

***Analysis of Structural Types of Nominal Group in
Langston Hughes' Poem; The Freedom Train***

Umar Ibrahim^{1*}

Yobe State Teaching Service Board, Nigeria,
umarfaruqng@gmail.com

Mohammed Sheriff,²

College of Education and Legal Studies Nguru Yobe state,
Nigeria, mohammedsheriff962@gmail.com

Send Article Date: 02/12/2025 Date of acceptance of the article: 02/03/ 2026 Date of
publishing: 30/07/2026

Abstract:

This is an analysis of the structural composition of nominal groups in Hughes' poem. Through the lens of systemic functional grammar, the study classifies nominal groups across ten selected stanzas into three structural types: MH, H, and MHQ, with occasional HQ constructions. This reveals how Hughes' deliberate syntactic choices strengthens the poem's central themes of racial inequality, segregation, and the elusive promise of freedom. The analysis reveals that the nominal group "the Freedom Train" is the predominantly used MH type. It functions as a powerful symbolic anchor. its consistent modification emphasizes the tension between idealized liberty and the reality of Jim Crow America. variations in nominal group structures shows Hughes' mastery of grammatical form as a tool for social critique. The Findings indicate that Hughes frequently employs qualifiers to expand nominal groups. This helps in constructing meanings and emphasizing contextual constraints on freedom, and that the use of nominal groups in The poem

* Umar Ibrahim

is not merely a formal feature but a meaningful vehicle for expressing protest, aspiration, and collective yearning. The study contributes to scholarship on Hughes' poetics by illustrating how grammatical patterning and lexical selection work together to form a powerful discourse on civil rights and human dignity.

key words: *nominal group, poem, Hughes, Discourse,*

Introduction :

The poetry of Langston Hughes stands as a cornerstone of American literature, not only for its profound artistic merit but also for its unflinching engagement with the social and political realities of African American life in the twentieth century. While much scholarly attention has rightly been paid to Hughes's themes, imagery, and use of vernacular, a systematic investigation of his grammatical technique can yield equally significant insights. This study posits that the ideological force of Hughes's poetry is intensely rooted in its syntactic style, particularly in the construction and patterning of nominal groups.

Beyond its potent imagery and rhetorical questions, the poem's evaluation is structurally encoded in its language. This study employs the framework of Systemic Functional Grammar (SFG), as developed by M.A.K. Halliday, to conduct a meticulous analysis of the structural types of nominal groups throughout the poem's eighteen stanzas. SFG, with its focus on how linguistic choices create meaning in context, provides an ideal toolkit for dissecting how Hughes uses modifiers, classifiers, epithets, and qualifiers to build a lexical landscape of inclusion and exclusion, hope and denial. The primary objective of this analysis is to categorize and interpret every nominal group in *The Freedom Train* according to its functional structure: whether

it is a simple Head (H), a modified Head (MH), a Head with a qualifier (HQ), or a group containing all three elements (MHQ). Ultimately, this paper argues that Hughes's strategic manipulation of nominal group structure is not a mere stylistic feature but a fundamental semantic strategy. through these grammatical choices, Hughes substantiates abstract concepts of freedom and oppression, strengthens the speaker's voice from personal testimony to collective protest, and structurally emphasizes on the poem's core message.

SECTION I : Literature Review

First Requirement: Review of literature

Paragraph 1: conceptual Review

Discourse Analysis

Discourse analysis has been widely defined as an investigation of language in use and which is fundamentally interested in the extra-sentential levels, is all in all regarded as a recent field of linguistics (Brown & Yule, 1983). More specifically, van Dijk (2003) assumes that discourse analysis is best depicted in the so-called relationship between the text and context in which that text is introduced or generated. Detailing more in this prominent point of view, he adds that the word "discourse" is grasped as a text within context in which data are subjected to empirical investigation. Besides, Fairclough (1989) defines the discourse as a term referring to the whole process of the social interaction of which a text

is just part or segment affected by other super-linguistic components such as the speaker, audience, and occasion.

Critical Discourse Analysis

Critical Discourse Analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take explicit position, and thus want to understand, expose, and ultimately resist social equality. According to van Dijk (2006:252), critical discourse analysis is primarily interested in and motivated by the endeavour to understand pressing social issues.

Political Discourse

Politicians utilise language as the most vital instrument through which they communicate their ideologies to people. So, language has a crucial role to play in politics (Sarah & Oladayo, 2018). According to Fairclough (1989) the term refers to “the whole process of interaction of which a text is just a part” (Fairclough, 1989:24).

Political discourse therefore, can be seen as any well talented or decorated use of language by politicians in any political settings or discussions to present their intents or ideologies in an impressive manner to persuade people.

Paragraph 2: Empirical Review

A study carried out by Mahmood and Majeed (2019) titled: “a critical discourse analysis of figurative language in the selected poems by Langston Hughes” adopted Fairclough's three-dimensional Critical Discourse Analysis framework to

examine how language constructs and challenges racial identities and conformity in Langston Hughes's "I, Too" and "The Negro Speaks of Rivers" alongside W.H. Auden's "The Unknown Citizen." Through qualitative analysis at the textual, discursive practice, and sociocultural practice levels, the research demonstrated how Hughes employs first-person narrator voice, metaphor, and personal narrative to assert racial pride and contest segregation, while Auden uses irony, bureaucratic diction, and list structures to evaluate the dehumanizing effects of societal conformity. The paper successfully revealed the power dynamics embedded in these poetic works and contributed to understanding how literature serves as a site for both reflecting and resisting hegemonic discourses on race and identity. Sharma's paper "stylistic analysis of Langston Hughes poems "Harlem" (2018) conducted a comprehensive stylistic analysis of Langston Hughes's poem "Harlem" across six discrete linguistic levels—graphological, phonological, morphological, lexical, syntactic, and semantic. The analysis catalogued specific stylistic devices including irregular line and stanza length, rhyme scheme and alliteration patterns, inflectional morphology, parts-of-speech distribution, interrogative and anaphoric syntactic structures, and figurative language such as simile, metaphor, symbolism, and sensory imagery. Jesudas and Mohammed's research "a critical discourse study of Langston Hughes' "I, Too," "W.H Auden's "The Unknown" and "Negro Speaks of Rivers" through the lens of Fairclough's framework" (2024) applied Fairclough's framework of Critical Discourse Analysis to examine figurative language in four of Langston Hughes's poems—"Mother to Son," "Dreams," "A Dream Deferred," and "Still Here." Through textual analysis, it identified and interpreted metaphors, similes, personification, hyperbole, rhetorical

questions, symbols, and repetition, demonstrating how these figures of speech carry implicit meanings that convey ideologies of racial oppression, resilience, and the psychological consequences of deferred dreams. However, these studies do not conduct a systematic linguistic analysis of the grammatical structures that constitute the poetry itself. Specifically, they lack any examination of the structural types of nominal groups within Hughes's poetic language, their modification patterns, pre- and post-modification structures, and syntactic organization. This study therefore, addresses this gap by shifting focus from macro-level discourse analysis to micro-level grammatical description. The research offers a detailed systemic functional linguistic account of how nominal group structures operate as formal linguistic resources in Hughes's poetry.

Second Requirement: Theoretical framework

Paragraph 1 : theoretical framework

This study is adopted Systemic Functional Linguistics (SFL) Developed by M.A.K.Halliday and Critical Discourse Analysis (CDA) by Fairclough as theoretical frameworks. These frameworks provide a strong lens for examining how Langston Hughes uses grammatical structures, specifically nominal groups to enact social critique and construct meaning in his poem. Functional Linguistics posits that language is a social semiotic system; its forms are inextricably linked to the functions they serve in communication. This analysis draws primarily on the ideational and interpersonal metafunctions of language. Ideational Metafunction is concerned with how language represents experiences and constructs our picture of reality.

The analysis of nominal group structures falls squarely within this domain. Nominal groups build participants in the poem's world. Their structure, or a group with a Qualifier, determines how precisely, evaluatively, and expansively these participants are defined. This framework allows for a systematic dissection of how Hughes lexicalizes segregation, identity, and freedom. Interpersonal Metafunction addresses how language enacts social relationships, expresses attitudes, and assumes roles. The choice of nominal groups contributes significantly to the poem's tone and the speaker's positioning. CDA is concerned with the role of discourse in reproducing and challenging social power, dominance, and inequality. The analysis in this study proceeds from the CDA principle that grammatical choices are never neutral. The repetitive modification of "the Freedom Train" (MH structure) institutionalizes it as a monolithic, official concept. In contrast, the frequent use of Qualifiers to denote restrictions linguistically enacts the confinement of Black agency. The very grammar mirrors the social constraint. Through CDA, Hughes shows us Resistance through Form. His use of elliptical H-type groups for Black individuals against the heavily modified groups for systemic forces creates a poignant contrast, humanizing the oppressed while reifying the system. In addition, CDA provides the critical lens for interpreting these structures as sites of ideological struggle.

Paragraph 2 : Methodology

The researcher adopted descriptive approach. Descriptive research is used to define characteristics of a phenomenon being studied. The purpose of this research is to analyse nominal group structure which are used in the lines of Langston Hughes's poem, The Freedom Train. The study

uses human instrument with the researcher as the primary source research instrument whereas the stanzas and lines of the poem are the secondary instrument which helps the researcher in collecting and analysing the data.

SECTION II : Data Analysis and Presentation

The topic includes an introduction that deals with the points that are presented within it according to the division into Requirement.

First Requirement: Analysis of nominal group in the poem

Stanza: 1

I read in the papers about the Freedom Train.

I heard on the radio about the Freedom Train.

I seen folks talkin' about the Freedom Train.

Lord, I been a-waitin' for the Freedom Train!

- i. line 1 of the poem consists of two nominal groups:
 - (a) "the papers" in line 1. This is an MH type nominal group. It consists of a Modifier *the* and the headword *papers*
 - (b) "the Freedom Train" this nominal group is repeated four times in the stanza. It is an MH type. The modifier consists of a determiner Modifier *the* plus a Classifier *Freedom*. The Headword (H) is *Train*.

- i. Line 2 of the poem consists of two nominal groups:

**Title : Analysis of Structural Types of Nominal Group in
Langston Huges' Poem; The Freedom Train**

- (a) "the radio". This is an MH with a Modifier (M) *the*, which is a determiner, and a Headword (H) *radio*.
- (b) "the Freedom Train" this is an MH type nominal group. The modifier consists of a determiner Modifier *the* plus a Classifier *Freedom*. The Headword (H) is *Train*.
- i. Line 3 of the poem also consists of two nominal groups:
 - (a) "folks". This is a H type nominal group. It has neither a modifier nor a qualifier.
 - (b) "the Freedom Train" this is an MH type nominal group. The modifier consists of a determiner Modifier *the* plus a Classifier *Freedom*. The Headword (H) is *Train*.
- i. Line 4 consists of one nominal group: "the Freedom Train" this is an MH type nominal group. The modifier consists of a determiner Modifier *the* plus a Classifier *Freedom*. The Headword (H) is *Train*.

Stanza 2

Down South in Dixie only train I see's
Got a Jim Crow car set aside for me.
I hope there ain't no Jim Crow on the Freedom Train,
No back door entrance to the Freedom Train,
No signs FOR COLORED on the Freedom Train,
No WHITE FOLKS ONLY on the Freedom Train.

- i. Line 1 of stanza 2 consists of only one nominal group. "only *train I see*". This is a HQ type nominal group. The

headword is *train*, while *I see* is a relative clause serving as the qualifier.

- ii. Line 2 of this stanza consists a nominal group *a Jim Crow car set aside for me*. This is an MHQ type. *A Jim Crow* is the modifier. It consists of a determiner *a* and a classifier *Jim Crow*. The head is *Car*, and the Qualifier is *set aside for me*, a noun non-finite clause.
- iii. There are two nominal groups in line 3 of this stanza.
 - (a) *Jim Crow* is MH type nominal group. The modifier is *Jim*, and the headword is *Crow*.
 - (b) *the Freedom Train* is also an MH type. The modifier is *the freedom* which consists of a determiner *the* and a classifier *Freedom*, the head is *train*.
- iv. line 4 of this stanza also consists of two nominal groups.
 - (a) *no back door entrance*. This is a MH type nominal group. The modifier is *back door* which is a compound classifier, and the headword is *entrance*.
 - (b) *The freedom train*. This is an MH type. the modifier contains two elements; the determiner *the* and the classifier *Freedom*, and the headword is *train*.
- v. line 5 of this stanza has two nominal groups.

**Title : Analysis of Structural Types of Nominal Group in
Langston Huges' Poem; The Freedom Train**

(a) “no sighs FOR COLORED.” This is a HQ type. The head is *sighs*, and the qualifying element is *FOR COLRED*, a prepositional phrase acting as post-modifier.

(b) The freedom train. This is an MH type. the modifier contains two elements; the determiner *the* and the classifier *Freedom*, and the headword is *train*.

vi. Line 6 of the stanza has two nominal groups also.

(a) “No WHITE FOLKS ONLY”. This is a HQ type nominal group. The head is *SIGNS* (implied) , and the qualifier is *WHITE FOLKS ONLY*.

(b) The freedom train. This is an MH type. the modifier contains two elements; the determiner *the* and the classifier *Freedom*, and the headword is *train*.

Stanza 4

Who's the engineer on the Freedom Train?

Can a coal black man drive the Freedom Train?

Or am I still a porter on the Freedom Train?

Is there ballot boxes on the Freedom Train?

When it stops in Mississippi will it be made plain

Everybody's got a right to board the Freedom Train?

i. line 1 of this stanza consists of an MHQ type nominal
`group *the engineer on the Freedom Train*. The modifier is

the determiner *the*, the headword is *engineer*, and the qualifier is the prepositional phrase *on the Freedom Train*.

- ii. Line 2 of this stanza has two nominal groups.
 - (a) “a coal black man” which is a MH type. The modifier consists of three elements; *a* which is a deictic determiner, *coal* which is a classifier, and *black* which is an epithet. The headword is *man*.
 - (b) “The freedom train”. This is an MH type. *The freedom* is the modifier, and *train* is the headword.
- iii. Line 3 of this stanza has a single nominal group *a porter on the Freedom Train*. This nominal group is MHQ type. The modifier is the deictic *a*, the head is *porter*, and the qualifier is the prepositional phrase *on the Freedom Train*.
- iv. Line 4 of this stanza consists of a single nominal group *ballot boxes on the Freedom Train*. This is a MHQ type. the modifier is *ballot*, a classifier, The head is *boxes*, and the qualifier is the prepositional phrase *on the freedom train*.
- v. There is only one nominal group represented by the pronoun *it* in this line. It is a H type nominal group.
- vi. Line 6 of the stanza has an MHQ type nominal group *a right to board the Freedom Train*. The modifier is the deicic

**Title : Analysis of Structural Types of Nominal Group in
Langston Huges' Poem; The Freedom Train**

a, the headword is *right*, and the qualifier is the non-finite clause *to board the freedom train*.

Stanza 6

The Birmingham station's marked COLORED and WHITE.

The white folks go left, the colored go right—

They even got a segregated lane.

Is that the way to get aboard the Freedom Train?

- i. Line 1 of this stanza has two nominal groups.
 - (a) "The Birmingham station's". this is an MH type. the modifier consists of a determiner *the*, and an epithet *Birmingham*. The headword is *station*.
 - (b) "COLORED and WHITE". This is a H type nominal group with no modifier or qualifier.
- ii. line 2 of this stanza has only two nominal groups
 - (a) *The white folks*. It is an MH type. the modifier has two elements; the determiner *the*, and the epithet *white*. The head is *folks*.
 - (b) "the colored". This is an MH type nominal. The modifier is the determiner *the*, and the head is *colored*, which is an epithet functioning as noun.
- iii. Line 3 of this stanza has a single nominal group *a segregated lane*. This is an MH type. the modifier has two

elements; the determiner *a* and the epithet *segregated*. The head is the noun *lane*.

- iv. Line 4 of this stanza has one nominal group *the way to get aboard the Freedom Train*. This is an MHQ type. the modifier is the determiner *the*, the head is *way*, and the qualifier is the non-finite *clause to get aboard the Freedom Train*.

Stanza 10

When that train goes steamin' through South Caroline

Will those Greenville lynchers pay it any mind?

Or will that twelve-man jury what let 'em loose

Turn their heads and spit tobacco juice?

Wonder will they spit on the Freedom Train?

- i. Line 1 of this stanza two nominal groups.
- (a) “that train” this is an MH nominal group. The Modifier is the demonstrative adjective *that*, while the Head is *train*.
- (b) “South Caroline” this is also an MH type. the Modifier is *South*, while the Head is proper noun *Caroline*.
- ii. Line 2 of this stanza has two nominal groups.
- (a) “those Greenville lynchers”. This is an MH type. the Modifier has two elements; *those*, a demonstrative adjective, and *Greenville* a noun functioning as modifier. The Head is *lynchers*.

**Title : Analysis of Structural Types of Nominal Group in
Langston Huges' Poem; The Freedom Train**

(b) “any mind”. This is also an MH type. the modifier is indefinite pronoun *any*, while the head is *mind*.

iii. Line 3 of this stanza has one nominal group “that twelve-man jury what let ‘em loose”. This is an MHQ type. the modifier has two elements; *that* which is a demonstrative adjective, and *twelve-man* which is a compound word functioning as modifier. The head is *jury*, while the qualifier is *what let ‘em loose*

iv. Line 4 of this stanza has two nominal groups.

(a) “their heads” this is an MH type. the Modifier is the possessive adjective *their*, while the Head is *heads*.

(b) “tobacco juice”. This is also an MH type. the Modifier is *tobacco*, while the Head is *juice*.

Stanza 11

i. This is a single-line stanza. It has one nominal group "the Freedom Train". This is an MH type nominal group. The modifier has two elements; the deictic determiner *this* and the classifier *freedom*. The headword is *train*.

Stanza 12

When my grandmother in Atlanta, 83 and black,
Gets in line to see the Freedom,
Will some white man yell, Get back!
A Negro's got no business on the Freedom Track!

- i. Line 1 of this stanza consists of an MHQ type of nominal group " my grandmother in Atlanta, 83 and black ". the modifier in this group is the determiner *the*. The head is *grandmother*, while the qualifier is *in Atlanta, 83 and black*.
- ii. Line 2 has only one nominal group "the Freedom". This is an MH type. the modifier is the determiner *the*, while the head is *freedom*.
- iii. Line 3 also has one nominal group "some white man". The modifier consists of two elements; *some*, an indefinite determiner, and the adjective *white*. The head is *man*.
- iv. Line 4 of this stanza has two nominal groups.
 - (a) "A Negro's". this is an MH type. the modifier is the determiner *a*, while the headword is *Negro's*, which is a Noun with possessive clitic 's. The possessive 's acts as a post-head determiner for the elided noun "business."
 - (b) "the Freedom Track". This is an MH type. the modifier is the determiner *the* and the noun *Freedom*. The head is *Track*.

Stanza 14

Her grandson's name was Jimmy. He died at Anzio.

He died for real. It warn't no show.

The freedom that they carryin' on this Freedom Train,

Is it for real—or just a show again?

- i. Line 1 of this stanza has four nominal groups.

Title : Analysis of Structural Types of Nominal Group in Langston Huges' Poem; The Freedom Train

- (a) "Her grandson's name". this is an MH type nominal group. The modifier has two elements; the possessive determiner *her* and the noun genitive *grandson's*. the head is *name*.
 - (b) "Jimmy". This is a head type nominal group with no modification.
 - (c) "he" is a personal pronoun serving as head of nominal group.
 - (d) "Anzio" is also a H types nominal group.
- ii. line two of this stanza has a nominal group "it" which is a personal pronoun serving as the head.
 - iii. Line 3 of the stanza has one nominal group. "The freedom that they carryin' on this Freedom Train". This is an MHQ type. the modifier is the determiner *the*, the head is *freedom*, while the qualifier is the relative clause *that they carryin' on this Freedom Train*.
 - iv. Line 4 of the stanza has one nominal group "a show again". This is an MHQ type. the modifier is the determiner *a*, the head is *show*, while the qualifier is the adverb *again*.

Stanza 16

Will his Freedom Train come zoomin' down the track
Gleamin' in the sunlight for white and black?
Not stoppin' at no stations marked COLORED nor WHITE,
Just stoppin' in the fields in the broad daylight,
Stoppin' in the country in the wide-open air

Where there never was no Jim Crow signs nowhere,
No Welcomin' Committees, nor politicians of note,
No Mayors and such for which colored can't vote,
And nary a sign of a color line —
For the Freedom Train will be yours and mine!

- i. Line 1 of this stanza has two nominal groups.
 - (a) “his Freedom Train” this is an MH type. the modifier has two elements; *his*, and *freedom*. The head is *train*.
 - (b) “the track”. This is also an MH type. the modifier is the determiner *the*, while the head is *track*.
- ii. Line 2 of this stanza has an MHQ type nominal group “Gleamin’ in the sunlight for white and black?”. The modifier is the determiner *the*, the head is *sunlight*, while the qualifier is *for white and black*.
- iii. Line 3 of this stanza has one nominal group “no stations”. This is an MH type nominal group. The modifier is *no*, while the head is *stations*.
- iv. Line 4 of the stanza has one nominal group “the fields in the broad daylight,”. This is an MHQ nominal group. The modifier is the determiner *the*, the head is *fields*, while the qualifier is the prepositional phrase that shows time *in the broad daylight*.
- v. Line 5 of the stanza has one nominal group “the country in the wide-open air”. This is an MHQ type. the

modifier is *the*, the head is *country*, the qualifier is the prepositional phrase that shows place *in the wide-open air*.

- vi. Line 6 of this stanza contains one nominal group “Jim Crow signs nowhere,”. This is an MHQ type. the modifier is the numerative *no*, the head is *Jim Crow*, while the qualifier is *nowhere*.
- vii. Line 7 of this stanza has two nominal groups.
 - (a) “No Welcomin’ Committees,”. This is an MH type. the modifier has two elements; the numerative *no* and the classifier *welcomin’*. The head is *committees*.
 - (b) “nor politicians of note,”. This is an MHQ type. the modifier is *nor*, the head is *politicians*, while of the qualifier is the prepositional phrase *of note*.
- viii. Line 8 of this stanza has an MHQ nominal group “No Mayors and such for which colored can’t vote,”. The modifier is *no*, the head is *Mayors and such*, while the qualifier is the phrase *for which colored can’t vote*.
- ix. Line 9 of this stanza contains one nominal group “ a sign of a color line —“. This is an MHQ nominal group. The modifier is the determiner *a*, the head is *sign*, while the qualifier is the prepositional phrase *of a color line*.

- x. Line 10 of this stanza contains one nominal group “the Freedom Train”. This is an MH type nominal group. The modifier has two elements; the deictic determiner *this* and the classifier *freedom*. The headword is *train*

Stanza 18

Then I'll shout, Glory for the Freedom Train!

I'll holler, Blow your whistle, Freedom Train!

Thank God-A-Mighty! Here's the Freedom Train!

Get on board our Freedom Train!

- i. Line 1 of this stanza has one nominal group "the Freedom Train". This is an MH type nominal group. The modifier has two elements; the deictic determiner *this* and the classifier *freedom*. The headword is *train*
- ii. Line 2 also contains one nominal group “your whistle, freedom train”. Freedom train in this expression is in apposition to “whistle” but functions as a nominal group of its own. So, it is an MH type nominal group. The modifier is the classifier *freedom*, while the head is *train*.
- iii. Line 3 of the stanza has one nominal group "the Freedom Train". This is an MH type nominal group. The modifier has two elements; the deictic determiner *this* and the classifier *freedom*. The headword is *train*
- iv. Line 4 of the stanza also contains one nominal group "our Freedom Train". This is an MH type nominal group. The

modifier has two elements; the possessive determiner *our*
and the classifier *freedom*. The headword is *train*

Paragraph 1 : Discussion of Results

The analysis of nominal group structures across the stanzas of Langston Hughes' *The Freedom Train* reveals a deliberate and thematically charged grammatical architecture, with the MH type as the most frequently used. The findings show that Hughes strategically employs grammatical expansion through MHQ constructions precisely at moments of sociopolitical critique, such as "a Jim Crow car set aside for me" and "the way to get aboard the Freedom Train," where qualifiers function not as ornamental additions but as syntactic instruments for specifying the conditions, limitations, and exclusions that circumscribe Black experience. Conversely, the frequent appearance of H-type nominal groups creates a relevant humanizing counterpoint to the heavily modified institutional and systemic forces. This grounds the poem's protest in embodied, individual experience. The repetition of "the Freedom Train" across varying structural contexts, sometimes as simple MH, other times embedded within larger qualifying structures, portrays the poem's central thematic tension between constancy of hope and variability of access. the change in the final stanza to "our Freedom Train" instead of the frequent "The Freedom Train", indicates grammatically that the poem's moves from individual yearning to collective claiming. Through this systematic analysis, it becomes evident that Hughes's nominal group structures are not just formal features but rather essential semantic strategies that substantiate abstract concepts of freedom and oppression.

Paragraph 2 :

Second Requirement: Title

Preface on the second requirement and the issues to be addressed.

Paragraph 1 :

Paragraph 2 :

Conclusion:

This research reveals the profound interdependence of grammatical form and thematic meaning in the poet's work. Via the lens of Systemic Functional Grammar, the study moved beyond a thematic reading to demonstrate how Hughes's social critique is designed into the very syntax of the poem. The thorough and careful categorization of groups into their structural types has shown a deliberate and meaningful patterning by Hughes. The findings indicate that Hughes uses grammatical expansion, particularly through qualifiers in the form of prepositional phrases and relative clauses, not merely to add description but to specify the conditions, limitations, and brutal realities that corrupt the promise of the Freedom Train. The voice of the poem, constructed through dialect and colloquial nominal groups, gains its authenticity and power from this granular linguistic construction. Future research can apply this same methodological approach to Hughes's broader corpus or to the work of other protest poets, further illuminating the essential and often overlooked role of grammatical patterning in the literature of social justice.

Bibliography List setting:

- Brown, G., & Yule, G. (1983). Discourse analysis. Cambridge University Press.
- Fairclough, N. (1989). Language and power. Longman.
- Halliday, M. A. K. (1994). An introduction to functional grammar (2nd ed.). Edward Arnold. (Note: This is a standard reference for the SFG framework, as the original text does not specify a year for Halliday's work.)
- Hughes, L. (n.d.). The Freedom Train. In The collected poems of Langston Hughes. (Note: It is good practice to include the primary source. If the user has a specific publication year for the poem or the collection it was found in, they should replace "n.d." with that year.)
- Jesudas, A., & Mohammed, S. (2024). A critical discourse study of Langston Hughes' "I, Too," "W.H Auden's "The Unknown" and "Negro Speaks of Rivers" Journal of Literature, Language and Linguistics, Vol. 103, P.39-49.
- Mahmood, R. K., & Majeed, N. S. (2019). A critical discourse analysis of figurative language in the selected poems by Langston Hughes. 2019 International Conference on English Language and Culture (ICELC 2019), department of English, College of Education, University of Garmian Kurdistan Region-Iraq, P.68-73.

- Sarah, B. & Oladayo, B. M. (2018). *Language In Political Discourse: A Pragmatic Study Of Presupposition And Politeness In The Inaugural Speech Of President Donald Trump. Bulletin of Advanced English Studies, 1(1), 64 - 76.*
- Sharma, R. (2018). Stylistic analysis of Langston Hughes' poem "Harlem". *International Journal For Research in Educational Studies*, vol.4, issue 3, p.1-10
- van Dijk, T. A. (2003). Critical discourse analysis. In D. Schiffrin, D. Tannen, & H. E. Hamilton (Eds.), *The handbook of discourse analysis* (pp. 352-371). Blackwell Publishing.
- van Dijk, T. A. (2006). Discourse, context and cognition. *Discourse Studies, 8(1), 159-177.*