with	conjunction
come, have, know, say	verb
I, me, my, you, your	pronoun
a, that, the, to	other

THEMATIC AND FICTIONAL WORLD SIGNALS

The keywords can be defined as "thematic signals" and "fictional world signals" (Mahlberg and McIntyre, 2011, p. 209), where the former is related to the aboutness of the corpus and the latter is related to grammatical words and fictional characters. Since both signals' identification depends on the interpretive processes of individual readers, the aboutness requires local contexts of the keywords and becomes less tangible. Thematic signals could be linked to words that signify concrete meanings through literary themes in the ABCD, and fictional world signals are words that point out the world switches (Werth, 1999; Gavins, 2007) where discourse participants and deictics play a vital part. On the one hand, the thematic signals are conceptualized through literary interpretations pertaining to the theme of delusions. On the other, the fictional world signals can be observed through concrete meanings.

At this juncture, ABCD is purposively built upon the dramas adhered with delusion, some keywords that are of interest are "what," "know," "want," and "why." These four words suggest an interphase between reality and fantasy where the characters seek ("want") their ideological world through questioning strategies ("what" and "why") yet fail to understand ("know") the changing society in which they are forced to reside.

For fictional world signals, the keywords comprise "you" and "I" as pronouns and "Martha," "Biff," "Willy" and "Butterfly" as proper nouns. It is not surprising to see such pronouns in the keywords due to the conversational structure between the interlocutors in dramatic dialogues. Such proper nouns exemplify the protagonists from the other dramas. As a text world comprises *place*, *events*, *time*, *characters* and *action/description* (Gavins, 2007), the grouping of keywords is associated with "characters" and "action/description." The four characters are from WAVW, DS and MB and the action mainly comprises mental processes ("know" and "want") and

a relational process ("are"). On the surface, the overall cognitive effects on readers are more internalized than externalized, focusing on the characters' delusional minds. The findings require schematic knowledge and other corpus-based approaches, such as collocation networks and lexical bundles, to shed light on the assumption.

DELUDED CHARACTERS AND SHARED COLLOCATES

There are four characters displayed in the keywords: Martha, Willy, Bill, and Butterfly. It is found that they are crucial characters from the ABCD corpus as they are relevant to delusion or schizophrenia. First, Martha is the WAVW female protagonist whose fear and anxiety impose upon reality. Both Martha and George, her husband, created an imaginary son to sublimate the problem of incomplete marriage. She is afraid of a modern American writer, Virginia Woolf (1882-1941), recognized as the writer of reality expressed through the stream of consciousness reflecting emotional sincerity. Second, Willy is a deluded salesman in DS who believes that the American dream is his ideology. However, it is found that the dream is elusive and unrealistic since his mental health appears to decline due to societal and domestic constraints. Butterfly is the fictional character reinterpreted by Gallimard, the protagonist of MB, whose idea vaguely emulated Puccini's opera "Madam Butterfly." He had a distorted impression of Butterfly to Song, a courtesan-spy who pleaded that he had disguised himself as a subservient woman to consummate while they were residing together. Due to his delusion, Gallimard eventually committed suicide. Finally, Biff is Willy's son from DS, and he is a catalyst for Willy's transpiration for self-delusion. Biff had a promising future before his kleptomania caused him subsequent dilemmas. He progressively encountered an identity crisis and struggled to reclaim his true identity in due course.

As can be seen from the characterization related to delusion, *LancBox* can generate a collocation network for each character as well as several collocates the four characters shared. In Figure 1, 93 collocates of "Martha," 56 collocates of "Biff," 67 collocates of "Willy" and 49 collocates of "Butterfly" have been displayed. Based on the generated data by *Lancbox*, there are 19 collocates shared among all nodes, and it is a similar set to those with the 20 keywords except for the addition of the word "want." Therefore, it demonstrates that the four characters, with deluded mentality, primarily express their thoughts through the mental process. Based on the four characters, it indicates that the collocate "want" reappears, resonating the language and characterization of the ABCD corpus where the deluded characters yield for ideology and desires that they could not accomplish.

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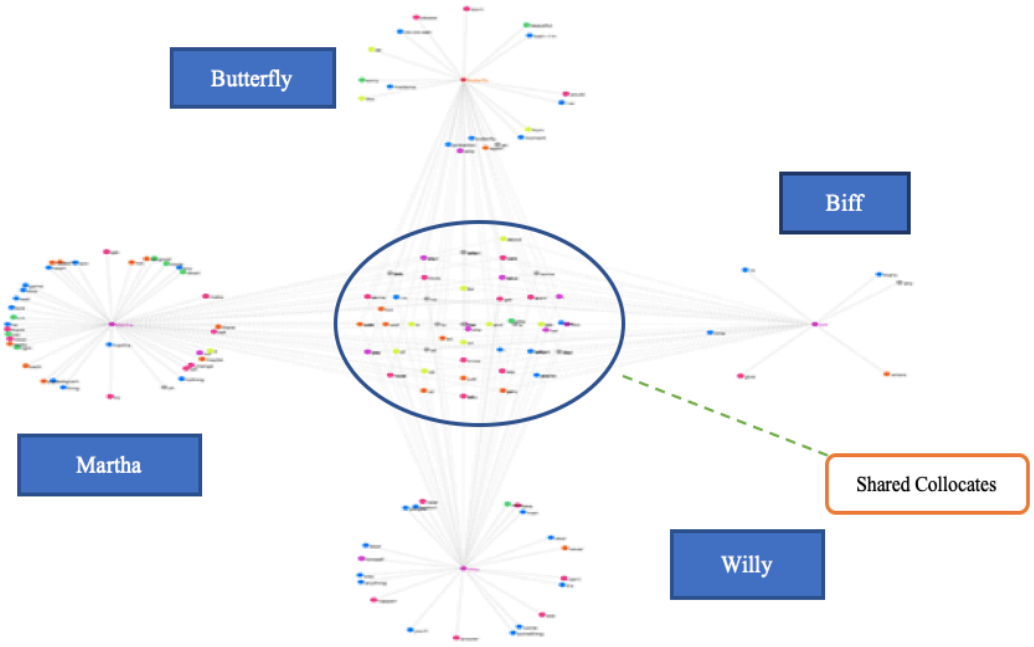

FIGURE 1. Collocation network: "Martha", "Biff", "Willy" and "Butterfly" in ABCD (LL (6.63), L5-R5, C: 5.0-NC: 5.0)

"KNOW" AND "WANT": LEXICAL BUNDLES AND NEGATIVE

Keywords and collocates could reflect the aboutness of the ABCD corpus. Investigating lexical bundles interconnected with these keywords can contribute insightful information regarding patterns that appear through dialogues. They also demonstrate that the mental process realized by "know" and "want" frequently occurs in the keywords. Since the ABCD corpus is relatively small and there is no clear indication of frequency and cutoff value, this study focuses only on three-word, four-word, and five-word bundles that occur at least ten times throughout the corpus. Though four-word bundles have been argued as the proper length for the cluster analysis (Biber et al., 1999; Csomay, 2013; Panthong & Poonpon, 2020), the researcher also explores the others to ensure that the results are not by accident. As can be seen from Table 7, it is found that "what do you" is the highest three-word bundle (p. 120), whereas "you want to" has the lowest frequency (p. 75). For the four-word bundles, the highest and the lowest frequencies are "what do you mean" (p. 44) and "I want you to" (p. 24). As with the five-word bundles, "you know what I mean" has the highest frequency (p. 13), and "don't know what to do" has the lowest frequency (p. 10).

TABLE 7. Lexical Bundles of ABCD

Three-word bundles	Frequency	Four-word bundles	Frequency	Five-word bundles	Frequency
what do you	120	what do you mean	44	you know what I mean	13
I want to	99	I don't want to	35	do you want me to	11
I don't know	94	I don't know what	29	I don't know what to	11
what are you	82	what are you doing	26	In the middle of the	10
you want to	75	I want you to	24	don't know what to do	10

It is noticeable that the words such as "what," "know," "want," "you," "I," or "me" are the shared nodes occurring in most of the lexical bundles. On the one hand, it is common to hear "what do you mean" because it is deemed essential in pragmatic strategies to ensure that the received message is unmistakable. On the other hand, the highest number of that phrase suggests verbal ambiguity that the interlocutors need to seek clarification fleetingly. Moreover, the word "do" mainly occurs with "not" which signifies "negative" in the semantic field.

C1:	I don't want to know about it.	I don't want	to know. I wonder of course, I
C2:	Just sorry! Don't do that!	I don't know	what I'd do without you.
C3:	And I took it back. No! Stop!	I don't want	to see! You're only in my mind.
C4:	ur drink. In the head? Rene,	I don't want	to hear about it. Yeah. You got her.
C5:	Ben, nothings working out**.**	I don't know	what to do. God, timberland!

The concordances show how the characters frequently use the phrases "I don't know" and "I don't want" in the ABCD corpus. The saying "I don't know" may be considered the characters' spontaneous speech; however, it mirrors how the characters lack profound thought due to their deluded mentality. For instance, C1 is the extract from CN when Clive is an unfaithful husband who is in a state of mental instability as it is expressed by "I don't want" to describe his reprimand. Moreover, Clive signifies the oppression of British colonization in Africa and represents the delusion of idealistic marriage with Betty.

C2 is derived from the moment that the main secluded protagonist, Stanley, falsely believes that the boarding house he lives at is his sanctuary having the landlady, Meg, prepare daily breakfasts. As a comedy of menace, Stanley's delusional fear of loss is eventually undermined by the two strangers who investigate, escort, and drive him out of the house near the end of the play. According to Rahimipoor (2011), Stanley has not been able to "reside the norms and has been discarded as a social outcast" (p. 594). Therefore, the phrase "I don't know" indicates the point where the character disdains accountability to reality.

Again, Gallimard from MB entraps in his illusion of Butterfly, as seen from the phrases "I don't want to see" in C3 and "I don't want to hear" in C4. Both concordances occur when Song attempts to reveal his actual physical appearance after the deception; however, Gallimard avoids encountering reality and keeps the illusion of a docile lady in mind.

The lexical bundles show that "know" and "want" are crucial in the ABCD corpus as they are related to the characters' cognitive ability. Moreover, the lack of characters' thoughts can be represented through the semantic field "negative," signified through the word "not." The results affirm that examining lexical bundles can establish the relationship between the keywords and the semantic fields and offer a holistic view of the thematic analysis. Also, the collocation network can be applicable to see how the collocates closely link to the keywords in question.

LIMITATIONS AND RECOMMENDATIONS FOR FUTURE STUDIES

This study contains ten Anglo-American contemporary dramas where the genre and arbitrariness of conversations are different from other fictional genre types. It is recommended that the scrutiny of either prose or poetry in contemporary literature be investigated to see the similarities and differences regarding keywords, semantic fields, or lexical bundles that appear in the same era.

Although the ABCD corpus may be considered a small corpus, its representativeness yields intriguing results regarding the relationship between verbal choices and delusion. As there is no consensus on the saturated data, increasing the number of contemporary dramas in the ABCD that highlights the thematic delusion could reinforce the power of generalizability and provide a discovery.

Another possibility is to extract the dialogues only from the characters with mentality problems and investigate how they form formulaic sequences while interacting with the other characters. The findings can point out how the language produced by the deluded characters has a particular means of construction, whether it is deviant from the norms. As a result, it offers more insightful information regarding stylistics and health communication.

CONCLUSION

This paper utilizes a corpus-based analysis to explore key semantic fields and keywords that appear in the ABCD corpus. The semantic fields can display the aboutness of the corpus relevant to the delusion-related characters where they are relevant to, for instance, "Negative," "Wanted," Getting and possession" and "Disease." The results from keywords and the collocation network confirm that the ABCD corpus comprises the frequent use of mental process, realized by "know" and "want," when the characters yield the unattainable. The lexical bundles affirm the relationship among semantic fields and keywords where the processes are interrelated with "Negative" and "Existence" through "not." It concludes that the integration of corpus analysis tools can contribute to a holistic view of the ABCD corpus for decoding the literary language and characterization. Corpus analysis tools can be applied to other literary texts to explore text representativeness as a pedagogical guideline when it comes to terms with different registers and genres. For instance, literature students can use concordance lines and lexical bundles in creative writing classes when they need to envisage such horrifying, childish, or deluded characters by using the foregrounding patterns uttered. Finally, corpus stylistics can substantiate the results gained from traditional or cognitive stylistics studies as it can offer linguistic testimony, which can be justified, objective, and statistically measured.

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