

LEXICAL AND GRAMMATICAL COHESION IN THE SELECTED POEMS OF ELIZABETH BARRETT BROWNING

Fatma Urooj^{1*}, Murtaza Hussain², Shandana Fazal³, Afifa Maryam⁴, Zaheer Ullah⁵

^{1*}BS Student, Department of English Literature and Linguistics, University of Malakand, Chakdara, Khyber Pakhtunkhwa, Pakistan, ²MPhil scholar, Riphah Institute of Language and Literature, Riphah International University Lahore, Punjab, Pakistan, ^{3,4}BS Students, Department of English Literature and Linguistics, University of Malakand, Chakdara, Khyber Pakhtunkhwa, Pakistan, ⁵Lecturer, Department of English Literature and Linguistics, University of Malakand, Chakdara, Khyber Pakhtunkhwa, Pakistan

¹fatmaurooj113@gmail.com, ²hafixkhan9696@gmail.com, ³shandanafazal02@gmail.com, ⁴afifamaryam835@gmail.com⁵, zaheerullah25@gmail.com

Corresponding Author:*

Received: 15 July, 2023 **Revised:** 20 September, 2023 **Accepted:** 25 September, 2023 **Published:** 30 September, 2023

ABSTRACT

This paper is an effort to investigate functions of cohesive devices in Browning's (1850) poems. It also tries to explain the role of analysis in shaping the meanings and interpretations of literary texts and discourses. In addition, this study reveals that how cohesion contributes to the overall understanding and themes of poetry. Moreover, the significance of the paper is grounded on the fact that how linguistic and discourse analysis of literary texts can be used in order to clarify themes and interpretations of any text. Six poems have been selected purposively to analyze lexical and grammatical cohesion in Browning's (1850) poems. The poems were analyzed through qualitative descriptive method. The researchers have also used close reading technique in order to identify cohesive devices in the selected poems. The analysis revealed that almost all grammatical and lexical cohesive devices were used in the Browning's (1850) poems. However, frequently used cohesive devices were references and conjunctions. The main functions of the cohesive devices used by Browning in her poems were; to convey meanings clearly, avoid repetition, connect different ideas and to express Victorian and other literary themes. This study suggests other researchers to conduct studies on other literary and non-literary texts from the perspective of cohesive devices. Similarly, they are also suggested to investigate stylistic features and thematic values in Browning's (1850) poems.

Keywords: Cohesive Devices, Cohesion, Unity, Victorian Themes, Browning

INTRODUCTION

Language, as a tool of communication, is an integral part of human lives. It becomes a medium of expression for feelings and emotions through literary genres i.e., poetry. Poets often use sophisticated language in poetry, which is usually not understood by the readers. However, the readers can understand the poetry through keen analysis of the structure and form of the poem.

According to Cummings and Robert (1983) a literary text can be understood and comprehend by the comprehension of language structure in which the

text is produced, because it is the production of language. In this connection, Simpson (1997) states his point of view that, linguists have the ability to embody much literary discourse in order to make connections, and to investigate forms, structures and concepts. The term "discourse" used by Sampson can be defined as "the body of all written and spoken language". However, in its written form, it is called "text".

These two terms, discourse and text, are used differently in different contexts by linguists. Halliday

and Hasan defined text as "a unit of language in use" (1976), which is illustrated by Astariani (2020) as, any written or spoken passage regardless of length, which compose a 'united whole'. Now, for a text to be a "united whole" there are certain criterion that must be carried out. They are cohesion, coherence, intentionality, accountability, informativity, situationality and intertextuality (Beaugrande & Dressler, 1981).

In this research, the researchers' only concern is with cohesion (i.e. lexical and grammatical cohesion). Halliday and Hasan introduced the concept and theory of cohesion in their book '*Cohesion in English*' written in 1976. Cohesion is a way of tying and connecting the lexical and grammatical features of a text in such a manner that it works together as a unit. Cohesion can be defined as the semantic feature that links the meaning and elements of the text together (Halliday & Hasan, 1976). These semantic features are called cohesive devices which include reference, substitution, ellipsis, conjunction and lexical cohesion.

The researchers' focus of study is to find out cohesive devices used by Browning (1850) in her poems. The researchers have also examined the uses and functions of cohesive devices to comprehend the meaning of the selected poems.

In this study, the researchers aim to study and investigate the cohesive devices in the six selected poems of Browning (1850). Those poems are: Grief, Sonnet 21: Say Over Again It, Patience Taught by Nature, Sabbath Morning at Sea, A Musical Instrument, and The Best Thing in the World. Secondly, the researchers have selected the "Concept of Cohesion" presented by Halliday and Hasan in 1976, as the tool of investigation for the study. Furthermore, this study is conducted because cohesion (grammatical or lexical), are the basic elements of any text and without it, a text should be considered as a "non-text", because it will not convey proper meaning. Therefore, for the readers, just the understanding of English language is not sufficient. They also need to know, what are the various techniques used in a text that makes it meaningful and easy to understand. Cohesion is one of those techniques, which links the various meanings and semantic elements of a text.

Thus, the research in hand is an attempt to assist the readers to understand cohesive devices and their

functions. This research will help the writers and readers that how to utilize cohesive devices in discourse, and how linguistic and discourse analysis contributes to themes and meanings of a text. This research will also help out rhetoricians, teachers and students to clearly communicate their messages in unitary way. Other researchers can also use this research as a reference.

LITERATURE REVIEW

Various researches and studies have been done in the field of linguistics that focuses on cohesive devices and signals in texts and discourses that benefited the readers to understand the texts.

The researchers of this research have studied different studies on cohesion that helped them conducting this research. The summary of these studies is as follow;

The researchers, first of all, consults the book "*Cohesion in English*" written by Halliday and Hasan (1976), for the theoretical framework of this research. This book is totally based on cohesion and its types in a very detailed form. The various researches consulted for the study are as follow;

Al-Ashqer (2018) had conducted a research to analyze the cohesive devices in Silkin's poem "*Death of a Son*", through descriptive method by adapting the model of cohesive devices of Halliday and Hasan (1976). The author of the research found that a discourse must have cohesions as linking elements on semantic and grammatical level to bring unity in the text. The author also found that conjunctions are the mostly used, while substitutions are the least used cohesion in literary text through which the writer tends to communicate meaning with readers.

Abd Allah (2019) investigated the cohesive ties and its uses in Wordsworth's poetry qualitatively. The researcher found that all type of cohesive devices were used by Wordsworth in his poems to communicate "romantic values".

Rifqi (2009) conduct a research based on how cohesion works in the two poems 'Marks' and '*The Way Things Are*'. The study is qualitative in nature.

Mahmood and Khalaf (2020) have done a research on Wild's "*The Rose and Nightingale*". In this paper, the researchers have conducted a quantitative descriptive method and found the cohesive devices,

its frequency and the effects of cohesion on the coherence in the poem.

The researchers have also consulted a study done by Bahaziq (2016), which is based on cohesive devices in written discourse. The aims of the study was to define and describe cohesive devices. The findings shows that mostly used grammatical cohesions used in student's essay writings were reference and conjunctions while the use of lexical devices was least.

Laeli (2015) followed a descriptive qualitative method to find out the cohesive devices and its use in advertisements and followed the model of cohesive devices by Halliday and Hasan (1976). The results shows that the highest percentages of cohesion in advertisements were that of reiteration and repetition, and in grammatical cohesion, reference and conjunctions were mostly used.

In this sequence, different studies done in theoretical linguistics has unfold the fact that there is a wide space for investigating text based on cohesion (Halliday and Hasan, 1976; Brown and Yule, 1983; Gutwinski, 1976; Hoey, 1983). The concept of cohesion is a very important semantic aspect of text which gives organized flow to the information in text. According to Mahlberg (2006), cohesion is explained generally on the basis of lexical and grammatical categories and is produced by interlacing and overlapping different lexico-grammatical patterns and lexical items. Because of cohesion, a sentence can be distinguished as "just a collection of words" or a meaningful "connected text". This connectedness according to Flowerdew and Mahlberg (2009) is the linking grammatical words and vocabulary word's choice that contributes to the textual relation and meaning in a text resulting informational flow (Tasreval, 2010).

Moreover, meaning relations are divulged through many interpretations. According to Beaugrande and Dressler's (1981) words, "cohesion is concerned with the way the components of the surface text (i.e. the actual words we hear or see), are mutually connected with in a sequence". These "components of text" depends and rely on each other regarding forms and rules of grammar, which are also responsible for imparting the meaning and uses of the text.

Cohesion ties components in sentences, paragraphs and other larger unit of texts (Tinceva, 2012), but Beaugrande and Dressler (1981) are of the opinion

that the investigation of cohesion is relatively harder at larger units of text then the investigation of cohesion at sentence, phrase or clause level.

Other linguists also give their own interpretations of cohesion such as Widdowson (2004), interpret cohesion as "the link between clauses and sentences" (Mahmood, and khalaf, 2020). In addition, Hoey (1991) interpret cohesion as "surface text components that are connected mutually". He further says that cohesion is the study of lexis and its patterns in text and the interpretation of cohesive ties needs the reader's understanding of the surrounding sentences.

Furthermore, lexis and its patterns were introduced by Hoey (1991) in different terms of "lexical repetition". Complex repetition, for instance, is one of them i.e. 'agree' and 'agreement' is a kind of lexical complex repetition, because they have the same lexical category. While 'meeting' as a noun and as a verb has similar form but have different functions grammatically (Mahlberg, 2006).

Lastly, Scott and Thompson (2001) refer to the role of cohesion as "different" sort of boundaries in text that are established by set of different cohesive resources which may also establish certain links in text". Nunan (1993), on the other hand, explain its role as, cohesion is a text-forming device which build a connection throughout the sentence boundaries.

Thus, cohesion is the semantic feature and part of the language system, which is expressed by grammatical and lexical categories to link the meaning and elements that are there in a text (Halliday and Hasan, 1976).

Lexical and Grammatical Cohesion

Lexical cohesion is the connection between the lexical items of a text (sentences, clauses and phrases). It is build up by grammatical categories (Mahmood, and khalaf, 2020). Hasan in 1984 describes two kinds of lexical cohesion i.e. general lexical-semantic relationships and text-dependent relationships in her article when she was revising her original theory of cohesion with Halliday. The link is defined not by the context of the text which Hasan call "instant relations". Grammatical cohesion concerns with grammatical ties that link all the elements of a text.

Furthermore, lexical and grammatical cohesion in a text means the correct words choice and grammar

that builds the internal form of a sentence for the communication of its meaning (Klimova and Hubackova, 2014), and according to Menzel et.al., (2017) lexical and grammatical cohesions are features of text that makes its function as a united whole.

Moreover, the function of lexical and grammatical cohesions are to form the structure of the text through connected words choice while linking those words with grammatical ties, as Chitulu (2015) says that, the function of cohesion is to create and form the structure of a text. Without lexical or grammatical cohesion, readers will not understand what the text actually wants to communicate. This shows that the textual units always depend on each other and the meaning of one unit cannot be understood until it is not referred to the other unit (Adukpo et.al. 2019).

Lastly, Halliday and Hasan (1976) have categories cohesion into grammatical cohesion (that include reference, ellipsis, substitution, conjunction) and lexical cohesion (that comprise of reiteration and collocation). With the help of these links, pronouns, nouns and conjunctions in a text could be understood, that how these elements are related either in forward or backward direction (Tamunobelega, 2018).

Cohesion in Poetry

Poetry is a literary genre which is considered as the oldest literary form. At the time, when there was no writing system, people would depend only on the memory and they would recall things from their memory. As there is rhyme and rhythm in poetry, therefore it is relatively easier for human mind to remember poetry. That is why, in ancient times people would use to remember things in poetical form and from this poetry established. Poetry is a different form from other literary forms 'and can be distinguished from other literary genres only on the basis of its degree' (Perrine, 1977). Here the "degree" means that the condensation of language in poetry is more than the condensation of language in prose, regarding the message it conveys. Poetry has different styles, forms, patterns and subject matters (Hasanah, 2018).

Thus, a single comprehensive definition is not possible. Wordsworth defined poetry as "the spontaneous overflow of powerful emotions, recollected in tranquility" (1802). Robert Frost

defined it as "poetry is the kind of things poets writes" (Miller, 1981).

As text is a means of conveying message (Brown & Yule, 1983) either in prose or poetry, cohesion brings a sense of unitedness of elements in the poetry. Along with figurative devices, poetry must have cohesive devices which will bring meaningfulness to the poetry. Cohesion helps in shaping the interpretation and understanding of meaning of poetry (Abd Allah, 2019).

Halliday and Hassan Theory of Cohesion

Halliday and Hasan (1976) gives a very detailed concept of cohesion in terms of lexical and grammatical cohesion in their book "*Cohesion in English*" which is as follow;

Grammatical Cohesion

Grammatical cohesion is a link between the grammatical aspects of a text. Halliday and Hasan categorized grammatical cohesion into the following.

Reference

Reference is a semantic feature of a text. The information in a text that is retrieved has a referential meaning (Halliday & Hasan, 1976). There are two types of reference i.e., exophora and endophora. Exophora is a situational reference. In exophora something is not the part of the text but a reference is made to it (Halliday & Hasan, 1976).

Endopora is a textual reference. It refers to the thing described in the surrounding text (Halliday & Hasan, 1976). Furthermore, there are two types of endophoric reference as follow;

Anaphora which refers back to something in the text, while cataphora refers forward to something in the text (Benzoukh, 2017).

Personal reference refers to the categories of person i.e. pronoun, possessive pronouns and possessive adjectives (Halliday & Hasan 1976).

Demonstrative reference is a kind of reference and could be perceived by deictic terms. According to Laeli (2015), demonstrative reference refers to location i.e. this, that, those, these, the (definite article), now, here, and them [36].

Comparative reference is a reference made by comparing things via similarity (likewise, such, so), difference (other, else) or identity (some, equal, identical) etc. (Halliday & Hasan, 1976).

Substitution

Substitution is a grammatical category of a text and according to Halliday and Hasan (1976), substitution is the replacement of one linguistic item by another item, to avoid repetition. *Cambridge Advanced Learner's Dictionary, third edition* define substitution as it is person or thing used instead of another person or thing.

The difference between reference and substitution is that reference words have meaning relation while substitution has linguistics item's relation or relation at lexico-grammatical level (Halliday & Hasan, 1976).

Halliday and Hassan classified substitution into nominal (function as noun) verbal (function as verb) and clausal (function as clause), (Halliday & Hassan, 1976; Cook, 1989; Hatch, 1992; McCarthy, 1994; Bloor and Bloor, 1995).

Ellipsis

Ellipsis is a kind of grammatical cohesion in which an item is omitted or hid intentionally. It is substitution by zero according to Halliday and Hasan (1976), where items are left unsaid but are understood by the preceding or following text. Ellipsis is a relation between clause and words on lexico-grammatical basis. Three types of ellipsis are identified by Halliday and Hasan (1976) which include; nominal ellipsis which occurs when the elliptical words or phrases works as a noun, verbal ellipsis is the semantic features that are not fully expressed and the elliptic words or phrases works as verb. And clausal ellipsis occurs when a noun or a noun phrase and a verb or a verb phrase is omitted usually in dialogues and yes/no questions.

Conjunction

According to Halliday and Hasan (1976), conjunction is a semantic and grammatical relation in a text. Conjunctions are not directly cohesive but are indirectly cohesive through the meaning it imparts. The markers that link sentences, phrases and clauses or paragraphs are usually involved in conjunction (Al-Ashqer, 2018). Conjunctions are classified into four categories, additive, adversative, clausal and temporal.

Lexical Cohesion

The other broader category to which Halliday and Hasan (1976) categories cohesion is lexical cohesion. It is the way related words are chosen to connect elements and themes of a text together. It is a group of words, according to Halliday and Hasan (1976), which are lexically cohesive when concerned with the same topic. There are two functions of lexical cohesion. First, to correlate word and word, and phrase and phrase with in a text, which can be divided again to indicate repetitions, synonyms, super-ordinates and general words. Secondly, to show the co-occurrence of words which are related based on meaning in the same context. Lexical cohesion involves vocabulary choices, which is concerned with the relationship exists among lexical items in a text such as words and phrases. Collocation and reiteration are its two types, which are as follow;

Collocations

Collocation is a choice of vocabulary items that co-occur together (Halliday and Hasan 1976). It cover different combinations like adjectives and nouns, verbs and nouns, and other items such as "strong tea", "run out of money" and "men and women" respectively. Other examples are, "once upon a time", "pay attention" and "makes an effort" etc.

Reiteration

Reiteration involves repetition of lexical items at one end and the use of general words to refer back to lexical items at the other end, while a number of things in between the use of synonyms or near synonyms (Halliday and Hasan, 1976). It is divided into several sub-types, which are following;

Repetition

It is the intentional repetition of words, phrases or sounds for particular linguistic purposes which contribute to the cohesion of a text. (Halliday & Hasan, 1976).

Synonyms

Synonyms are words or phrases having closely related meanings. They are used to expand vocabulary, and provide alternative ways to convey

a particular idea or concept. For example "beautiful" and "attractive", "couch" and "sofa", and "cab" and "taxi".

Antonyms

Antonyms are two forms of lexical words with opposite meanings (Halliday & Hasan, 1976), such as; hot and cold, happy and sad, old and new.

Hyponymy

Hyponymy is a hierarchical relationship between words where the meaning of one word is included in the meaning of another word. (Halliday & Hasan, 1976). For instance, bed, table and chair are the hyponyms of furniture. It also refers to items of "general-specific". For example; animal is the co-hyponym of lion, and potato is the hyponym of vegetable.

Meronymy

Meronymy is a semantic link in a text that shows "part-whole" relationship between lexical words (Halliday and Hasan, 1976).

METHODOLOGY

Theoretical Framework

This investigation was conducted using the Halliday and Hasan's (1976) "Concept of Cohesive Devices" which provided the basic theoretical framework for the current research study. In 1976, Halliday and Hasan introduced the concept of cohesive devices as an integral part of their systemic functional linguistic theory. They categorized cohesive devices into lexical and grammatical cohesion. Lexical cohesions are reiteration (repetition, synonymy, antonymy, hyponymy, and meronymy) and collocation, while grammatical cohesions are reference, substitution, ellipsis, and conjunction.

Research Method

This study is qualitative because the findings of current study can only be achieved through the qualitative technique. In narrower lens, for careful and in-depth study of the poem's texts, the researchers read the text by applying the close reading technique. Purposive sampling technique is used which is distinguished as judgmental arrangement of data based on the researchers' ability to yield certain phenomenon, themes or concepts.

For this purpose the researchers have selected Halliday and Hasan (1976) "Concept of Cohesion" as a technique of investigation for the analysis of lexical and grammatical cohesion in Browning's (1850) poetry. This concept includes reference, substitution, ellipsis, conjunction, collocation and reiteration, which are used as tools for analyzing cohesion in the selected poems.

Data

The data is taken from the book "The Poems of Elizabeth Barrett Browning (1850)" which are the poems of 19th century poetess Elizabeth Barrett Browning. Only six poems are selected randomly for the analysis of the study in hand. These poems are; *Grief, Sonnet 21: Say Over Again It, Patience Taught by Nature, Sabbath Morning at Sea, A Musical Instrument, and The Best Thing in the World.*

FINDINGS / RESULTS

The researchers have presented a comprehensive investigation of cohesive devices in the ongoing research study.

Grammatical cohesion is the aspects of grammar that makes connections or ties in a text for conveying proper meaning. Halliday and Hassan (1976) defined it as the type of cohesion brought about by the grammatical aspects. Reference, substitution, ellipsis and conjunction are the different types of grammatical cohesion.

Reference

Halliday and Hasan (1976) define reference as the retrieved information in a text has a referential meaning. All reference words have "definite article" which conveys the meaning of "definiteness" or of "specific identity", but it is not necessary that every reference word has the definite article "a" or "the". Halliday and Hasan (1976) have classified reference to endophora and exophora.

Endophoric Reference

According to Halliday and Hasan, endophoric reference is a textual reference that refers to the word or situation described in nearby text. The two types of endophora are; anaphora which refers to something happen back in the text, while cataphora refers to situation or thing that will come next in the text (1976).

In other words, anaphora look back and cataphora look forward in a text for their interpretation (Brown & Yule, 1989).

Example

*Most like a monumental statue set
In everlasting watch and moveless woe
Till itself crumble to the dust beneath. (Browning 1850, p.420)*

In these lines from the poem "Grief" Browning used anaphoric reference. She described "grief" and that how a deep-hearted and a sensitive man can express grief.

In the poem "A Musical Instrument", Browning uses many references which add meaning to the interpretation of the poem. The example of cataphora is in the very first line of the poem as follow;

WHAT was he doing, the great god Pan,
Here, "he" refers forward to "great god Pan". According to World History Encyclopedia, Pan is a mythological figure of the ancient Greece and is considered as a pastoral god, who had legs of goat. He had invented a musical instrument called panpipes.

Exophoric Reference

Exophoric reference is a situational reference (Halliday and Hassan, 1976) and the interpretation of these types of reference needs the situation outside of the text (Silvia, 2010).

In the first line of the poem "Grief", the poetess has used exophoric reference as "I tell you". Here "you" can be interpreted from the situation of the poem. The speaker may be addressing the readers of the poem or someone to whom she might speak directly. It depends on the readers to infer meaning from the word "you".

Personal Reference

In personal reference, personal pronouns take the specific role and it includes personal pronouns, possessive determiners and possessive pronouns (Halliday and Hassan 1976). There are many personal and possessive pronouns in Browning's poems.

Example

In the poem "Grief", she says;
I tell you, hopeless grief is passionless; (Browning 1850, p.420)

Here "I" is used as a personal pronoun which refers to the speaker of the poem.

Demonstrative Reference

Demonstrative reference is a reference to the location of something (Laeli, 2015) and is perceived by deictic terms.

According to Halliday and Hasan (1976) a reference made by means of location, on a scale of proximity. It includes demonstrative pronouns like this, that, those, these, the (definit article), now, her, there and then.

In line 13 and 28 of the poem "Sabbath Morning at Sea", the speaker has used demonstrative reference as;

Example

Love me, sweet friends, this Sabbath day. (Browning 1850, p.355)
And
And, on that sea commixed with fire. (Browning 1850, p.355)

Comparative Reference

A reference made on the basis of identity or similarities is called comparative reference (Halliday and Hasan 1976). Here different things are compared based on similarities (likewise, such, so), differences (other, else) or identity (some, equal identical) etc.

Example

*Grief for thy dead in silence like to death—
Most like a monumental statue set (Browning 1850, p.420)*

In these lines from the poem "Grief", the speaker compares the silence of grief which a person feels for the death of his relative to the monumental statue that is always silent and it never move from its place. When time passes, this statue disintegrate to dust itself.

Substitution

Substitution is a relationship between the grammatical items of the text in which one word, clause or phrase is replaced by other words, clause or phrase, leaving the reference unchanged (Pandia, 2020). It is the linguistic item's relation, at lexico-grammatical level, in which both lexis and grammar are involved (Halliday and Hasan, 1976).

The substitution may be at noun level; in which the replacement of nouns are involved, at verb level; in

which replacement of verbs are involved, or at clause level; in which clausal replacement is involved. Thus, there are three types of substitution namely; nominal, verbal and clausal.

Example

Love, when, so, you're loved again.

In the above line from the poem "The Best Thing in the World", Browning addresses the readers to "love" or "do love" and when you love, you will get the love in return. Here Browning substituted the clause "love" by the word "so" (which means that when you do so), you will get it back. Therefore "so" here is a clausal substitution (Halliday and Hasan, 1976).

Ellipsis

Ellipsis can be the omission of presuppositions or post-suppositions (Halliday and Hasan, 1976)

Example

Cry, "Speak once more—thou lovest!" Who can fear (Browning 1850, p.539)

Here in this line from the poem "Sonnet 21: Say Over Again it", Browning uses ellipsis. She says "speak once more—thou lovest" instead of "speak once more—that thou dost lovest me". The readers can infer it from the context as Browning used the clause "thou dost love me" in line two and line twelve of the same poem.

Conjunction

Conjunction is the fourth type of grammatical cohesion which is rather dis-similar to reference, substitution and ellipsis, as it does not need any context for its interpretation. According to Halliday and Hasan (1976), conjunctions are the cohesive elements, not on their own but indirectly as a result of their meaning, they presuppose the occurrence of other elements in the text or discourse. They are connecting elements on the semantic level; however, they do not replace any linguistic items. Conjunctions set a direction for the interpretation of linguistic item in the context of the text (Halliday & Hasan, 1976).

The function of conjunction is to connect clauses, sentences and even paragraphs in a discourse (Muslimah, 2007, Halliday and Hasan, 1976). Example from the poem "Sabbath Morning at Sea" is as under in which the conjunctions are bolded:

Example

The sea sings round me while ye roll

After the hymn, unaltered,

And kneel, where once I knelt to pray,

And bless me deeper in your soul

Because your voice has faltered.

And though this Sabbath comes to me

Lexical Cohesion

Lexical cohesion are related to words. The researchers have analyzed lexical cohesion after a keen and profound analysis. They are explained as follow:

Collocation

In lexical cohesion, collocation is one of its type which is define by Halliday and Hasan, that it provides cohesion of one word with other word, or lexical items that usually co-occurs regularly (Halliday and Hasan, 1976; Cook, 1989; Hatch, 1992; McCarthy, 1994; Bloor and Bloor, 1995). For example, "have a break", "do good", "come to an end", "get a job" and "take class" etc.

Example

An endless Sabbath morning. (Browning 1850, p.355)

In the above lines from the poem "Sabbath Morning at Sea", "Sabbath Morning" is a word that co-occurs. It is a religious day. The poetess used these words many times in poem, in order to show the readers the importance of that day, and her respect for that day.

Reiteration

Reiteration is a form of lexical cohesion, which involves the repetition of a lexical item at one end of scale, the use of a general word to refer back to a lexical item, at the other end of the scale and a number of things in between the use of a synonym, near-synonym, or superordinate (Halliday and Hasan, 1976). The various types of reiteration are given below with examples:

Repetition

Repetition is a rhetorical device that involves the intentional repetition of words, phrases, or sounds for emphasis, for instance:

Example

"O Dreary life" we cry" O dreary life"! (Browning 1850, p.428)

In this line from "Patience taught by nature", Browning is giving expression of anguish over life.

She is repeating phrase "O Dreary life", to exaggerate her feelings. The speaker is bemoaning the dreary nature of the world in which she is in.

Synonym

A synonym is a word or phrase that has the same or similar meaning as another word in the same language.

In the poem "Grief", Browning has used words like "God's throne" and "absolute heaven", in stanza one and two respectively. Both of these words are imparting the same meaning of near to God. The poetess is saying that the actual feelings of desire can make a true grief which can acceded fast to God.

Antonyms

An antonym is a word that has the opposite or nearly opposite meaning of another word in the same language. Halliday and Hasan (1976) did not explained antonyms as a separate topic but their work acknowledges the significance of lexical choices and how words with contrasting meanings can be employed to express difference and contrast, ideas, or create emphasis in language use.

Example

"Calm in a moonless, sunless light" (Browning 1850, p.354)

In this line from poem "Sabbath Morning at Sea", Browning has use two contrasting words "moon" and "sun", to give the notion of overall. By including sun and moon at a time, she mean everywhere and every time.

Hyponymy

Hyponymy is a hierarchical relationship between words where one word (the hyponym) represents a more specific or subordinate category within a broader category (the hypernym).

In other words, hyponyms are words that falls under a larger category. For example, in category of furniture, chair, table and bed etc. are hyponyms.

In their systemic functional linguistics framework, Halliday and Hasan (1976) didn't explicitly focus on the concept of hyponymy.

Meronymy

Meronymy is a semantic relationship between words where one word represents a part or a component of another words. There is no specific concept of

meronymy. Their work primarily goes around the broader aspect of language structure, function and meaning.

DISCUSSION / ANALYSIS

Based on the "Data Analysis and Discussion", the researchers have investigated that Browning has used reference in all of her poems. She uses anaphoric, cataphoric, personal, demonstrative and comparative references which make her individual poems cohesive. She uses references which contributed to the overall meaning of the poems, and in some cases to the themes of the poems. For example, in "Sonnet 21: Say Over Again It", Browning has used anaphoric reference in line 2 and cataphoric reference in line 1. The anaphoric reference is the word "word" which refers back to the phrase "that thou dost love", while the anaphoric reference is phrase "say over again" which is repeated in the first line and refers forward to "that thou dost love me". Here these references convey the main theme of the poem which is "love".

In each poem references have their own functions. Sometimes, they are used to avoid repetition and sometimes to convey some important theme or meaning.

Further, substitution and ellipsis are used to avoid repetition of the words and phrases. For example, in the poem "Say Over Again It", she has substituted the verb "love" by "so", while in the poem "Patience Taught by Nature", the omitted the phrase "grant me" in the second last line of the poem to avoid repetition. Furthermore, Browning also used conjunctions in large scale with having additive, adversative, causal and temporal purposes. For example, in the poem "Sabbath Morning at Sea" she uses almost all the types of conjunctions for the purpose to share her experience of a Sabbath Morning and her voyage of the sea alone. Here the conjunctions are used to connect lines and ideas in the poems to communicate meaning properly.

Moreover, she has also used collocation and reiteration to convey various themes of Victorian era. For example, the poem "A Musical Instrument" conveys the meaning and theme of control of Victorian men over women and their brutality and cruelty against women. These themes are communicated through lexical cohesion as "flowed the river" (collocation), "spreading, scattering and

splashing" (synonymy), and the repetition of the word "god Pan".

CONCLUSION

Cohesion has a very important role of linking together various elements and meaning in a text. Without cohesion, a text will not convey its meaning fully. If we talk about poetry, here every single word is counted for its meaning, and each and every single word has its unique meaning. The uniqueness and meaning of those words is because of the particular unique strategies followed by the poet. The correct and effective use of cohesive devices is one of those strategies in which lexical and grammatical cohesions are used to tie words, phrases and sentences together, to convey meaning properly. It also contributes to thematic development and textual coherence.

Therefore, based on the findings of this research, the researchers have concluded that Browning had used various cohesive devices in her poetry in order to convey meanings clearly. Secondly, she used references to convey the themes and meanings of the poems and also to avoid repetition. In addition, substitution and ellipsis were also used to avoid repetition of verbs and clauses.

Moreover, conjunctions were used to connect ideas and lines in the poems, in order to make them cohesive. Lexical cohesions, on the other hand were also used, which convey the themes of the Victorian era, as she was the prominent poet of the Victorian age. The various themes of that age were despair, isolation and violence against women. Similarly, other usual themes of poetry like love, emotions, frustration, pessimism and hopelessness etc. were also there in the selected poems for analysis in this study. From this, we can conclude that all the cohesive devices used by Browning, had made these poems as 'united whole'.

At the end, it is recommended that while doing analysis of poetry and other literary texts, the students of English department at any university are recommended to properly analyze cohesive devices in the text. It is necessary to understand the cohesive devices for the better understanding of the poetry and other literary texts, because cohesive devices create link between elements and meanings in text and discourse. The teachers are also encouraged to teach literary texts along with analyzing cohesive devices

for creating logical connections and meanings so that the students could better understand the literary texts.

LIMITATION AND STUDY FORWARD

In this research, the researchers limit their study to the analysis of Browning's (1850) poems. Six poems of the poetess are taken for data analysis. The aim of the study is to analyze lexical and grammatical cohesions by examining words, phrases and sentences.

The researchers analyzed cohesive devices first, by keenly understanding the meaning of the poems and secondly, by finding and analyzing the cohesive words, phrases or sentences. However, as the consequences of time limitations, the researchers were not able to fully analyze reiteration which is the type of lexical cohesion.

CONFLICT OF INTEREST AND ETHICAL STANDARDS

It is declaring here that there is no conflict among the researchers. All the work has been done in collaborative efforts.

AUTHOR'S CONTRIBUTION

All of the researchers have collaboratively done this research.

REFERENCES

- Abd Allah, M. J. M. (2019). Investigating Cohesive Devices in Wordsworth Poetry. Arab World English Journal3 (1), 157-177.
- Adukpo, J. (2019). An Analysis of the use of Lexical Cohesive Devices: Language & Linguistics. Vol.1, Issue 2. ISSN: 2653-6676.
- Al-Ashqer, R. (2018). A Study of Cohesive Devices in 'Death of a Son'. Adab AL Rafidayn, 48(72), 123-142.
- Astariani, P. S. P. (2020). The analysis of cohesive devices found in good-bye. Udayana Journal of Social Sciences and Humanities, 4(1), 41-46.
- Bahaziq, A. (2016). Cohesive Devices in Written Discourse: A Discourse Analysis of a Student's Essay Writing. English Language Teaching, 9(7), 112-119.

- Benzoukh, H. (2017). Cohesive ties in English at a glance. *Научный результат. Вопросы теоретической и прикладной лингвистики*, (3 (13)), 3-6.
- Bloor, T., & Bloor, M. (1995). *The functional analysis of English: A Hallidayan approach*. London: Edward Arnold.
- Bloor, T., & Bloor, M. (2004). *The functional analysis of English (2nd edition)*. London: Arnold.
- Browning, E. B. (1850). *The Poems of Elizabeth Barrett Browning: With Memoir, Etc.* Warne.
- Cook, G. (1989). *Discourse*. Oxford University Press.
- Cummings, M. M. J., & Simmons, R. (1983). *The language of literature: A stylistic introduction to the study of literature*. (No Title).
- Gutwinski, W. (1976). *Cohesion in literary texts: a study of some grammatical and lexical features of English discourse (Vol. 204)*.
- Halliday, M. A. K., & Hasan, R. (1976). *Cohesion in English (Firts Edition)*.
- Hasan, R. (1984). Coherence and cohesive harmony. *Understanding reading comprehension*, 181-219.
- Hasanah, D. N. (2018). *An analysis of figurative language used in some poems by Oscar Wilde*. Walisongo State Islamic University: Semarang.
- Hatch, E. (1992). *Discourse and language education*. Cambridge University Press.
- Hoey, M. (1991). *Patterns of lexis in text*. (No Title).
- Klimova, B. F., & Hubackova, S. (2014). Grammatical cohesion in abstracts. *Procedia-Social and Behavioral Sciences*, 116, 664-668.
- Laeli, M. (2015). *An Analysis Of Lexical And Grammatical Cohesion On Advertisement Of The Jakarta Post Newspaper*.
- Mahlberg, M. (2006). Lexical cohesion: Corpus linguistic theory and its application in English language teaching. *International Journal of Corpus Linguistics*, 11(3), 363-383.
- Mahlberg, M., & Flowerdew, J. (2009). Lexical cohesion and corpus linguistics. *Lexical Cohesion and Corpus Linguistics*, 1-130.
- Mahmood, S. A., & Khalaf, M. S. (2020). A Stylistic Analysis Of Wild's" The Rose And Nightingale" In Terms Of Halliday And Hassan's Cohesion Model. *Ilkogretim Online*, 19(4), 5071-5084.
- McCarthy, C. (1994). The politics of culture: Multicultural education after the content debate. *Discourse*, 14(2), 1-16.
- Menzel, K., Lapshinova-Koltunski, E., & Kunz, K. (Eds.). (2017). *New perspectives on cohesion and coherence: Implications for translation (Vol. 6)*. Language Science Press.
- Miller, J. H. (1981). 12 the stone and the shell. *Untying the Text: A Post-structuralist Reader*, 244.
- Muslimah, S. I. (2007). *An Analysis on Cohesion in Short Poetries of Robert Frost (Doctoral dissertation, Universitas Islam Negeri Maulana Malik Ibrahim)*.
- Nunan, David. (1993). *Discourse Analysis*. London: Penguin Group.
- Pandia, D. N. (2020). Analyzing Cohesion in the Lyrics of the Song" Terang Bulan" by Alm. Djaga Depari. *Al'Adzkiya International of Education and Sosial (AIoES) Journal*, 1(2), 116-131.
- Perrine, L. (1977). *Sound and sense: An introduction to poetry (5th Ed.)*. New York: Harcourt Brace Jovanovich.
- Rifqi, M. (2009). COHESION IN POEM A Case Study inMarksandthe way and the way things are. *LITE: Jurnal Bahasa, Sastra, dan Budaya*, 5(1), 58-80.
- Scott, M., & Thompson, G. (Eds.). (2001). *Patterns of Text: in honour of Michael Hoey*. John Benjamins Publishing.
- Silvia, A. (2010). Grammatical and lexical cohesion. Retrieved on April, 1, 2022.
- Simpson, P. (1997). *Language through literature: An introduction*. Psychology Press.
- Tamunobelega, I. (2018). The fact of cohesion and coherence in textual harmony. *British Journal of English Linguistics*, 6(4), 43-51.
- Tincheva, N. (2012). *Halliday or de Beaugrande and Dressler: FAQs*.