

Investigating Cohesive Devices in Wordsworth Poetry

Mohamed Jabraddar Mahil Abd Allah

Department of Languages and Translation

Faculty of Education and Arts

Northern Border University, Arar, Saudi Arabia

Abstract

This study has attempted to investigate the use of cohesive devices in Wordsworth poetry. It has aimed to understand the role of stylistics analysis in shaping the meanings of literary texts. In addition to explain how cohesion can contribute to interpreting and understanding poetry. The significant of the study is based on the fact that it contributes to the understanding of how linguistic and stylistic analysis of a text can be used, extensively, to clarify features and meanings in texts. Nine poems were selected to represent Wordsworth poetry. The poems were selected randomly. Cohesive devices were identified in the poems and analyzed using the content analysis technique. They were analyzed quantitatively. The analysis revealed a number of interesting results, namely: All types of cohesive devices were used in the poems selected for the purpose of the study (reference, substitution, ellipsis, conjunction and lexical cohesion). There were some variations in the use of some devices; in that certain devices were used at a very high rate of frequency compared to others. The main function of the use of cohesive devices within the poems was to help the poet express romantic values. Based on the results obtained, the study suggests the following: First, it would be interesting, for further studies to conduct more studies on the coherence of English literary discourse. Second, it is worth to investigate cohesive devices of the sociolinguistic aspects within poetry, as poetry is an important area whose genre contains impressive socio-cultural meaning.

Keywords: cohesive devices, cohesion, poetry studies, Romantic poetry, Wordsworth

Cites as: Abd Allah, M.J. M. (2019). Investigating Cohesive Devices in Wordsworth Poetry.

Arab World English Journal for Translation & Literary Studies, 3 (1) 157-177.

DOI: <http://dx.doi.org/10.24093/awejtls/vol3no1.13>

Introduction

The study of English language through the medium of literature by conducting linguistic studies in literary discourse has gained popularity in recent years. On the basis of the fact that literature is shaped from language, linguistic studies of literature enable researchers to find out the structures and the forms that are used in literature to express various ideas via language. Simpson (1997), points to the fact that: the linguistic resourcefulness which typifies much literary discourse create a valuable nexus for exploring forms, structures and concepts. Such linguistic studies of literary discourse assist the audience to have a profound understanding and insight of literary texts. Cummuming and Robert, (1983) state that comprehending literary texts is achieved through the comprehension of their language structure because literature is made of language. Consequently, readers or listeners reveal something of amazing complexity and depth in language by shedding light on various linguistic aspects in a literary discourse.

Nowadays, one of the standards that are used in interpreting a text is the investigation of cohesive devices within a text. The concept of cohesion was introduced by Halliday and Hassan (1976). They argue that the concept of cohesion is a semantic one; it refers to relations of meaning that exist within the text, and that defines it as a text. Cohesion occurs when the interpretation of one element in the discourse is dependent on that of another. So, cohesion shows how semantic relationships are set up by lexical and syntactic features called cohesive devices. Cohesive devices play a vital role in the production and interpretation of texts. They are introduced in the taxonomy of cohesion by Halliday and Hasan (1976). This taxonomy categorizes cohesive devices into reference, substitution, ellipsis, conjunction and lexical cohesion.

The present study attempts to investigate the use of cohesive devices in Wordsworth poems. The process of the investigation will be introduced in the research methodology of this study.

Statement of the problem

Linguists view that linguistic studies of literary discourse attempt to solve problems that encounter learners in understanding literary texts. Learners of literature may find vagueness of interpretation of literary work presented by literary critics.

This study attempts to inspect the ability of linguistic models in interpreting and analyzing literature. Cohesive devices are considered as one example of linguistic elements which help to account for ideas and visions that are embodied by different writers in literary works. These cohesive devices function in different aspects to voice the intended meanings in a text such as expressing oneself, comparison, addition and contrasting. So, this research attempts to investigate cohesive devices in Wordsworth poems. The study will apply the model developed by Halliday and Hasan (1976), in the analysis of the selected poems, used as data for this study.

Aims of the Study

This study aims to achieve the following objectives:

1. To understand the role of stylistics analysis in shaping the meanings of literary texts.
2. To explain how cohesion can contribute to interpreting and understanding poetry.

3. To realize the role of cohesive devices in shaping and understanding the ideas conveyed by authors of literary discourse

Significance of the study

This research attempts, first, to contribute to an understanding of how linguistic and stylistic analysis of a text can be used, extensively, to clarify features and meanings in texts, in general, and in literary texts, in particular. Secondly, this research attempts to serve as a model to investigate linguistic patterns in various types of discourse. Furthermore, it is likely to motivate future researchers to undertake studies in other linguistic domains of literary texts. In addition, the study would probably be of great beneficial to learners and teachers who are interested in literary texts, generally, and poetry, particularly. It may, also, help learners attain better understanding and knowledge of cohesive devices used in literary texts.

Research questions

The present study attempts to answer the following questions:

- 1 What types of cohesive devices are used in Wordsworth poems?
2. Are there any variations in the density of using cohesive devices in the selected poems?
3. How do cohesive devices contribute to creating and understanding meanings in the selected poems?

Theoretical framework and literature review

Stylistics

Stylistics analyzes texts linguistically by emphasizing the salient linguistic patterns characterizing them. Scholars argue about stylistics in different ways. Widdowson (1989), states that stylistics is the study of literary discourse from a linguistic orientation. Leech and Short (1981) define stylistics as the study of style. In other words, literary stylistics should explain the relation between style and literary function. They also, add that the main aim of stylistics is to explore the meanings and to understand the linguistic features of the text. Carter (1997), argues that stylistic is a link discipline between linguistic and literature. According to these definitions, it is obvious that stylistics is concerned with describing and analyzing different linguistic patterns and features of discourse. The above discussion highlights the role of stylistics in understanding texts; functioning as a bridge between literature and language.

Levels of Stylistics Analysis

Stylistics analysis includes the following levels:

Lexical Level

This level is concerned with the use of vocabulary in language. It studies the function of direct and figurative meanings, and the way in which the contextual meaning of a word is realized in the text. It looks at the choice of specific lexical items in a text, their distribution in relation to one another, and their meanings.

Syntactic Level

Syntactic analysis investigates the sentence construction. It displays how words combine together to make phrases and sentences.

Graphological Level

This level deals with writing mechanics such as full stop, quotation marks, hyphen, comma, semicolon, colon, capitalization and question mark. It also, includes spacing, bold prints, small prints and italics.

Morphological Level

Morphological analysis can be applied by highlighting the violation of the usual combination of morphemes within a word; such as the plural of uncountable nouns like milks and waters.

Phonological Level

This level concerns with the sound patterns, rhyming scheme, alliteration, consonance, assonance and vocalizing of words.

Pragmatical Level

Pragmatics studies the ways in which context contributes to meanings. It works at the level of meanings and how audience understands texts.

Cohesive devices

According to Connor (1984), cohesive devices signal relations among sentences and parts of a text. A unified text, based on this definition, is established through the use of cohesive devices which link the parts of the text together and enable the reader or the listener to comprehend its meanings. Halliday and Hasan (1976), say that cohesive devices are the elements which achieve the essential semantic relations of any passage of speech or writing to function as a text. Thus, the interpretation of any item is dependent on the reference to another. If cohesive devices are removed from a text, the text may confuse the reader and hinders his understanding of its meanings. Therefore, cohesive devices play a semantic role in the creation of a unified meaningful text.

Types of cohesive devices

Halliday and Hasan (1976), presented a taxonomy of cohesive devices including five types. These devices are explained in the following section.

Reference

Reference cohesive devices are the words which can be interpreted and understood by referring to other expression or words in a text or outside the text. When the interpretation of the reference lies outside the text, in the context of situation, the relation between the reference and the information outside the text is called exphora. Whereas, the relation is said to be endophora when the reference refers to something else within the text and is regarded as contextual relation.

Types of Reference

Halliday and Hasan (1976), classify reference cohesive devices into three types: personal, demonstrative and comparative. Personal reference is the reference function in speech or writing situation, through the category of person. Demonstrative reference is used to point to a location. Comparative reference is indirect reference by which an item is compared with an item or similar to an item within the text or outside the text.

Personal

Reference pronouns are: I, you, we, he, she, they, it and one, grammatically, function as subject pronouns. The reference pronouns 'you', 'it' and 'one' function, both, as subjects and objects in a sentence. Me, us, him, her and them are used as object pronouns. My, your, our, his, her, their, its, one's are used as adjective determiners. Mine, yours, ours, his, hers, theirs, it's are categorized as possessive determiners.

Demonstrative

Demonstrative reference include: *this, these that and those, here, now, there and then.*

Comparative

The comparative reference consists of: same, identical, equal, similar and additional. Identically, similarly, likewise, so and such are adverbs. Other comparatives which are classified as adjectives are: other, different and else. They express difference. Differently and otherwise also express difference but their word class is adverb. The final division of comparative is: better, more, etc. They are used as comparative adjectives. Moreover, more, less and equally are adverbs.

Substitution

Substitution is the replacement of one item by another. It is necessary to distinguish between substitution and reference. Substitution is a relation between linguistic items; such as words or phrases; whereas reference is a relation between meanings.

Types of substitution

In English the substitute may function as a noun, a verb, or a clause. So, substitution has three types: nominal, verbal and clausal.

Nominal substitution

The substitute *one / ones* always functions as head of a nominal group, and can substitute only an item which is itself the head of a nominal group. The noun, which is substituted, is a count noun. In the nominal group, *one* substitutes a thing which is typically a person, creature, object, institution or abstraction of some kind.

Verbal substitution

The verbal substitute in English is *do*. It operates as head of a verbal group in the place that is occupied by the lexical verb; and its position is always final in the group. In the verbal group, the substitution form *do* (with its morphological forms *does, did, done, doing*) expresses a thing which is typically can be an action, event, or relation.

Clausal substitution

In clausal substitution, what is presupposed is not an element within the clause but an entire clause. The words used as substitutes are *so* and *not*.

Ellipsis

Ellipses are very similar to substitution. Substitution is the replacement of one item by another. While ellipsis is the omission of an item. It can be expressed as substitution by zero. In ellipsis, there is something left unsaid. What is left unsaid, of course, is understood by the reader. Ellipsis devices are classified into nominal, verbal and clausal as explained in the following:

Nominal ellipsis

Nominal ellipsis means ellipsis within the nominal group. The structure of this nominal group includes a head with optional modification. The modifying elements include some items which precede the head and some which follow it.

Verbal ellipsis

Verbal ellipsis means ellipsis within a verbal group. An example of this type of ellipsis can be: Did he **see the doctor**? Yes, he **did**.

The verbal group in the answer, did (in yes, he did) is an instance of verbal ellipsis which stands for *saw the doctor*.

Casual ellipsis

Clause in English expresses various speech functions, such as statement, question, response, etc. Consisting of modal element plus propositional element. For example:

The man was going to buy a car from the company.
(modal element) (propositional element)

Conjunction

Conjunction is a semantic relation in which what is to follow is systematically connected to what has gone before. Conjunction can be classified into four categories: additive, adversative, clausal and temporal.

Additive

This group of conjunction consists of the following items:

(a) Simple additive relations which may express either the external or the internal type of conjunctive relation. This includes:

Additive: and; and also, and.....too

Negative: nor; and.....not, not.....either, neither

Alternative: or; or else

(b) Complex additive relations that express internal conjunctive relation. This one has the function of emphatic relation. The elements of this group are:

Additive: further (more), moreover, additionally, besides that, add to this, in addition, and another thing

Alternative: alternatively

(c) Complex additive relations which express internal conjunctive relation and is considered as de-emphatic:

Afterthought: incidentally, by the way

(d) Comparative internal conjunctive relations:

Similar: likewise, similarly, in the same way, in (just) this way

Dissimilar: on the other hand, by contrast, conversely

(E) Appositive internal conjunctive relation:

Exemplificatory: for instance, for example, thus.

Adversative

Adversative relation means contrary to expectation. Conjunctive relations of adversative type are categorized into four classes. The first class is the adversative relations which mean 'in spite of' include yet, however, nevertheless and despite. The second one is the contrastive relations that mean 'as against' and 'as against that' include but, however, on the other hand, in fact, as a matter of fact, to tell the truth, actually and in point of fact. The third is the corrective relations which comprises 'not...but', instead, rather, on the contrary, at least and I mean. The fourth category is the dismissal relations that consists of in any case, in any event, in any way, in either case, in either event, in either way, whichever...., anyhow, at any rate and however that may be.

Clausal

The conjunctive relations of the clausal type form a chain of cohesion. They include the following words and phrases: so, thus, hence, therefore, consequently, accordingly, because, because of this, for, for this reason, on account of this, it follows, on this basis, as a result (of this), in consequence (of this), arising out of this, for this purpose, with this in mind, with this in view, with intension, to this end, then, in that case, that being the case, in such an event, under those circumstances, under the circumstances, otherwise, in respect, in this respect, in other respect, in this connection, with regard to this, aside, *and* apart from this. The conjunction clausal cohesive devices can be used to express purpose, reason, result and condition.

Temporal

Temporal conjunctive relation is the process by which successive sentences, in time, of a text are linked together. This type of conjunctive relations is subdivided into three groups. First, simple sequential temporal relations and simple simultaneous relations. The sequential relations include then, next, afterward, after that and subsequently. The simultaneous relations include then, just then, at the same time, simultaneously, earlier, before then (that), and previously.

Secondly, complex immediate temporal relations which are divided into these relations: immediate, interrupt, repetitive, specific, durative, terminal and punctiliar. The words and phrases which these relations include are as follows:

Immediate relations: at once, thereupon, on which, just before.

Interrupt relations: soon, presently, later, after a time, some time earlier, formerly.

Repetitive relations: next time, on another occasion, the last time, on a previous occasion

Specific relations: next day, ten minutes later, ten minutes earlier

Durative relations: meanwhile, all this time

Terminal relations: by this time, up till that time, until then,

Punctiliar relations: next moment, at this point/moment, the previous moment

Thirdly, sequential and conclusive temporal relations. Sequential relations incorporate first...then, first...next, first...second, at first, then and secondly. Conclusive relations contain finally, at last, in the end, as a final point, in conclusion and eventually.

Lexical cohesion

In lexical cohesion, lexical items are semantically related to other lexical items in a text. Lexical cohesion is divided into two categories:

Reiteration

Reiteration is a form of lexical cohesion which involves the repetition of a lexical item or the use of a general word to refer back to the lexical item. Reiteration includes: same word repetition, synonyms, superordinate and general word.

Collocation

Collocation cohesion is achieved through association of lexical items that regularly co-occur. There is, obviously, a systematic relationship between a pair of words such as boy and girl which are related by a particular type of oppositeness.

Methods

Data Collection

Materials

The materials of this study are nine poems from Wordsworth poetry. The poems are samples of the English poetry of the romantic period (1757-1822).

Procedures

To achieve the objective of this study the procedures adopted were as follows: Nine poems of equal length, from Wordsworth poetry were selected. The use of cohesive devices in these poems was investigated.

Analytical framework of data

The analysis of the data of the present study was based on the taxonomy of Halliday and Hasan, (1976) of cohesion; in which cohesive devices were counted and analyzed. Halliday and Hasan's template presents five parameters for classifying cohesive devices: references, substitution, ellipsis, conjunctions and lexical cohesion. These cohesive ties are subcategorized by Halliday and Hasan (1976) as follows:

1. Reference are categorized into personal, demonstrative and comparative.
2. Substitution are divided into nominal verbal and clausal.
3. Ellipsis are grouped into nominal, verbal and clausal.
4. Conjunction are classified into additive, adversative, clausal and temporal.

5. Lexical cohesion include reiteration and collocation.

The data of this study will be ratio data because they involve the counts and the possibility of computing cohesive ties used in the poems and compare them across the poems.

Data Analysis, Discussion and Interpretation.

Data Analysis

The data analysis of this study will be shown in tables and with the distribution of the frequency of the five cohesive devices as appearing in the poems under investigation. This statistical analysis will highlight the significant differences and similarities between the use of the cohesive ties.

Table 1. Distribution of Cohesive Devices in the Poems

	Number	Percentage
Reference	166	41.5%
Substitution	14	3.5%
Ellipsis	25	6.25%
Conjunction	134	33.5%
Lexical Cohesion	61	15.25%
Total	400	100%

In table 1, results have shown that reference occurred with the highest frequency with percentage of 41.5%, followed by conjunction 33.5%, lexical cohesion 15.25%, ellipsis 6.25%, while the least cohesive ties used in the poems were substitution 3.5%. This is because the poems show that the poet is in mutual communication with different figures in nature and individuals in order to convey his believes. So, he used reference more than other device.

Table 2. Distribution of Reference in the Poems

	Number	Percentage
Personal	136	81.9%
Demonstrative	5	3.05%
Comparative	25	15.1%
Total	166	100%

Results in Table 2 has shown that personal reference had the highest frequency of use 81.9%, followed by comparative 15.1%. Demonstrative scored the least frequency 3.01%.

Table 3. Distribution of Substitution in the Poems

	Number	Percentage
Nominal	7	50%
Verbal	1	7.14%
Clausal	6	42.9%
Total	14	100%

Table 3 shows that nominal substitution had the highest frequency of occurrence in the poems 50%, followed by clausal 42.9%, whereas verbal registered 7.14% as the least device used.

Table 4. *Distribution of Ellipsis in the Poems*

	Number	Percentage
Nominal	10	40%
Verbal	2	8%
Clausal	13	52%
Total	25	100%

Table 4, explains that clausal ellipsis had the most occurrence of usage in the poems 52%. Next, nominal scored 40%, while the least one was verbal 8%.

Table 5. *Distribution of Conjunction in the Poems*

	Number	Percentage
Additive	82	62%
Adversative	25	18.7%
Clausal	6	4.5%
Temporal	21	15.7%
Total	134	100%

Results in table 5 point out that additive had the highest frequency in the studied poems 62%. Then, adversative scored the second ratio of frequency 18.7%, followed by temporal 15.7%. Clausal had the least use in the poems 4.5%.

Table 6. *Distribution of Lexical Cohesion in the Poems*

	Number	Percentage
Reiteration	49	80.3%
Collocation	12	19.7%
Total	25	100%

Finally, table 6 shows that reiteration scored the highest percentage of using lexical cohesion 80.3%, Collocation was found to score less frequency 19.7%.

Discussion

This section will discuss and interpret how cohesive devices function in the poems of Wordsworth. It will also present the frequency of the cohesive ties in these poems.

Cohesive devices, in Wordsworth poetry, are considered as one of the images that shapes a particular atmosphere in which the poet and the reader share similar feelings and experiences. These feelings and experiences indicate the poet's and the reader's viewpoints towards the world.

Reference Devices

Reference had 41.5% of frequency in Wordsworth selected poems, as shown by table 1. Reference ties are categorized into three divisions: personal, demonstrative and comparative. Wordsworth used these devices as shown below.

Personal

The frequency of personal devices in the studied poems was 81.1% as shown by table 2. Wordsworth exploited these ties so as to serve his endeavor to create a public ideal image of the world of his feelings and sensibility. His poem 'Daffodils' comprises 'I', 'they', 'their', 'them', 'my', 'me' and 'mine' as personal reference items. In this poem Wordsworth depicts a scene when he was wandering alone like a cloud floating above hills and valleys, he saw a field of daffodils. He describes the daffodils as the stars that shine. These flowers were stretched in a never-ending line along the margin beside a bay; shaping a very attractive sight. Like other romantic poets, Wordsworth describes the beauty of nature which is highly considered in romantic poetry.

*I wandered lonely as a cloud
That floats on high o'er valleys and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake beneath the tree,
Fluttering and dancing in the breeze.*

*Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of bay:
Ten thousand saw I at a glance,
Tossing their heads sprightly dance.*

*The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed – and gazed – but little thought
What wealth the show to me had brought:*

*For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.*

Demonstrative

The percentage of demonstrative in Wordsworth selected poems is 3.01% as shown in table 2. Demonstrative devices are used by Wordsworth in his poem 'Three Years She Grew in Sun and Shower' in which he depicts nature as a child. In this poem, Wordsworth, highly, appreciates nature as man's best educator. The demonstrative devices, used in this poem, are 'this' and 'that' which appear in the following lines. 'This' refers to 'she' which indicates the nature; while 'that' refers to the fawn.

*Three years **she** grew in sun and shower,
Then Nature said a lovelier flower
On earth was never shown;
This child I to myself I take;
She shall be mine and I will make
A lady of my own.*

*She shall be sportive as **the fawn**
That wild with glee across the lawn
Or up the mountains springs;
And her's shall be the breathing balm,
And her's the silence and the calm
Of mute insensate things.*

Comparative

Comparative devices had the lowest frequency among Wordsworth selected poems 15%, as presented by table 2. 'She was a Phantom of Delight', is one of Wordsworth poems that includes 'like' and 'else' as some examples of comparative cohesive devices. This poem is addressed to his wife, Mary, which is essentially a poem of love and celebration. Wordsworth portrays his love as the vision of delight, with star-like eyes. He also realizes that she is characterized by the cheerful dawn qualities. Wordsworth used the comparative reference 'like' so as to compare his wife with twilight; when the sun descends. In addition, he used the comparative reference 'else', to point to other charming aspects his love has. The stanza, below, shows these two examples of comparative reference.

*She was a phantom of delight
When first she gleamed upon my sight;
A lovely Apparition, sent
To be a moment's ornament;
Her eyes as stars of Twilight fair;
Like Twilight's too, her dusky hair;
But all things **else** about her drawn
From May-time and the cheerful Dawn;
A dancing Shape, an Image gay,
To haunt, to startle, and way-lay.*

Substitution Devices

The ratio of substitution was found to be only 3.5% as suggested by table 1. Substitution devices, as explained above, are classified into three types: nominal, verbal and clausal. Each one of these has been used by Wordsworth.

Nominal

Nominal substitution, as explained in table 3, had 50% of frequency in Wordsworth's poems. An example of nominal substitution use can be noticed in his poem 'Strange Fits of Passion Have I Known'. In this poem Wordsworth describes his journey to his darling's cottage in an evening moon. He emphasizes the symbols of nature such as a rose and the moon. Wordsworth intends to say he would like to tell his love about the strange fits of passion that he feels towards her. He points to his beloved by the word 'lover' in the first stanza, as shown in the lines that follow, but in the second stanza he describes her as 'a rose'.

*A strange fit of passion have I known:
And I will dare to tell,
But in the **lover's** ear alone,
What once to me befell.*

*When she I loved looked every day
Fresh as a **rose** in June,
I to her cottage bent my way,
Beneath an evening-moon.*

Verbal

Table 3 displayed that verbal substitution was used by 7.14% in the selected poems. Verbal devices appear in Wordsworth's poem 'Expostulation and Reply' which is an argument between Wordsworth and his good friend Matthew. The dialogue between the two friends is based on which is better: 'learning from books' or 'learning from nature' by experiencing the world where someone lives. Matthew is enquiring that Wordsworth wastes his time sitting on an old grey stone in order to speculate nature to find some answers instead of reading books written by scholars who were old and/or dead. Wordsworth replied saying that he found more value in learning from nature than learning from books. The verbal substitution which is used in this poem is the verb 'spake', meaning speak, in stanza (4) replaces the verb 'ask' in stanza (8) as seen in the poem.

*"Why, William, on that old grey stone,
Thus for the length of half a day,
Why, William, sit you thus alone,
And dream your time away?*

*"Where are your books? – that light bequeathed
To Beings else forlorn and blind!
Up! up! and drink the spirit breathed
From dead to their kind.*

*"You look round on your Mother Earth,
As if she for no purpose bore you;
As if you are her first-born birth,
And none had lived before you!"*

*One morning thus, by Esthwaite lake,
When life was sweet, I knew not why,
To me my good friend Matthew **spake**,
And thus I made reply:*

*"The eye – it cannot choose but see;
We cannot bid the ear be still;
Our bodies feel, where'er they be,
Against or with our will.*

*"Nor less I deem that there are Powers
Which of themselves our minds impress;
That we can feed this mind of ours
In a wise passiveness.*

*"Think you, mid this all mighty sum
Of things for ever speaking,
That nothing of itself will come,
But we must still be seeking?"*

*"—Then **ask** not wherefore, here alone,
Conversing as I may
I sit upon this old grey stone,
And dream my time away,"*

Clausal

Clausal substitution had the highest frequency in Wordsworth selected poems as shown by table 3, which was 42.9%. This substitution type is used by Wordsworth in his poem 'Three Years She Grew in Sun and Shower'. The clause 'This child I to myself will take' is replaced, in the second line of the same stanza, by the clause 'She shall be mine'. In this poem Wordsworth emphasizes the role of nature in bringing up man and educating him.

*Three years she grew in sun and shower,
Then Nature said a lovelier flower
On earth was never shown;
This child I to myself I take;
She shall be mine and I will make
A lady of my own.*

Ellipsis Devices

The frequency of ellipsis in Wordsworth's selected poems scored only 6.25% as presented in table 1. The use of ellipsis, with some examples of Wordsworth poems, is explained below.

Nominal

Nominal ellipsis, as table 4 showed, scored 40% in the selected poems. One example of nominal ellipsis is seen in his poem 'Daffodils'. The second stanza begins with the line: 'Continuous as the stars that shine', the reader will know that the word daffodils is omitted from the line. So, he or she will understand that the poet intends to say that 'daffodils are continuous.

*I wandered lonely as a cloud
That floats on high o'er valleys and hills,
When all at once I saw a crowd,
A host, of golden **daffodils**;
Beside the lake beneath the tree,
Fluttering and dancing in the breeze.*

***Continuous as the stars that shine**
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of bay:
Ten thousand saw I at a glance,
Tossing their heads sprightly dance.*

Verbal

The frequency of verbal ellipsis in the poems, was 8% as shown by table 4. Verbal ellipsis are used in the poem 'She Was a Phantom of Delight', In this poem Wordsworth expresses his feelings towards his beloved. It is understood that the verb 'look like' is omitted from the line: 'Her eyes as the stars of Twilight fair'. Therefore, in order to create cohesion, the reader perceives the line as: 'Her eyes look like the stars of Twilight fair.

*She was a phantom of delight
When first she gleamed upon my sight;
A lovely Apparition, sent
To be a moment's ornament;
Her eyes as stars of Twilight fair;
Like Twilight's too, her dusky hair;
But all things else about her drawn
From May-time and the cheerful Dawn;
A dancing Shape, an Image gay,
To haunt, to startle, and way-lay.*

Clausal

Clausal ellipsis, as table 4 displayed, had the highest frequency in the poems 52%. Clausal ellipsis are used in Wordsworth poem 'A Character' which describes the dynamics of both human and society. Wordsworth talks about the contrasts that coexist in one human; his bustle and his

sluggishness, his weakness and his strength, his pleasure and his gloom, etc. The poet wonders how nature could ever find space for all these disparities. The contrasts do not only exist in one human but between different people in a society. The clausal 'I marvel' is omitted from the first line of the second stanza as can be noticed below.

I marvel how nature could ever find space
For so many strange contrasts in one human face:
There's thought and no thought, and there's paleness and gloom
And bustle and sluggishness, pleasure and gloom.

There's weakness, and strength both redundant and vain
Such strength as, if ever affliction and vain;
Could pierce through a temper that's soft to disease;
Would be rational piece – a philosopher's ease.

Conjunction Devices

The frequency of conjunction used in the poems was 33.5%, as suggested by table 1. Conjunction devices are divided into four classes: additive, adversative, clausal and temporal. Models of these conjunction types with some explanations are presented below.

Additive

The ratio of using additive in the poems, was 61%, as shown by table 5. Wordsworth emphasis on describing nature is observed in his poem 'By the Seaside' in which the additive 'or' and 'and' are used as two items of conjunction cohesive devices. This poem depicts an exploration of natural beauty by the seaside. Wordsworth describes a sense of calmness where everything such as the sea-fowl and waves, is coming to rest.

*The sun is couched, the sea-fowl gone to rest,
And the wild storm hath somewhere found a nest;
Air slumbers – wave with wave no longer strives,
Only a heaving of the deep survives,
A tell-tale motion! Soon will it be laid,
Stealthy withdrawals, interminglings mild
Of light with shade in beauty reconciled –
Such is the prospect far as sight can range
The soothing recompence, the welcome change.
Where, now, the ships that drove before the blast,
Threatened by angry breakers as they passed;
And by a train of flying clouds bemocked;
Or, in the hollow surge, at anchor rocked
As on a bed of death? Some lodge in peace,
Saved by His care who bade the tempest cease;
And some, too heedless of past danger, court*

*Fresh gales to waft them to the far-off port
But near or hanging sea and sky between,
Not one of all those winged powers is seen,
Seen in her course, nor mid this quiet heard;
Yet oh! how gladly would the air be stirred
By some acknowledgement of thanks and praise,
Soft in its temper as those vesper lays
Sung to the Virgin while accordant oars
Urge the slow bark along Calabrain shores;
A sea-born service through the mountains felt
Till into one loved vision all things melt:
Or like those hymns that soothe with graver sound
The gulfy coast of Norway iron-bound;
And, from the wide and open Baltic, rise
With punctual care, Lutheran harmonies.
Hush, not a voice is here! but why repine,
Now when the star of eve comes forth shine
On British waters with look begin?
Ye mariners, that plough your onward way,
Or in the haven rest, or sheltering bay,
May silent thanks at least to God be given
With a full heart; our thoughts are 'heard' in heaven.*

Adversative

Table 5, showed that adversative frequency, in the poems, was found to be 18.7%. Wordsworth's poem 'By the Seaside', includes 'but' and 'yet' as two examples of adversative conjunction. The poem describes the loveliness of nature with all its images; depicted in the sun when it is couched, the sea-fowl going to rest, the calmness of wild storm and the waves that are no longer going to strive. The lines below show models of adversative device.

*As on a bed of death? Some lodge in peace,
Saved by His care who bade the tempest cease;
And some, too heedless of past danger, court
Fresh gales to waft them to the far-off port
But near or hanging sea and sky between,
Not one of all those winged powers is seen,
Seen in her course, nor mid this quiet heard;
Yet oh! how gladly would the air be stirred*

Clausal

Clausal conjunction had a frequency of 4.5% as seen in table 5. In the poem entitled 'A Night-Piece', Wordsworth is still expressing his admiration of nature and his feelings towards it. In this poem, the poet talks about the sky that spreads over with continuous clouds and are whitened by

the light of the moon as well as the small and sharp stars shining in the deep vault of heaven with equal delight. Thus, Wordsworth gives pleasure and enjoyment to the reader. The word 'so' is an example of clausal conjunction that is used in this poem as in the lines below.

----- The sky is overcast
With a continuous cloud of texture close,
Heavy and wan, all whitened by the Moon,
Which through that veil is indistinctly seen,
A dull, contrasted circle, yielding light
So feebly spread, that not a shadow falls,
Chequering the ground -- from rock, plant, tree, or tower.

Temporal

Temporal conjunction, according to table 5, scored 16%. In the poem 'By the Seaside, the words: 'soon', and 'now' are some patterns of temporal conjunction used.

*The sun is couched, the sea-fowl gone to rest,
And the wild storm hath somewhere found a nest;
Air slumbers – wave with wave no longer strives,
Only a heaving of the deep survives,
A tell-tale motion! **Soon** will it be laid,
Stealthy withdrawals, interminglings mild
Of light with shade in beauty reconciled –
Such is the prospect far as sight can range
The soothing recompence, the welcome change.
Where, **now**, the ships that drove before the blast,*

Lexical Cohesion

The frequency of this type of cohesive devices has been found to be 15.25% as explained by table 1. The two divisions of lexical cohesion, as aforementioned above, are reiteration and collocation. Each one of the divisions is highlighted below.

Reiteration

Reiteration was used with the ratio of 80.3%, as shown by table 6. In the poem 'Foresight', there are some patterns of reiteration devices which include repetition of the words 'blossom', 'strawberry', 'primroses', 'daisies', 'pansies' and 'daffodil', besides the use of general terms for these words: 'flower' and 'fruit'. All these items of reiteration, of course, are images of nature which Wordsworth emphasizes in all his poems. The reiteration devices are used in the poem below.

*That is work of waste and ruin –
Do as Charles and I are doing!
Strawberry-blossom, one and all,
We must spare them -- here are many:
Look at it -- the **flower** is small,
Small and low, though fair as any:*

*Do not touch it! Summers two
I am older, Anne, than you.*

*Pull the **primroses**, sister Anne!
Pull as many as you can.
-- Here are **daisies**, take your fill;
Pansies, and the cuckoo **flower**:
Of lofty **daffodil**
Make your bed, or make your bower;
Fill your lap, and fill your bosom;
Only spare the strawberry-blossom!*

*Primroses, the spring may love them—
Summer knows but little of them:
Violets, a barren kind,
Withered on the ground must lie;
Daisies leave no fruit behind
When the pretty flowers die;
Pluck them and another year
As many will be blowing here.*

*God has given a kindlier power
To the favoured strawberry-flower.
Hither soon as spring is fled
You and Charles and I will walk;
Lurking berries, ripe and red
Then will hang in every stalk,
Each within its leafy bower;
And for the promise spare the flower!*

Collocation

The frequency which collocation had was 19.7%, as shown in table 6. In the poem 'Three Years She Grew in Sun and Shower' 'earth and heaven', 'silence and calm' are two patterns of collocation devices used. The poem shows how nature brings up and educates man.

*Myself will to my darling be
Both law and impulse: and with me
The girl in rock and plain
In **earth and heaven**, in glade and bower,
Shall feel an overseeing power
To kindle or restrain.*

*She shall be sportive as the fawn
That wild with glee across the lawn*

*Or up the mountains springs;
And her's shall be the breathing balm,
And her's the **silence and the calm**
Of mute insensate things.*

Conclusion, Findings and Recommendations

This study has attempted to achieve the following objectives:

1. To understand the role of stylistics analysis in shaping the meanings of literary texts.
2. To explain how cohesive devices can contribute to interpreting and understanding poetry.
3. To realize the role of cohesive devices in shaping and understanding the ideas conveyed by authors of literary discourse.

By investigating the use of cohesive devices in Wordsworth poetry, the study has tried to find out and document every occurrence of these cohesive ties used in the texts, under investigation, and calculate their occurrence in order to see if there are differences in their use among the poems. Wordsworth has been chosen because he is considered as one of the best known romantic poets, as critics claim. Moreover, his poetry is characterized by expressing the values of his time such as the political freedom and appreciating nature, individuals and society. Then, the function of these devices in the poems is given special consideration.

As aforementioned by the statistical analysis in table 1, regarding the types of cohesive devices used in the texts, it was found that all types of cohesive bonds have been used. The cohesive devices adopted were Halliday and Hasan's (1976) taxonomy mode which includes reference, substitution, ellipsis, conjunction and lexical cohesion. Results pointed that there were some variations of the density of use of the cohesive ties across the different poems used as data for the present study. Data analysis showed that reference had the highest frequency in the poems 41.5%, followed by conjunction 33.5%, lexical cohesion 15.25%, ellipsis 6.25% and substitution registered 3.5% which was the lowest percentage of use in the poems studied. The results also indicated that the use of ellipsis and substitution in Wordsworth poetry tends to be so limited.

Findings

Based on the results, the researcher managed to draw the following findings:

1. All types of cohesive devices were used in the poems selected for the study. They included reference, substitution, ellipsis, conjunction and lexical cohesion. This finding answers question 3 in research questions.
2. There were variations found in the types of cohesive ties used in the poems selected for the current study in terms of their frequency of occurrence in the poems. This point is found to be the answer of question 2 in research questions.
3. The function of using cohesive devices was to assist the poets express beliefs and values. This final finding answers question 3 in research questions.
4. Reference had the highest frequency of use in the poems 41.5%. Among reference subcategories, personal reference registered the highest rate of occurrence in the poems studied 81.9%.
5. The lowest ratio of cohesive devices use was registered by substitution 3.5%.

Suggestion for Future Research

The researcher suggests the following for future research:

1. It would be interesting to conduct more studies on the coherence of English literary discourse.
2. It is worth to investigate cohesive devices of the sociolinguistic aspects within poetry, as poetry is an important area whose genre contains impressive socio-cultural meaning.
3. Using other models rather than Halliday and Hasan's, (1976) model in investigating cohesion in discourse, such as Hoey's (1991).

About the Author

Dr. Mohamed Jabraddar Mahil Abd Allah is an assistant professor at Northern Border University, Faculty of Education and Arts. His research interests include linguistics and literature. He participated in some conferences and workshops. <https://orcid.org/0000-0002-8622-4034>

References

- Abd Allah, M. J. (2017). *Investigating Cohesive Devices in The English Poetry of The Romantic Period (1757-1822)*. Unpublished PhD Thesis: University of Khartoum.
- Carter, R. (1997). *Investigating English Discourse: Language, Literacy and Literature*. London. Routledge: London.
- Connor, U. (1984). A Study of Cohesion and Coherence in English as a Second Language. *International Journal of Human Communication*, 17: 301-316.
- Cummunings, M. & Robert, S. (1983). *The Language of Literature*. London: Pergamon Press.
- Halliday & Hassan, R. (1976). *Cohesion in English*. London. Longman.
- Leech, G. & Short, M. (1981). *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. Edinburgh: Pearson Education Limited.
- Simpson, P. (1997). *Language Through Literature*. London: Routledge.
- Widdowson H. G. (1989). *Stylistics and Teaching of Literature*. London: Routledge.