



Investigating Cohesive Devices in The Lucy Poems in Light of the Hallidayan Model

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Abstract

Using the Hallidayan model, this research investigates the usage of cohesive devices in Wordsworth's *The Lucy Poems*, analyzing how these linguistic aspects contribute to the overall coherence and meaning of the text. This study also aims to seek whether the students enrolled in a Discourse Analysis course can identify the cohesive devices in *The Lucy Poems*. A total of 26 students identifying cohesive devices from literary texts served as the study's data, with a specific focus on the top six students whose identification of cohesive devices in the selected poem, *The Lucy Poems*, was analyzed and compared to the overall cohesive devices present in that poem to highlight the potential of poetry as a viable resource for teaching cohesive devices. Furthermore, the findings from the top five students (the primary data) were juxtaposed with the identifications made by 20 other students (the secondary data) who analyzed short stories and fiction. This descriptive qualitative study revealed conjunctions, references, and substitutes are all recognized more thoroughly than ellipses in the selected poems. The study found about 55% of references, 32.35% of conjunctions, and 11.34% of ellipsis in *The Lucy Poems*. 50% of the students identified 100% of substitutions, more than 80% of conjunctions, and 67% identified more than 65% of references, whereas only 33% could identify 15% of ellipsis in Lucy's poems. Moreover, understanding cohesive devices helps students analyze and evaluate information more efficiently. This study implies specific literary pieces might be provided to facilitate a thorough review of grammatical cohesive devices. The comparison between the primary and secondary data claims that ESL students are yet to learn the mechanics of text linkage through ellipsis, and more efforts should be made to teach the ellipsis to raise students' competency levels.

Keywords: Language Learning, Cohesive Devices, Hallidayan Model, The Lucy Poems.

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استقصاء أدوات السبك اللغوي في قصائد لوسي وفق نموذج هاليدي

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الملخص:

يستخدم الباحث نموذج مايكل هاليدي في استقصاء أدوات السبك اللغوي لـ "قصائد لوسي" للشاعر وردزورث"، وتحليل كيفية مساهمة هذه الجوانب اللغوية في التماسك العام ومعنى النص. وتهدف هذه الدراسة إلى معرفة ما إذا كان الطلاب المسجلين في مقرر "تحليل الخطاب" قادرين على تحديد أدوات السبك في "قصائد لوسي". وتتكون عينة بيانات الدراسة من (26) طالبًا يحددوا أدوات السبك من النصوص الأدبية، مع التركيز على أفضل ستة طلاب تم تحليل تحديدهم لأدوات السبك في القصيدة المختارة، قصائد لوسي، ومقارنتها بأدوات السبك العامة الموجودة في تلك القصيدة لتبسيط الضوء على إمكانات الشعر موردًا قابلاً للتطبيق لتدريس أدوات السبك. علاوة على ذلك، وتم مقارنة النتائج التي توصل إليها أفضل خمسة طلاب (البيانات الأولية) مع التحديدات التي قام بها (20) طالبًا آخرين (البيانات الثانوية) الذين قاموا بتحليل القصص القصيرة والروايات. وكشفت هذه الدراسة النوعية الوصفية عن أنه تم التعرف على حروف العطف والإشارات المرجعية والاستبدالات بشكل أكثر شمولاً من علامات الحذف في القصائد المختارة. وجدت الدراسة حوالي 55٪ من الإشارات المرجعية و32.35٪ من حروف العطف و11.34٪ من علامات الحذف في قصائد لوسي. نجح 50٪ من الطلاب بتحديد 100٪ من الاستبدالات وأكثر من 80٪ من حروف العطف، كما نجح 67٪ بتحديد أكثر من 65٪ من الإشارات المرجعية، في حين أن 33٪ فقط يتمكنوا من تحديد 15٪ من علامات الحذف في قصائد لوسي. علاوة على ذلك، يساهم فهم أدوات السبك في مساعدة الطلاب على تحليل وتقييم المعلومات بكفاءة أكبر. وتشير هذه الدراسة إلى أنه قد يتم تقديم قطع أدبية محددة لتسهيل المراجعة الشاملة لأدوات السبك اللغوي. وتشير المقارنة بين البيانات الأولية والثانوية أن طلاب اللغة الإنجليزية باعتبارها لغة ثانية لم يتعلموا بعد آليات سبك النص من خلال علامات الحذف، ويجب بذل المزيد من الجهود لتعليم الطلاب علامات الحذف لرفع مستويات الكفاءة لديهم.

الكلمات المفتاحية: تعلم اللغة، الأدوات المتماثلة، نموذج هاليدي، قصائد لوسي، اللسانيات النصية.

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1. Introduction

In recent decades, findings in linguistic research related to literary discourse have gained popularity as a way to study the English language through writing. Because poetry is influenced by language, scientific studies of poetry enable scholars to explore the structures and forms used in literature to express distinct concepts. The linguistic creativity that characterizes most literary dialogue, according to Simpson (1997), provides a valuable point of connection for examining forms, structures, and ideas. As a result of these grammatical analyses of discourse, the audience gains a deeper understanding and awareness of literary works.

1.1 Cohesive Devices

Discourse analysis is often defined as language analysis that extends 'beyond the sentence.' Halliday and Hasan introduced the concept of cohesiveness in 1976. Analyzing cohesive devices within a text is one of the methods used in reading comprehension. Cohesive devices significantly influence the text, and mastering or applying them can be challenging. They aid learners in connecting knowledge across words in a text, impacting cognition. A prior word, phrase, or sentence relates to a pronoun, synonym, or transition word (the antecedent). Examining a text's cohesive devices is a way to grasp texts of any genre, whether written or spoken. Understanding the study of cohesive grammatical and lexical devices, along with an analysis of semantic, morphological, syntactic, and phonological levels, provides a comprehensive view of any text across genres. For instance, regarding cohesive devices, Halliday and Hasan (1976) define cohesion as "the semantic relation between one element and another in a text." They also state, "A text is cohesive when the elements are tied together, and the text is considered meaningful to the reader."

For example, *Mohammad went to Riyadh. He met his relatives.* The interpretation of the item 'He' depends on the lexical item 'Mohammad.'

Therefore, the text is considered cohesive since one cannot understand the meaning of 'He' unless 'Mohammad' exists in the text. Cohesion is required for grammar but also for vocabulary. Hence, it has two types: grammatical cohesion and lexical cohesion. Grammatical Cohesion includes reference, substitution, ellipsis, and conjunction, whereas Lexical Cohesion includes synonymy, antonymy, hyponymy, and collocations found in the poem.

1.2 Wordsworth, The Poet

William Wordsworth, who composed Lucy's poems, is one of the most famous poets in the English language and one of the founders of English Romanticism. He is known as a spiritual and religious poet, interested in the human condition and epistemological inquiry related to nature and a fervent supporter of the power of words.



1.3 Linguistics and ESL Studies

The purpose of this research is to examine the effectiveness of linguistic models in analyzing and evaluating literature. Cohesive devices represent one type of linguistic feature that accounts for the thoughts and views expressed by numerous authors in their literary works. These cohesive techniques communicate intended meanings in a variety of ways, including self-expression, comparison, addition, and contrast. Consequently, this study aims to explore coherent techniques in Wordsworth's poems. In analyzing the selected poems used as data for this study, I will apply the model developed by Halliday and Hasan (1976).

Table.1

Approaches to Discourse Analysis Adapted from BMJ 2008; 337: a8795. (Hodges. B. D., Kuper. A, Reeves. S. (2008). Discourse Analysis)

Orientation to discourse			Sources of data	Analysis
Formal	linguistic	discourse	Samples of written or oral language and texts	Microanalysis of linguistic, grammatical, and semantic uses and meanings of text
Empirical	discourse	analysis	Samples of written or oral language and texts; and data on the "uses" of the text in social settings	Microanalysis and macro analysis of the ways in which language and/or texts construct social practices
Critical	discourse	analysis	Samples of written or oral language/texts; and data on the "uses" of the text in social settings; and data on the institutions and individuals who produce and are produced by the language texts	Macro analysis of how discourses (in many forms) construct what is possible for individuals and institutions to think and to say

As Hodges, Kuper, and Reeves (2008) state in their study on Discourse Analysis, this present study is a formal linguistic discourse analysis. The study's hypotheses are based on the belief that the poet employed grammatical, semantic, and thematic cohesion in Lucy's Poems.

Applying linguistic study to a literary piece provides pleasure for researchers. Additionally, having discourse analysis students analyze the poems may yield interesting results. It may help them appreciate literature while practicing text analysis. The goal is to examine how many cohesive ties and devices learners identify as part of Needs Analysis, in order to provide teachers with information about students' understanding of cohesive ties, which can assist in implementing remedial measures to improve their essay writing.

Recent studies have primarily focused on analyzing coherent devices. Much of this work has focused on identifying cohesiveness in writing. The few studies that have investigated cohesiveness have focused on

cohesiveness in poetry. Very few recent studies have focused on using literary texts as cohesive devices to improve students' writing.

While studies like those by Abdi Tabari and Johnson indicate recent advancements in teaching cohesive writing devices, the specific focus on poetry remains underexplored, highlighting a significant research gap in the literature.

Research questions

The following questions are addressed in this study:

1. What are the different sorts of coherent devices utilized in Lucy's poems to make them cohesive?
2. How many of the cohesive devices used in Lucy's poems are identified by the students selected for the study?
3. Is there a difference in the percentage of ellipses identified by students in *The Lucy Poems* compared to the cohesive devices recognized by students (using secondary data) in the short stories *A Grain As Big As A Hen's Egg* (Shet 2021a), *The Signal Man* (Shet et al., 2023, Alshalan, 2024; Alotaibi, 2023), and the choices made by both regular and online students in their selected fiction? (Shet & Kumar 2021b; Al-Bahla, & Asaba, 2019).

Literature Review

Johnson (2023), Smith (2022), Dan (2019), Shet (2021a), Allah (2019), and Shet & Ayed's study (2022) all examined cohesive devices in poetry. Johnson (2023) found that cohesive techniques help poets create multi-layered meanings while enhancing the reader's interpretive experience by promoting coherence and artistic expression. Smith (2022) explored how cohesive elements are employed in modern poetry, highlighting the importance of strategies such as conjunctions, ellipsis, references, and substitutions for connecting ideas and deepening thematic content. Dan's (2019) study analyzed the poem "The Road Not Taken" in terms of textual coherence and discovered that cohesive effects can be achieved through various grammatical and lexical strategies. Shet (2021a) examined the use and importance of cohesive devices in Sarojini Naidu's "Songs of Radha," emphasizing the necessity of identifying these devices to infer the poems' meanings.

Shet (2021b) and Shet & Kumar's research (202a, 2021b), along with Shet et al.'s study (2023), contribute to the growing body of knowledge on cohesive devices, including ellipsis, in student writing. They emphasize the significance of these devices in producing cohesive and engaging texts, as well as the importance of considering context to minimize ambiguity. Shet (2021b) examined how English language majors identified substitution and ellipsis in Tolstoy's short story. Shet & Kumar's study (2021a) analyzed cohesive links in "Anne of Green Gables," highlighting the role of literary elements in fostering cohesion.



Students can identify cohesive links, such as allusions and conjunctions, to enhance their understanding of character interactions and narrative development. Shet & Kumar's research (2021b) on coherence techniques such as ellipsis, conjunctions, reference items, and substitutions, as identified by students in fiction, underscores their importance in crafting coherent and engaging writing. The study evaluated how traditional and online students recognized cohesive devices in discourse analysis projects, revealing differences in text engagement. Traditional students benefit from direct interactions and discussions, while online students may rely heavily on technological tools.

In their study, Shet et al. (2023) listed the number of ellipses identified by students in Dickens' short story, "The Signal-Man." This study is innovative as it analyzes cohesive devices in "*The Lucy Poems*" and echoes Shet's studies (2021b, 2021c) by assessing students' abilities to identify these cohesive elements. By focusing on how these devices function within the poems, the research aims to enhance understanding of the text and improve students' analytical skills. This dual approach enriches the discourse on cohesive devices while providing insights into student engagement and comprehension.

Methodology

This study employs a mixed method that combines quantitative and qualitative approaches. The "Lucy poems," which include "Strange fits of passion have I known," "She dwelt among the untrodden ways," "I traveled among unknown men," "Three years she grew in sun and shower," and "A slumber did my spirit seal," will be analyzed both qualitatively and quantitatively to appreciate their cohesiveness. This content analysis method will count the number of cohesive devices and present tables and charts to illustrate the percentage of cohesive devices utilized, followed by an explanation of their significance in the poems. The research involved qualitative data collection from 26 students enrolled in a Discourse Analysis course. The top six students (Primary Data) were tasked with identifying cohesive devices within a selected poem, and their findings were systematically compared to the overall cohesive devices present in the text. Additionally, the cohesive device identifications from the top five students were contrasted with those from 20 other students (Secondary Data) who analyzed short stories (Dickens's "*The Signal-Man*" (Shet et al., 2023) & Leo Tolstoy's "*The Grain as Big as a Hen's Egg*" (Shet, 2021b)) and works of fiction, as the students had the freedom to choose their own preferences (Shet et al., 2021d), allowing for a comprehensive assessment of the effectiveness of different literary forms in teaching cohesive devices.

3. Results

3.1 Grammatical Cohesion

Cohesion is the grammatical and lexical connection that binds a text or phrase together and gives it meaning (Rahman, 2023). It is related to the larger idea of coherence. A coherent text may be developed in

various ways. In their book *Cohesion in English*, M.A.K. Halliday and Ruqaiya Hasan define five main kinds of cohesive techniques that generate cohesion in texts: reference, ellipsis, substitution, lexical cohesion, and conjunction.

3.1.1 Ellipsis

Ellipsis is a coherent component that removes content from the text that may well be found elsewhere (Hoey 2001). Thomas (1987) was interested in the many forms of verbal ellipsis and proposed two new groups based on deletion type. These categories were echoing and auxiliary contrasted, as seen in [10] and [11].

Tab. 2

Some instances of Ellipsis in Lucy's Poems

S. No.	Line. No.	Poem No.	Ellipsis category	Elliptical item	Type
1	2	1	I will dare to tell,	I will dear to tell (noun/pronoun),	Nominal
2	7	1	I to her cottage bent my way,	I went to her cottage bent my way,	Verbal
3	12	1	Those paths so dear to me,	Those paths are so dear to me,	Verbal
4	15	1	The sinking moon to Lucy's cot,	The sinking moon reaches Lucy's cot,	Verbal
5	24	1	At once, the bright moon dropp'd	At once, the bright moon dropp'd behind the cottage roof	Clausal
6	9	2	She lived unknown, and few could know	She lived unknown, and few people could know her	Nominal
7	6	2	(Lucy was)	She's	Verbal(4)
			1. Fair as a star, when only one	Fair as a star, when only one star	Nominal
			2. a maid with none to praise		
			3. a maid...few to love		
			4. a violet		
8	12	2	and, O! The difference to me!	and, O! The difference is to me!	Verbal
9	15	3	And thine too is the last green field"	And thine(the country's landscape) too is the last green field"	Nominal
10	7	3	for still I seem To love thee	(for still)I seem To love thee	Clausal
11	8	3	To love thee more and more.	To love thee more and (I seem to love you)more.	Clausal

S. No.	Line. No.	Poem No.	Ellipsis category	Elliptical item	Type
12	11	3	And she I cherish'd turn her wheel Beside an English fire.	And she(who) I cherish'd turn her wheel Beside an English fire.	Nominal
13	12-13	3	Thy mornings show'd, thy nights conceal'd The bowers where Lucy play'd;	Thy mornings show'd, (The bowers where Lucy play'd) thy nights conceal'd The bowers where Lucy play'd;	Clausal
14	15	3	And thine too is the last green field	And thine(English landscape) too is the last green field	Nominal
15	4	4	She shall be mine	She shall be my child.	Nominal
16	5	4	I will make A lady of my own	I will make her A lady of my own	Nominal
17	13	4	'She shall be sportive as the fawn	'She shall be sportive as the fawn(is sportive)	Clausal
18	14,	4	That wild ___with Or	That is wild	Verbal
	15		___up the mountain ;	Or (That's) wild up the mountain;	Verbal
19	41	4	_____never more will be_____	She left the memory of the serene scenario which were there and wouldn't be there after her death	Verbal Nominal
20	16	5	She neither hears nor sees;	She neither hears nor (she) sees;	Nominal

This study identified, as mentioned above, 11 nominal, 5 clausal, and 11 verbal ellipses.

3.1.2 Substitution

Substitution is similar to ellipsis in that it entails replacing the noun with linguistic elements as one and ones (nominal substitution), the verb with elements as in do and does (verbal substitution), or the sentence comprising phrases as so and not (clausal substitution).

Table.3

Substitutions in the Poems

Substitution	Line No	poem	Substituted item	Type
Fair as a star, when only <u>one</u>	7	2	Fair as a star, when only one star	Nominal
did I know till <u>then</u>	3	3	did I know till I traveled	Clausal
<u>Where</u> rivulets dance their wayward round	28	4	In many a secret place rivulets dance their wayward round,	Clausal

3.1.3 Conjunctions

The four kinds of cohesive devices proposed in the 1976 model (adversatives, additives, causal, and temporal) went over an evolutionary spree, owing to the difficulty of generating a complete list of all possible conjunctions (McCarthy 1991). The very last set of eleven types of conjunctions in English is shown in Table 2.

Table.4

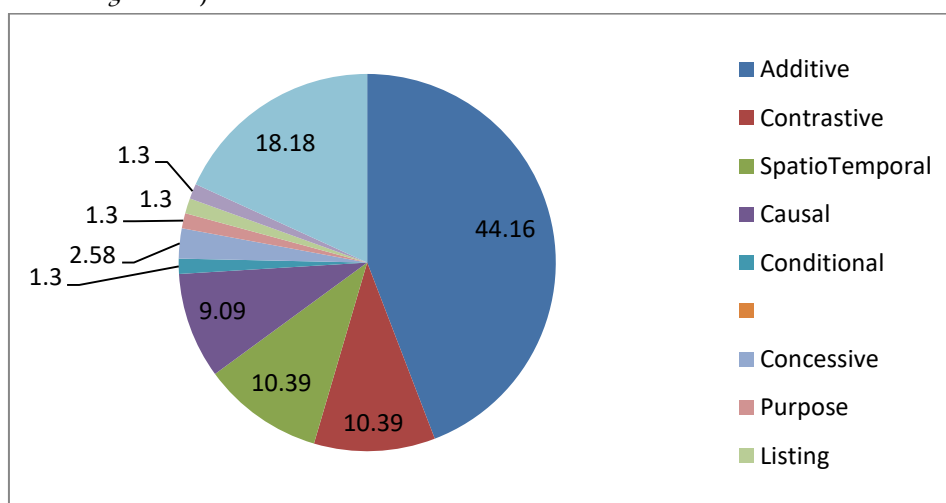
Types of Conjunctions

Types of Conjunctions	English examples	Introduced By
Appositive	that is	Halliday and Hasan (1976)
Clarifying	at least	
Additive	And, Or, Also In addition	
Adversative	Yet, But	Halliday and Matthiessen (2014)
Varying	As For	
Matter	Here	
Manner	Similarly	
Spatio-Temporal	Then, When	
Causal	So that, so,, because	
Conditional	Until	/Locke (2004)
Listing	Second	

There were about 76 conjunctions in the Lucy Poems.

Fig.1

Percentage of Conjunctions in the Poems



Results in Fig. 1 point out that *additive* had the highest frequency in the studied poems 44.16%.

3.1.4 Reference

According to Halliday (2013), a reference is "the system of interconnected language phrases." A reference is a scenario in which one part cannot be meaningfully comprehended except if it relates to some other item in the text. Articles, comparatives, demonstratives, and pronouns are all utilized as referring devices in linguistic and contextual writings to allude to things.

Table. 5

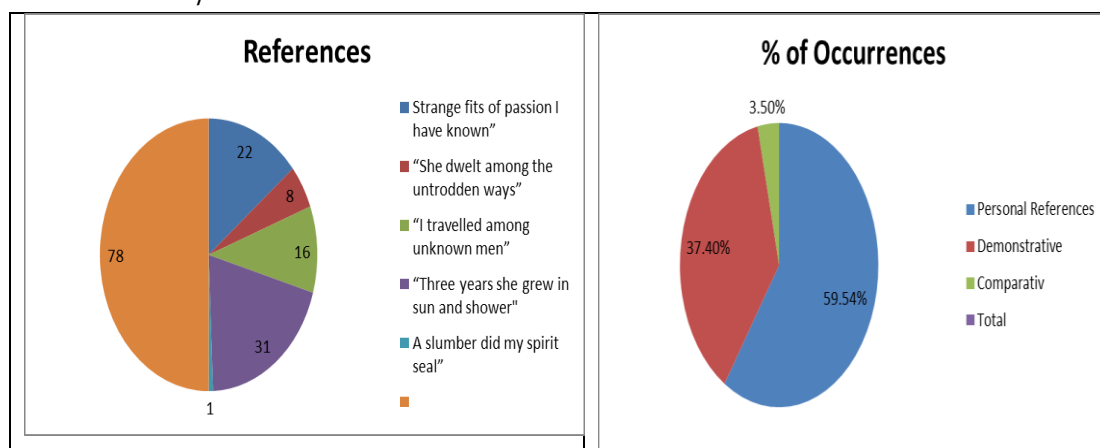
Type-wise Occurrences of References

	"Strange fits of passion I have known"	"She dwelt among the untrodden ways"	"I travelled among unknown men"	"Three years she grew in sun and shower"	"A slumber did my spirit seal"	
Personal	22	8	16	31	1	78
Demonstrative	12	5	7	23	2	49
comparative		3		1		4
Total	34	16	23	55	3	131

In the selected five poems, the study could identify 131 References.

Fig.2

References in the poem



Results in Table 4 reveal that personal references had the highest frequency of use 59.54%, succeeded by Demonstrative References with 37.40% of cohesive items and comparative References scored the least frequency of 3.50%

3.1.2 Lexical Cohesion

Halliday and Matthiessen introduced the significant adjustments to the two lexical categories (repetition and collocation) that featured in the 1976 model (2014) There were new inclusions.

Table 6

Sample collocations

Synonyms	Antonyms	Hyponyms	Poem No
Lovers-dear, stopped-move	Beneath x-upon, raised stopped, down	Upon-over-near-behind-	1
Path-way, down-dropped	x	beneath (5)	
Cried-mercy, over-upon	climb, bright x dropped		
Dropped-slide, nigh-near (2)	strange known, day x evening		
Dwelt-lived	Hidden, mossy →x shining, lived x ceased	Sky-star-stone (3)	2
Love-cherish	Sea-land, still-quit	Sea-land-shore-mountains, Beside-among-beyond, Mornings-nights, love-joy- desire (12)	3
Lady-girl, plain-earth, maiden-virgin, Said – spake Lend – give Gleed, delight – happy, Silence –mute, Died-left, Calm –quiet, Grew- live (21)	Born, Live x died, Rock x plain, Earth x heaven, Glade x bower, Kindle x restrain, Give x take, Sportive x mute Sownx grew (17)	Sun-flower-earth-heaven- lawn-mountain spring- clouds (8)	4
Rock-stone		Hear-see-touch-feel	5

A total of 113 words were found in the categories of Synonymy, Antonymy and Hyponymy.

Repetition:

Table. 7

Sample of words that are repeated

No	Top occurrence	Occurrences
1	feel 3	3
2	more	3
3	never	3
4	love	3
5	round	2
6	earth	2
7	springs	2
8	calm	2
9	unknown	2

No	Top occurrence	Occurrences
10	few	2
11	hoof	2
12	near	2
13	eyes	2
14	moon	5
15	Lover	7
16	No	3

Around 37 words occurred more than two times. As a consequence, there were 91 repetitions.

Collocation

Table 8

collocations Poem-wise

Poem 1	Poem 2	Poem 3	Poem 4	Poem 5
dare to	Untrodden ways	beyond the sea	Overseeing power, Mountain	Spirit seal
Drew nigh	Springs of Dove	melancholy dream	springs, Breathing balm,	Human fears
Orchard — plot	By the eye	joy of my desire	earth and heaven, fail to,	No motions
Moved on	Only one	English fire	sensate things, Secret place,	diurnal course
bent my way 5	In the sky	green field 5	silence and the calm,	Roll's round
	Difference to me 6		Feeling of,	earthly years 6
			Beauty born of,	
			murmuring sound,	
			together live,	
			vital feelings of delight,	
			happy dell,	
			stately height,	
			virgin bosom,	
			Work was done,	
			calm and quiet scene. 18	

Besides the above mentioned 40 collocations the study also found collocations taking the set of Lucy Poems as a whole. There were 50 words. In total, there were 90 words in this lexical category.

Total Cohesive Devices

The study calculated both lexical and grammatical devices.

Table. 9

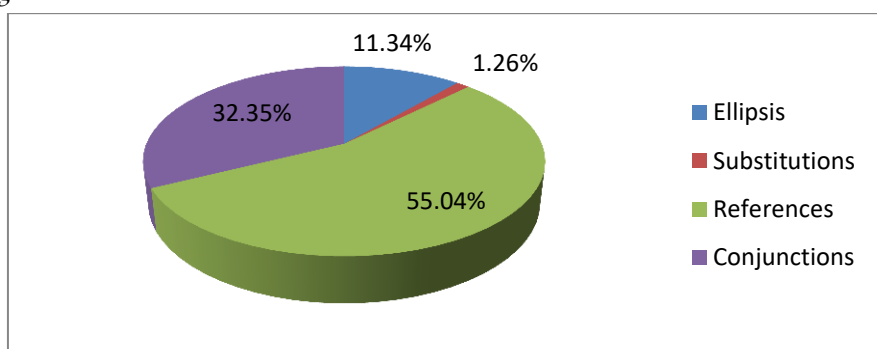
Category-wise Occurrences

Ellipsis	27
Substitutions	3
References	131
Conjunctions	77
Synonymy	43
Antonymy	38
Hyponymy	32
Collocation	90
Repetition	91
	532

The study found 532 occurrences of cohesive items inclusive of 238 grammatical cohesive ties.

The Highest and the Lowest Percentage of Grammatical Devices

Fig.3

Percentage of Cohesive Devices

The study found that approximately 55% of references, 32.35% of conjunctions, and 11.34% of ellipsis were identified. The smallest percentage was that of substitution, which occurred at only 1.26%.

4.2 Cohesion in Theme, Phonology, and Syntax in Lucy's poems:

Thematic and syntactic coherence in The Lucy Poems can greatly help students detect grammatical cohesion by demonstrating how meaning and structure interact within the text. Thematic coherence refers to the underlying concepts and themes that link distinct sections of the poem, creating a sense of oneness and greater understanding. For instance, reoccurring themes like nature, loss, and the transcendence of the human spirit can help students understand how these themes are portrayed through specific linguistic choices and structures. In contrast, syntactic cohesion focuses on the grammatical elements and sentence structures that connect lines and stanzas, such as parallelism, pronouns, and conjunctions. By examining how these cohesive



devices interact, students will better understand how grammatical coherence adds to the overall meaning and flow of the poetry.

Furthermore, the phonological level of a poem can help students learn grammatical coherence by emphasizing sound patterns, rhythm, and intonation, which can show structural linkages in the text. For example, alliteration, assonance, and rhyme can help connect words and phrases and strengthen their grammatical ties. These sound devices can also assist students in noticing how the flow of language adds to overall coherence, allowing them to see how sound and meaning interact. Focusing on phonological aspects will enable students to better understand how these aural features support grammatical structures and contribute to the poem's unity and coherence.

4.2.1 Thematic Cohesion in Lucy's poems:

"Strange fits of passion I have known."

In the poem above, the poet describes a nighttime trip to his beloved Lucy's home, where she always appears "fresh as a rose in June." The speaker begins by noting that he has experienced a difficult time filled with "eerie bouts of desire" and will only share this with another lover ("in the Lover's Eye"). In the five following stanzas, he depicts how he rode by horseback "underneath an evening moon." He strolled through an orchard across a lea, and Lucy's cottage was at the top of a hill. As he says he "arrived" closer and closer to "Lucy's cot," the moon fades beneath the roof. The unexpected disappearance of the moon behind Lucy's home left the poet speechless. He wonders what he would do if Lucy were to die. The unusual surge of desire indicated in the title captures this panicked moment.

"She dwelt among the untrodden ways."

This poem paints a more complete picture of Lucy. She was a lovely, solitary young lady who lived in the English wilderness near the River Dove. She had few admirers and stayed unrecognized by the rest of the world. Her time on earth was brief and secluded, yet she made such a lasting impression on the writer that he is plagued by her absence. The speaker, as one of the "few" who did know her, muses on his or her love for Lucy, mulling over her faraway, enigmatic features; for him or her, the poem argues, imperfect comprehension of its protagonist enhances love.

"I traveled among unknown men."

Here, the narrator reflects on his travels outside of England, which allowed him to truly become captivated by his motherland. Because of his restored passion for it, he declares that he would never abandon his nation again. Lucy makes her first apparition in the closing four lines of the last verse. Her remembrance is linked to England's memories, and his love for both England and Lucy seems to be one and the same.

"Three years she grew in sun and shower."

Even if all reassuring words are spoken and appreciated, this poetry in mourning must be genuine and tangible to readers. Anyone who has lost a loved one understands that no amount of optimism for an afterlife or platitudes of consolation can compensate for the hollow sensation and awareness that what once was is now completely gone. Wordsworth offers hope and comfort in this poem, yet he does not ignore the ongoing suffering. Consequently, "Three Years She Grew in Sun and Shower" resonates with many who have experienced loss, as Wordsworth shows that he has indeed felt despair, allowing readers to find solace in the fact that they are not alone. Lucy is depicted in this poem as evolving from a child to a young woman over three years. Nature has perfected her; she is taken away from others by death—typical lamentation.

"A slumber did my spirit seal"

This brief poem, which is only eight lines long, considers Lucy's early death in an almost dispassionate tone devoid of vast depths of feeling. In the face of his great loss, the speaker might appear either resigned to the unavoidable truths of mortality or completely devoid of the ability to feel anything. But in the past, he was in a dream that shielded him from the inevitability of death.

4.2.2 Phonological Level

"Strange fits of passion have I known" is written as a ballad, a song-like poetry style that employs an ABAB rhyme pattern. Every four-beat line is followed by a three-beat line, creating a meter that alternates between tetrameter and trimeter. This lends the text a melodic, dynamic quality. The first couplet establishes the tone for the rest of the poem. The speaker promises to tell a personal narrative, stating they will "risk to share" it. This rhetorical technique immediately heightens the dramatic implications. The regular pattern of iambic tetrameter, with an unstressed syllable followed by a stressed syllable, is disrupted after "My horse moved on." A trochee, consisting of a stressed syllable followed by an unstressed syllable, appears in the phrase "hoof after hoof." This sudden syllabic change conveys the animal's swift departure from the dwelling, emphasizing one particular sense. On a broader scale, this signifies the start of a shift in the narrative: the narrator will no longer encounter Lucy. In the poem "Three Years..." (4), Wordsworth deviates from the conventional balladic structure of the Lucy sequence. The AABCCB rhyme scheme is utilized in every stanza of this poem. A three-beat B-rhyme line follows each four-beat couplet. This overall impression remains lyrical but lacks the energizing effect of a traditional ballad. Throughout the poem, Wordsworth employs various senses to depict Lucy, and the dynamic likeness to a gazelle evokes images of swift motion. The piece's quick meter is particularly effective in illustrating the bounding of a young deer. The numerous three-beat lines create pauses that contribute to a contemplative atmosphere.



Alliteration

Wordsworth uses sound to highlight the moon's role as a guide leading the speaker to Lucy. This phrase contains notable assonance and consonance. The consonants s, n, t, and hard c are all repeated. The extended u sound present in both "moon" and "Lucy" creates an auditory connection between them.

4.2.3 Syntactic and Figurative Level

The horse is a well-known poetic symbol of humanity's carnal desires. The mounted rider represents the rational mind that oversees the body's instinctual urges. Another key theme of the series is the subject's heartbreaking love for Lucy. The term "bent" has two meanings in this context. It refers to the gravitational pull of the beloved, which directs the individual away from their usual path. On a deeper level, the phrase illustrates how love "bends" someone away from their daily routines and behaviors.

The poem's ambience is nighttime, thanks to the emergence of the moon. More importantly, it creates a dreamy atmosphere, encouraging the listener to ponder the story's authenticity. (1) The speaker's journey is more symbolic than real, as indicated by the word "dream." In the Lucy poems, the struggle between vision and realism is a major theme. (1) Compared to the "mossy stone," the violet serves as a metaphor for Lucy's ethereal grace and innocence. (2) Metaphorically, the bowers reflect the elusive nature of poetic inspiration: the bard draws the lyrics from the gloom and into the light. (3) Lucy first appears at her spinning wheel in front of an "English fire." This suggests that the writer can only find lyrical inspiration when at home in Britain. The spinning wheel is a potent metaphor. Lucy turning yarn into thread evokes an ancient symbol. In Greek mythology, a person's life story was woven into a string by the Fates, who spun and cut it. "Yarn" serves as a euphemism for "tale" in British usage. Thus, Lucy is in charge of the presenter's lyrical creation. (3) Lucy was a 'lovelier flower' child; with a reference to the fragrant "breathing balm," Wordsworth once again plays with sensory perception, conjuring the reader's breath and sense of smell. The subsequent lines have a quiet tone, as if they evoke the experience of listening. These lines emphasize the vast range of emotions poetry can depict, from the brightness of the fawn to the tranquil serenity of how swiftly my Lucy's race has run!

The work was done. Then Nature said, 'A lovelier flower on earth was never sown.' The poems also contain countless similes, such as "Fresh as a rose in June" and "She shall be sportive as the fawn."

4.3 Cohesive Devices Identified by the Students

The six students selected from the Discourse Analysis Course identified 406, 389, 252, 169, 96, and 34 cohesive devices in The Lucy Poems. All six students received lectures on cohesive devices and were provided with video lessons on ellipsis and substitutions. They were also given guidelines for finding sources on cohesive devices.

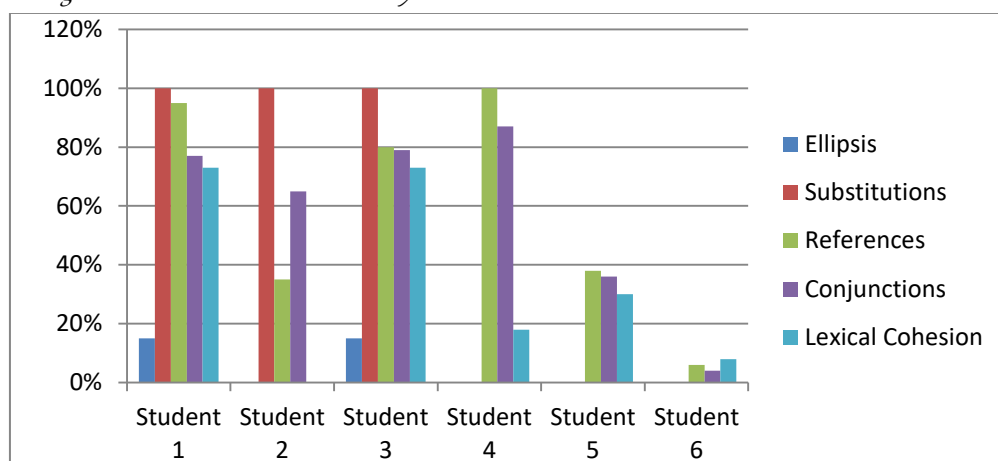
Table. 10

Number of Cohesive Devices Identified

	Over All	Student 1	Student 2	Student 3	Student 4	Student 5	Student 6
	Occurrences	Devices	Devices	Devices	Devices	Devices	Devices
Ellipsis	27	4		4		0	0
Substitutions	3	3		3		0	0
References	131	125	46	106	131	50	8
Conjunctions	77	59	50	61	67	28	3
Synonymy	43	30		30	12	15	6
Antonymy	38	18		18	8	14	4
Hyponymy	32	41		41	12	0	0
Collocation	90	20		20	15	7	5
Repetition	91	106		106	7	55	8
	532	406	96	389	252	169	34

The study explored further to calculate the percentage of students who could identify maximum percentage of cohesive items.

Fig 4

Percentage of Cohesive Devices Identified By the Students

50% of the students identified 100% of substitutions, more than 80% of conjunctions, and 67% identified more than 65% of references, whereas only 33% could identify 15% of ellipsis in Lucy's poems.

RQ.3 The study investigated the difference in the percentage of ellipsis identified by the three different sets of students for their Discourse Analysis Assessments.

Table. 11

Number of Ellipsis Identified by Students Poetry Vs. Short Stories and Fiction

	The Lucy Poems	Tolstoy's story	Short story	Diction's story	Short Fiction Online	Fiction FTF
Ellipsis Identified by students	8	27		86	21	8
Average student identified ellipsis	1.6	5.4		17.2	4.2	1.6
Total Ellipsis	27	49		249	NA	NA
Percentage of Ellipsis Identified per student	5.90%	11.02%%		6.90%	NA	NA

Fig 4

Percentage of Ellipsis Identified by the Students

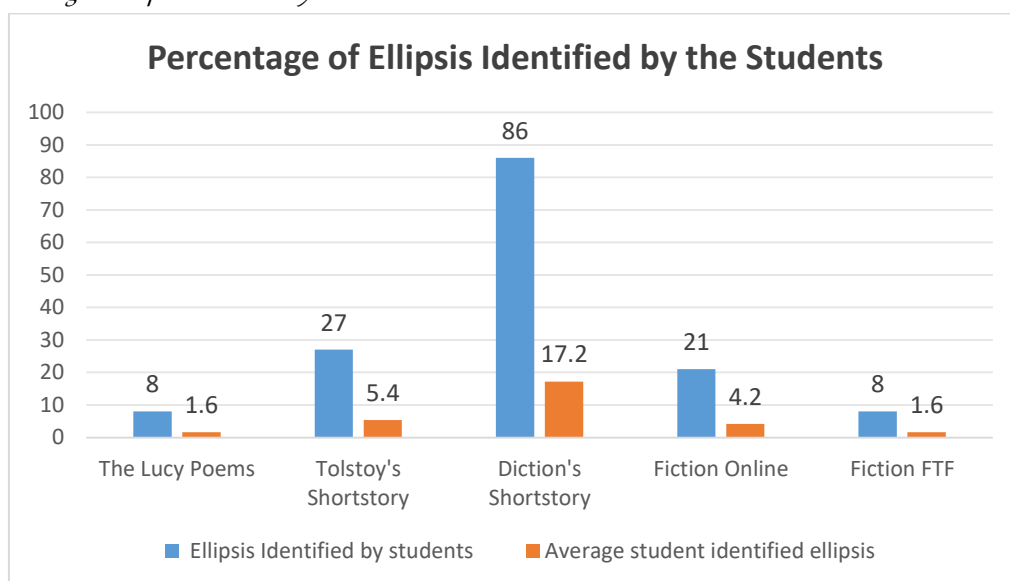


Table 11 and Fig.4 indicate all students could identify less than 6% of ellipsis only.

Discussion

The success of teaching coherent devices through literary texts relies on several important criteria. Firstly, literary works often employ language in intricate and diverse ways, providing excellent examples of

how coherent devices function within specific contexts. Poets frequently utilize techniques such as alliteration, enjambment, and line breaks to illustrate how rhythm and sound enhance textual coherence. By analyzing these literary elements, students can develop a deeper understanding of cohesiveness that extends beyond traditional grammar instruction. Furthermore, narratives in short stories and novels offer students a framework for recognizing and evaluating cohesive devices in practice. For a story to progress, logical relationships between events, characters, and themes are essential, and these connections can be directly linked to unifying devices such as references.

The results of this study have significant implications for educators. Similar to the research by Rahman (2021), Shet (2021b), Shet & Kumar (2021a, 2021b), and Shet et al. (2022) on cohesive devices, this study demonstrates that teaching students about the effective use of cohesive devices, particularly ellipsis, could enhance their writing skills.

Cohesion, according to Gutwinski (1976), is a measure of the important relationships within a text. After analyzing the poems, it is observed that relationships are built between phrases and clauses. These can be assessed by examining the number of conjunctions, substitutions, allusions, grammatical and lexical cohesive devices, in addition to thematic cohesion. Literature in Linguistics class is a feast!

According to Abdi Tabari and Wind (2023), there is a lack of research examining the growth of cohesiveness in L2 writing using a time-series research methodology. This study was conducted with both primary and secondary data obtained from English Major students who had been taught cohesive devices in various courses, notably Grammar 3 (ENG218) by the researcher. These students also received revisions of cohesive devices during the lecture hours of the course Discourse Analysis (ENG 467). Thus, this study can be viewed as longitudinal, and the significant differences in the data can be attributed to the longitudinal nature of the research.

Conclusion

The study found that *the Lucy Poems* are cohesive to the core, and students could identify most of them except Ellipsis.

The study's results indicate that the top six students successfully identified cohesive devices within *The Lucy Poems*, demonstrating that poetry can serve as an effective pedagogical tool for teaching these linguistic elements. Compared to the identifications made by 20 other students analyzing short stories and fiction, the findings suggest that poetry not only facilitates the understanding of cohesive devices but also enhances students' analytical skills in discourse analysis. This research supports the integration of poetry into discourse analysis curricula to enrich students' learning experiences.



As Shet (2021b) proposed in her study, material developers, teacher educators, and teachers should pay more attention to supplementary tasks in Reading, Grammar, and Writing EFL materials to teach and practice all cohesive devices. It is high time that educators and teachers realize the significance of students' learning and using all cohesive devices. This study also shows that if these are neglected, students will lose competence in writing coherently and cohesively. The solution is to reinforce cohesive devices regularly. Additionally, Cummings and Robert (1983) assert that understanding literary works, which consist of language, requires a grasp of their linguistic structure. As a result, by highlighting various linguistic features in literary studies, learners can uncover an incredible intricacy and richness in languages. Based on this concept, this research demonstrates that understanding cohesion enhances the appreciation of poetry. Furthermore, teaching cohesive devices to students improves their reading comprehension, writing skills, language acquisition, critical thinking, and active participation. It helps students understand how concepts are connected in a text, enhances writing clarity, aids language learning, and encourages active involvement.

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