Lexis As Cohesive Ties in Elizabeth Bishop's Poetry

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Abstract

This research paper explores the significance of lexical choices in the poetry of Elizabeth Bishop and their impact on the cohesiveness and comprehensibility of her work. The poet's style and language play a crucial role in how readers perceive and evaluate literary pieces, particularly poems. When constructing her poems, Bishop carefully considers how to effectively convey meaning to her readers. The clarity and textual coherence of her poetic texts are essential for facilitating the process of text comprehension. If a poem contains unrelated words and sentences, its meaning may become lost, leading to reader confusion. However, when a poem is well organized and cohesive, it enhances its overall comprehensibility. This study focuses on examining the lexical choices employed by Bishop and their role in making her poems more cohesive and comprehensive. By analyzing these choices, the researcher aims to determine their importance in shaping the cohesiveness of the poetic text. The study applies the framework of systemic functional linguistics to analyze Bishop's lexical choices and their impact on the overall cohesion of her poems. By exploring the relationship between lexical choices and the text's cohesiveness, this research contributes to a deeper understanding of Bishop's poetic style and its effects on readers interpretation.

Key Words: Elizabeth Bishop, Lexical choices, Cohesive Ties, Systemic Functional Linguistics.

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1- Introduction

Elizabeth Bishop (1911–1979) is an outstanding writer who had a profound impact on American society and literature in general. As a wonderful poet, educator, author, and translator, she could inspire millions of people around the world. The scope of the present research lies in the fact that it examines the language of Elizabeth Bishop's poetry, especially her use of lexical choices. In so doing, the researcher examines the lexical choices as prominent features in her poems, attempting to explain how the lexical elements connect and highlight messages in Bishop's poem. Furthermore, how much they aid in understanding and appreciating her literary style.

Bishop's poetry has previously been disregarded and fiercely criticized by many critics and scholars, but it is noted that these are critical investigations of Bishop's poetry. They concentrate on the literary features to highlight the relationships and figurations in her works. Daniel (2001) conducted a critical study on Bishop's poetry to show the effect of Bishop's style on her works. To that end, the researcher discussed four elements of Bishop's style of writing as follows: a distant point of view; employing both old and young voices at the same time; formal and specific control; and hesitance. The researcher examined how these elements of style mirror the poet's vision, the poem's subject, and the period in which the poem is written. For this examination, Elizabeth Bishop's The Complete Poems (1927–1979) is used as the essential wellspring of her poems.

The study has shown that Bishop's poetry deals with important points such as depicting the physical world and its surroundings through the use of vivid images from tangible reality, which urges readers to follow this and attach to it. It also attracts readers and stimulates their minds by using two opposing colours in telling her stories, as she tells her story on the lips of old and young at the same time, which attracts the reader to different points of view at the same time.

In addition, there is Bloom's critical book (2002). This book includes some critical reviews previously published by leading critics of some of Bishop's best-known poems. It provides detailed biographical

information about Bishop, mentioning some key events in her life and career. It also declares Bishop's poetry's tendency towards Romantic subject matter problems of isolation, loss, and the search for union with something greater than oneself, all of which press with dramatic force in her work. These highly charged questions, however, are nearly always countered by the way they are presented. The book ends with a list of all of Bishop's writings and another list of works about Bishop and her literary accomplishments.

There is also a study conducted by Elam (2014). This study examines Bishop as a translator through an examination of a poem she translated from Spanish written by the poet Paz, who in this poem dealt with "Cornell," Bishop's favourite character. Bishop wanted to recreate the poem in her own words and language so that she could show her gratitude and admiration for Cornell, who had a big influence on both her poetry and personality.

The study indicated that, although Bishop's translation style appears to be literal on the surface, it contains all of the meanings that Paz wanted to convey to readers. She is careful in conveying the meanings; anyone reading this poem will not realize it is a translation but rather an original work. Furthermore, despite not being Bishop's original work, it preserves the poem's rhyme and musical influence. She is not only a poet; she is also an accomplished translator.

Furthermore, there is a pragmatic-stylistic analysis conducted by Li (2017). Li used Grice's cooperative implicatures as a stylistic device to reveal the thematic meaning and aesthetic impacts that evolved in the conversations in Bishop's poems. Bishop's two poems, "North Haven" and "Insomnia," were chosen for the analysis. The researcher investigated the relationship between Bishop's violations of cooperative ideals, such as quantity, quality, relation, and manner maxims, in specific lines of her poetry and the readers' conversational implicatures.

The study clarified the hidden meaning underlying the superficial expressions, which helped the readers understand the profound theme meant by the author. In this way, the study sheds light on a multidisciplinary path to exploring other kinds of literary texts.

Such studies paid little attention to the role that lexical choices play in the poetic text, which is crucial for the comprehension, interpretation, and understanding of the poet's message and intended meaning, which will not be achieved without the text being a cohesive unit. This paper, therefore, fills in this gap and investigates lexical choices in the text by providing a complete study of all lexical choices represented in Elizabeth Bishop's selected poems, as well as assessing their impact on text cohesiveness and whatever the poet intends to indicate.

2-Theoretical Framework

This study follows Halliday's systemic functional linguistics to attain the role played by lexical choices in determining Bishop's cohesive poetic texts. Halliday's attempt is crucial in text analysis since it allows one to study any text and extract valuable and important elements, whether it is written or spoken. So, Halliday's main concern is the impact that results from using certain structures of language and the meanings they carry in the textual organization (Eggins, 2004, p. 2).

It also helps in defining the textuality of the text that readers can feel while reading or hearing a passage of language. According to Halliday and Hassan (1976), the reader or listener can rapidly assess the text's cohesiveness by observing the written or spoken words and deciding whether there is harmony between them or not (Bulter et al., 1996, p. 7).

A coherent text composed of interconnected phrases and successive words draws the reader's attention and aids in the comprehension of its primary themes. On the other hand, text that contains irrelevant sentences and words that do not relate to their context, distracts readers and causes the text's content to be lost.

2.1 Metafunctions of language according to SFL

Function and language are interrelated and inseparable. Giving it the term "metafunction of language," in which language itself is analyzed along with the function it carries through lines, something differentiates from the normal use of the word function that indicates the reason behind using language (Halliday & Mattthiessen, 2013, p. 31). Halliday and Matthiessen have divided the metafunction of language into three kinds. They are summarized as follows:

a- Ideational metafunction, in which the clause of grammar plays an important role in expressing the doing, saying, or sensing of something. It is the function of the grammar of language.

b- Interpersonal metafunction, in which the language is employed to create a social relationship and communication between the addresser and the addressee, where the addresser takes action by asking a question, expressing an opinion, or making an offer to show or present their attitude and personality.

c- Textual metafunction is the third kind of function that is concerned with the making up (construction) of the text. It helps in indicating how the language of the text is employed to facilitate the message of the text and help in building the texture of the text and making it interrelated (2013, p. 30).

According to Halliday, the textual function is concerned with 'the speaker's text-forming potential', namely, how information is constructed so that a text is coherently tied together and related to the context. The textual component in language 'provides the texture' and expresses the relation of the language to its environment, including both the verbal environment (what has been said or written before) and the non-verbal, situational environment. Hence, the textual component fulfills an enabling function with respect to the other two metafunctions; it is only in combination with textual meanings that ideational and interpersonal meanings are actualized (Halliday, 1978, pp. 112–3).

According to Systemic Functional Theory, language has structure and function. The structure is analysed in terms of semantics, lexis, phonology, and grammar while the function is determined from three angles: ideational, interpersonal, and textual metafunction. Since the study analyses the implications of the lexical choices in the text in relation to cohesion, functional systematic linguistics is germane to this study as it indicates the function of language in text, of which vocabularies are one. This helps in indicating how one can study the choices in the text and what their implications and impact are on the understanding of the text.

3. Methodology

Bishop's oeuvre is so expansive that a study of this scope cannot reflect all her published poems or titles. The analysis is, thus, based on some selected poems chosen purposefully for the current study. The study looks at the lexical choices and how they play a crucial role in the poetic text's cohesiveness. The chosen poems used for the current paper are: "One Art," "Filling Station," "The Sandpiper," "Chemin de Fer," "Cirque D'Hiver," "Seascape," "In the Waiting Room," " First Death In Nova Scotia," "The Armadillo," "The Bight," "Anaphora," "Large Bad Picture," "The Bight," "Five Flights Up," "Paris 7A.M.," "A Cold Spring," "The Armadillo," "Electrical Storm," "Objects and Apparitions," "The Flood," and "Cootchie".

This study uses "The descriptive-analytical paradigm," which attempts to describe and analyze the lexical choices in the text and how they are used by Bishop to communicate their intended meanings and messages effectively. The descriptive research design, particularly content analysis, is utilized to identify the lexical choices in the selected poems. The researcher intends then to give the poems a linguistic reading, paying particular attention to lexical patterning in the texts. Therefore, all the lexical patterns discovered are recognized into relevant analytical categories and explained in details.

4- Data Analysis

4.1 Cohesion

According to Halliday and Hassan (2014), the cohesion of the text indicates "the range of possibilities that exist for linking something with what has gone before…" (p.10). It can be represented in a variety of ways, including grammar and vocabulary (p. 6).

The same interpretation is made by Halliday's (1976) Systemic Functional Linguistics Theory, indicating that the cohesive ties connect the text and make it unified and clear. It can be analyzed from a grammatical or semantic point of view (Halliday and Mathessein, 2014).

The way a grammatical function is attached across sentence boundaries is referred to as grammatical cohesion. It consists of references, substitutions, ellipses, and conjunctions. Meanwhile, lexical

cohesion, or the semantic view, is the way vocabulary connects to different parts of the text to establish meaning through repetition, lexical relations, and collocations (2014).

Cohesive devices allow texts to stream in such a way that continuity and connectedness are maintained during a passage. Text-specific linguistic elements are used to put together integrated, interpretable, and meaningful text. One component within a text must bind to a presupposed or subsequent component in order for textual continuity to be maintained and meaning potential to be realized (Halliday & Hassan, 1976).

The poet employs lexical terms as one of the cohesive ties in order to connect the poetic text and make sentences hang together. This creates text unity that has an impact on the poem's meaning. The meanings are easier to grasp when the text is unified. According to Muhyidin (2019), the poem's words are dense and purposefully intended to be enticing to read. They reveal the poet's identity in both poetry and fiction. A poet will be more well-known for the uniqueness of the term that is reflected in the link between the stanzas if the words are chosen carefully. The meaning of poetry can be deduced from the words that comprise it (2901).
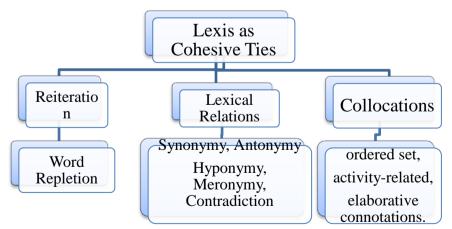
4.2 Lexical Cohesion

The choice of words determines lexical cohesion; in other words, lexical cohesion is achieved by the use of vocabulary. It is described as "the cohesive effects achieved by the selection of words" (Halliday and Hassan, 1976, p. 187). Furthermore, Bloor & Bloor argued that lexical cohesiveness is produced via the relationship between words, where the choice of one word is related to the choice of another (1995, p. 100). It's all about figuring out how this interaction affects the message that gets to the reader.

Furthermore, Hoey (1991) indicates that lexical cohesion is the most important type of cohesion, accounting for about 40% of textual cohesive relationships. He goes on to say that the many lexical relationships between the various sentences that make up a text can be used to determine the text's cohesiveness. The number of lexical connections that a given sentence has to other sentences in the text

determines its centrality and relevance to the text. Hoey's main concern in his studies is to emphasize the importance of lexis' text-forming properties (Tanskanen, 2006, p. 41).

Buitkiene (2005) goes on to say that aside from reference, ellipsis, substitution, and conjunction relations, lexical cohesion is regarded as the most significant because it reflects the substantive contribution more than grammatical cohesion. (as cited in Alventovna, 2011, p. 187). It helps the writers communicate their thoughts and language. Furthermore, because meaning is directly derived from words, it is critical to have a coherent text (Esmaeelpour, 2019, p. 910).

In this paper, the researcher examines how Bishop's lexical choices are used to unify the poetic text, increase its cohesiveness, and make it interrelated. They are the elements that aid in the poem's cohesiveness and allow readers to connect with Bishop in order to grasp the intended meanings and messages. The researcher found that Bishop's chosen collection of poetry contains lexical cohesive markers that give her poems a cohesive unity. These elements, such as repetition of the same word, the lexical relations between words, such as synonymy, antonymy, hyponymy, meronymy, and contradiction, and collocation, i.e., an ordered set, activity-related, and elaborative connotations. All of them are considered cohesive markers and give the poetic text a cohesive effect. They are summarized below:

(Figure 1: Lexis as Cohesive Ties)

4.2.1 Repetition (Word Repletion)

In poetry, repetition is a key component that strengthens the text and conveys its beauty to the reader. According to Metzidakis, the poet uses repetition as a literary device to help readers comprehend any message at all (1986, p. 2). Repetition grabs the reader's attention and aids in confirming and clarifying the idea that is intended.

Repetition, according to Mazur (2006), aids in the organization, ornamentation, association, and emphasis of elements in a poem. It may take several forms, including the repetition of words and phrases to create unity and emphasis, as well as the repetition of lines to create altered and enhanced meaning. Bloor and Bloor (1995) indicate that repetition (or reiteration) of the same lexical term is a significant sort of lexical cohesion, and it is arguably the one with the strongest cohesive force (p. 99).

In 2004, Halliday and Matthiesen went on to make an important remark about the repetition of lexical items. They argue that, in lexical cohesiveness, a lexical item does not have to be in the same morphological shape to be identified as repeated (p. 572).

According to them, the repeated words do not necessarily take the same morphological form. For the purpose of explanation, they indicate that words such as dine, dining, and diner are used as references to the same thing. Therefore, repeated lexical elements can take on a variety of morphological forms while still sharing the features of repetition and a cohesive tie. In Bishop's poems under study, there are many instances of repetition.

Bishop's villanelle, "One Art," explains the significance of the poetic language and the poet's word choice. Bishop employs the cohesive repeating technique to clarify and corroborate the extent of grief and loss in her life; her tongue sweeps events and pain without concealment. She reinforces the concept of loss in each stanza by repeating the word "loss" to legitimize her thought process throughout the poem and to persuade herself and the readers that losing gets easier with time and experience. Because it is so common, she advises her readers to learn how to lose things. The word "**loss**" is repeated throughout the poem in each stanza as follows:

> So many things seem filled with the intent
> to be <u>lost</u> that their <u>loss</u> is no disaster,
>
> ---
>
> <u>lose</u> something, every day. Accept the fluster
> of <u>lost</u> door keys, the hour badly spent.
> Then practice <u>losing</u> farther, <u>losing</u> faster.
>
> ---
>
> I <u>lost</u> my mother's watch…I <u>lost</u> two cities…
> Even <u>losing</u> you… (*Poems* 198)

Each repetition brings a new level of pain, tying together what has happened before and what has come after. She begins the second stanza by discussing the regular loss of inanimate and intangible items, those that may be compensated for (key doors) and others that cannot (time). The distinction between them illustrates that loss is present in everything around us and is not restricted to a single object or shape; in other words, losing things is easy. She then improves on that by discussing larger, more personal concerns.

In the fourth, fifth, and sixth stanzas, Bishop continues to display and repeat images of loss but shifts from the general to the specific to discuss what she had personally lost, such as things, places, and people, and she confirms this by using the personal "I" that personalizes the poem. As a result, the above-mentioned incidents become more plausible and believable.

> I <u>lost</u> my mother's watch. And look! my last, or
> Next-to-last, of three loved houses went.

Bishop reassures the audience in the fifth stanza that losing these things isn't a catastrophe before reaching the height of loss in the final stanza with a new loss that is distinct from the prior ones.

> I miss them, but it wasn't a disaster.

The readers were perplexed by the potent word "disaster". They questioned what kind of catastrophe Bishop was talking about if none of her losses had produced one. In the final stanza, she addresses the audience directly and claims that she missed love, which was more important than anything she had lost. If what happened before did not imply a significant loss, then this loss is a disaster for her since she lost

the love that is still within her. To lessen the severity and bitterness of her loss, she makes use of the simulation tool.

> Even losing you(the joking voice, a gesture
> I love) I shan't have lied. It's evident
> the art of losing's not too hard to master
> Though it may look like (write it) a disaster.

The repeated words aid in producing a unified effect by expressing a significant sense of loss. Apart from portraying the concept of loss through art, she also assumes the power to "master" or manage art in order to emphasize her losses.

In "Filling Station," Bishop uses repetition to engage readers with the message she wishes to connect with and instill in their minds: "How can beauty live in the midst of ugliness?" She does not openly hand it to them, but she forces them to accomplish it by repeating the words and their meanings. This indicates the importance of repetition as a kind of diction, as Tanskanen states that "repetition as a lexical cohesion tool always refers to keywords in the text because important information is often repeated" (as cited in Muhyidin, 2019, p. 2906).

She begins the poem with a description of a filthy place that piques the readers' interest in the reasons behind saying that, which she quickly provides through the repetitive image of dirt depicted in the filling station and the people who live there. The word "dirty" appears four times in the poem, as follows:

> Oh, but it is dirty
> (...)
> Father wears a dirty
> oil-soaked monkey suit
> And greasy sons assist him
> (it's a family filling station)
> All quite thoroughly dirty
> A dirty dog, quite comfy.

By drawing these repetitive words, she creates a unified picture that causes the readers to conform to images of filth and dirt, which have a dark side and cause distress. While they are focused on those images, she quickly gives them a glimmer of hope and an indication that there is

also a bright side, which she introduces through the presence of "extraneous plants, a taboret, a doily, and the comic books." She inquires about what brought them to the dirty place, repeating the word "**why**" four times to engage readers in figuring out the answers to these questions.

<p style="text-align:center">Why the extraneous plant?</p>
<p style="text-align:center">Why the taboret?</p>
<p style="text-align:center">Why, oh why, the doily?</p>

She gives them the answer quickly by repeating the word "**somebody**" four times in the following stanza:

<p style="text-align:center">Somebody embroidered the doily</p>
<p style="text-align:center">Somebody waters the plant</p>
<p style="text-align:center">Somebody arranges the rows of cans</p>
<p style="text-align:center">Somebody loves us all. (*Poems* 125)</p>

Bishop indicates that there is someone else who tries to beautify the place: someone who waters the plant, someone who ties the rows of cans, someone who shows love and concern. Bishop inspires readers that beauty can exist in ugliness; if a person can make the most of the simple things he has and beautify his life, even when the circumstances aren't ideal, she extends the concept by making the doer infinite, implying that everyone can do it.

This takes readers on a journey with her, from addressing the filth of a site to a deeper level of thought and feeling, which is the love that engulfs and fills the filling station and the readers' hearts. In this poem, repetition plays a crucial role in uniting the text and proclaiming the poet's intended message in each of the filling station images.

In "The Sandpiper," Bishop also employs the repeated words "**runs**" and "**something**" three times, which has a coherent effect in suggesting the intended context behind this deployment. First, Bishop repeats "**runs**" as follows in the first, second, and third stanzas:

<p style="text-align:center">He runs, he runs to the south…(stanza 1)</p>
<p style="text-align:center">He runs, he runs straight through it…(stanza 2)</p>
<p style="text-align:center">As he runs, he stares at the dragging grain…(stanza3)</p>

The bird's interest in attaining what it desires is demonstrated by the repeated act of running, which displays the bird's persistence in its

chase. It does nothing but go from place to place. It remains unaffected by what is going on around it, including the rumble of big waves. The word "something" is then repeated in the sixth stanza.

looking for <u>something</u>, <u>something</u>, <u>something</u>

This defines the bird's state as it runs in search of something unknown to the spectator, and it also demonstrates how fascinated the bird is with finding what it wants. Only the bird knows what it wants, and the repeating of the term "something" demonstrates how obsessed the bird is with it, as evidenced by how hard it searches for it.

4.2.2 Lexical Relations

Lexical cohesiveness is also accomplished by word relationships, in which the choice of one word influences the choice of another (Bloor& Bloor, 1995, p. 100). It is examined by displaying lexical relations that provide the semantic links between lexical elements, which reveal the hidden meanings and aid in the text's textuality. According to Shawqi (2008), lexical cohesiveness indicates the role of word selection in arranging relationships within a text. Although no single lexical item has a coherent function in and of itself, each lexical item can form a cohesive relationship with other things in a text.

4.2.2.1 Synonymy as a Device for Semantic Unity and Cohesion

Synonymy is a useful tool for composing a cohesive text. Yeibo (2011) indicates that synonymy refers to a lexical item that has a similar meaning to the one that comes before it. It is not a simple repetition of the same lexical object, but rather a repetition of its meaning (p. 142). These words may have the same or nearly partial meanings (Skhrystych, 2019, p. 2). Cohesive ties, such as synonymous words, are employed and used to facilitate the meaning and message of the text, making it more cohesive. In Bishop's selected poems chosen for the current study, there are instances of synonymous relations between words that helped in the cohesion of the poems.

In "In the Waiting Room", Bishop depicts a restless young girl with mixed emotions of anxiety and worry. The poem is about searching for one's identity and adapting to one's surroundings and people. The child is with her aunt in the dentist's waiting room, perplexed by adult people who look different from her and are reading an elders' geographical

magazine. Bishop validates her claims with similar terms. Words like "**embarrased**," "**timid**," and "**shy**" denote the child's refusal to grow up and become like the ladies in her life, such as her aunt or those in the magazine.

<div align="center">

I was too shy to stop

I wasn't at all surprised;

even then I knew she was

a foolish, timid woman.

I might have been embarrassed,

but wasn't. (*Poems* 175)

</div>

These synonymous lexical items function to expand and elaborate on this concept. Bishop also uses terms like "**black**," and "**full of ashes**," which are associated with the terrifying vision depicted in the National Geographic magazine's volcanic picture. These words represent the child's terror of the world in which she lives, which contrasts with her innocence.

The same strategy is found in her poem "The First Death in Nova Scotia," where Bishop makes use of words that are equal in meaning to clarify the idea she wants to convey to the readers. In order to explain and visualize the shape of the dead represented in "Arthur," the speaker's cousin and "the mummified bird", she employs equal words on the lips of a young child.

The employed adjectives, such as "**cold**," "**frozen**," "**frosted**," and "**stuffed**," all have the same meaning and imply the same thing. They all contribute to the unification and declaration of the exact image of death. The dichotomy between cold and warmth, according to Bishop, symbolizes the contrast between death and life after death.

4.2.2.2 Antonymy as a Device for Semantic Contrast and Cohesion.

Antonymous relationships, according to Bahaziq (2016), arise "between items of opposite meanings, such as hot and cold" (p. 114). Wandira (2020) holds the same opinion, stating that "antonyms are words that are opposite in meaning and often thought of in the same breath as synonymous, but they are in fact very different" (p. 166). They have a purpose in the text, as Halliday and Matthiessen (2004)

imply that these words have comparable purposes to synonymy; they serve as cohesive ties in the text. (p. 574)

Several instances of antonymous relationships are found in Bishop's poems. In "The Armadillo," in the second stanza, Bishop employs two contrary words, "**comes**" and "**goes**."

<p align="center">the papers chambers flush and fill with light</p>
<p align="center">that <u>comes</u> and <u>goes</u> , like hearts. (Poems 109)</p>

The two contrary words help Bishop depict the shape of the balloon and how the light in those balloons fills all of them. Furthermore, the words "**rising**" and "**climbing**" in the first and second stanzas stand opposite to the words "**receding**" and "**dwindling**" in stanza five.

<p align="center">the frail, illegal fire balloons appear.</p>
<p align="center"><u>Climbing</u> the mountain height,</p>
<p align="center"><u>rising</u> toward a saint</p>
<p align="center">still honored in these parts.</p>
<p align="center">---</p>
<p align="center"><u>receding,</u> <u>dwindling</u>, solemnly.(Poems 109)</p>

The opposition of words indicates the balloons' contradictory state: they first appear at a safe height, amusing citizens with their beautiful shape above Saint Mountain, then damage occurs as they recede into the ground.

The words **"mist," "clear**," "**higher**," and "**lower**" used to describe the world around the sandpiper confirm the idea that it is preoccupied with something else, ignoring what is going on around it. The sandpiper is unconcerned about the state of the world or what is going on around it.

<p align="center">The world is a <u>mist</u>. And the world is</p>
<p align="center">Minute and vast and <u>clear.</u> The tide</p>
<p align="center">Is <u>higher</u> or <u>lower</u>. He couldn't tell you which.</p>
<p align="center">His beak is focused; he is preoccupied. (Poems 133)</p>

Furthermore, in "the Bight," Bishop employs the words "absorbing" and "absorbed" in the fourth line and the words "open" and "tense" in lines 18 and 19 to describe the state of the bight without water; the pilings that are supposed to be wet by water are dry.

<p align="center">… the pilings dry as matches</p>

<u>Absorbing</u>, rather than being <u>absorbed</u>.

In addition, the birds that come to drink stand on the bight open

and tense their tails, waiting for the solution.

The birds are outsize.

<u>open</u> their tails like scissors on the curves

or <u>tense</u> them like wishbones, till they tremble. (*Poems* 69)

The contrast in the words explains the abnormal condition of the bight, which is supposed to be filled with water, and how it affected the place and the creatures that live there.
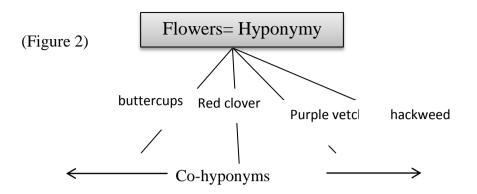
4.2.2.3 Hyponymy as a Device for Inclusive Meaning and Cohesion.

Asuncion& Lino (2017) indicate that a hyponym is a linguistic term for a specific word used to designate a class of things (pp. 149–150). According to this definition, a hyponym denotes a connection of inclusion between lexical items. In other words, the entire meaning of a lexical item is included in other lexical items related to it, which aid in clearly declaring it. The relationship between the two components reveals the entire picture in this type of partnership (superordinates and subordinates). Peters (2004) goes on to say that they assist writers in extending their arguments, developing theories, and contributing to cohesion in writing (p. 260).

In "North Haven," Bishop uses hyponymous relations between the words to portray the beauty of the summer environment, full of plants and roses in bloom, and to emphasize that everything goes smoothly and as usual after her friend Robert Lowell's death. She describes this month in the third stanza, saying that:
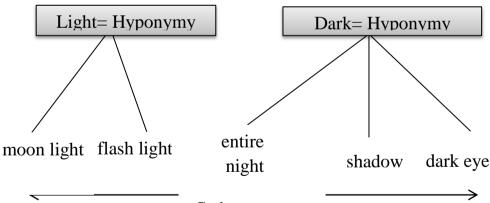
This month our favorite one is full of flowers:

<u>buttercups</u>, <u>red clover</u>, <u>purple vetch</u>,

<u>hackweed</u> still burning, daises pied, eyebright,

the fragment bedstraw's incandescent stars,

and more, returned, to paint the meadows

with delight. (Poems 203)

(Figure 2)

The lexical words "**buttercups**," "**red clover**," "**purple vetch**," and "**hackweed**" are all kinds of beautiful flowers in bloom this month. They help in declaring the whole image of beauty.

In "The Man-Moth," Bishop introduces a strange character she created to depict a world where light and dark exist and affect humans. The light image exists in the world surrounding the man-moth, which differentiates from the real dark image coming from inside him. She depicts the light image by employing the two co-hyponyms "moonlight", and "**flashlight**" and she also presents the image of darkness by using the co-hyponyms "**dark night**", "**dark eye**", and "shadow," which are explained as follows:

Bishop uses the two images, along with their hyponymous lexemes, to make the image evident in the readers' minds as well as to exemplify and express the intended meaning. Bishop wishes to convey in this poem that the light represents the ordinary person's "man" habits, while the dark depicts the life of the remarkable

individual "the man-moth," who stands out from the common people around him. The man moth's sinister image is something that should not be overlooked.

<div align="center">

If you catch him,

hold up a flashlight to his eye. It's all dark pupil,

an entire night itself, whose haired horizon tightens

as he stares back, and closes up the eye. (*Poems* 30)

</div>

When he ventures out into the world, he discovers that everything is in opposition to his life, which is filled with loneliness, despair, and suffering. He immediately returns and hides from the public in his underground crypt, which only has his sad tear in it and is his place in the dark.

Similarly, in the early morning vision of "Anaphora" from the north and south, Bishop conveys dreamy optimism that is gradually overcome by the pressures of the day. It comprises dynamic light and visual angle variations (Costello, 1993, p. 24). The light image in the first stanza is painted with **"the birds**," **"bells**," "**dazzling walls**," and **"white gold**"; all of them convey a feeling of comfort and joy, which contrasts with the dismal image of the angel's exhausted fall in the second stanza, which is "**darkening**, **condensing**" all his brightness.

4.2.2.4 Meronomy as a Device for Inclusive Meaning and Cohesion

Bahaziq (2016) indicates that "meronomy is a "whole-part" relationship between items." It is a kind of relation in which the whole meaning is apparent and dependent on the items that are related in a whole-part relation. For instance, screen and keyboard are co-meronyms of the item "computer", and window and door are co-meronyms of a "room." In Bishop's poems under study, the researcher found that there are examples of meronymous relations between words employed by Bishop that help in declaring the whole picture described. Some of them are analysed below.

In "Large Bad Picture," Bishop gives the readers a description of the ships that are motionless in the picture as follows:

<div align="center">

On the middle of that quiet floor

Sits a fleet of small black ships,

Square- rigged, sails furled, motionless

Their spars like burnt match-sticks. (*Poems* 28)

</div>

The words "**square**," "**sails**, and "**spars**" are co-meronyms for "ship"; they constitute a relationship in which the lexical items represent a part of a thing. This relationship gives the readers an obvious whole picture of the state of the ships that are wholly stopped without motion.

Similarly, in "Cirque d'Hiver," Bishop gives a detailed picture of the circus horse and the dancer it is carrying. The horse is described as having white hair, glossy black eyes, a straight mane and tail, a belly, and a soul. Also, the dancing girl is described as having pink toes, a pink head, and a pink soul. The lexical words "**hair**," "**eyes**," "**mane**," "**tail**," "**belly**," and "**soul**" are co-meronyms of the horse, while the words "**toes**," "**head**," and "**soul**" are co-meronyms of the dancing girl.

4.2.2.5 Contradiction as a Device for Paradoxical Relations for Cohesion.

Contradiction deals with paradoxical relations; it occurs between two words or sentences (two oppositions) that are contradictory to one another. Contradictions, like antonyms, are relationships between two words that don't have the same meaning. However, contradictions are distinct in that they refer to a simultaneous relationship between opposing concepts. According to De Marneffe et al. (2008), contradiction occurs when two sentences are exceedingly improbable to be true at the same time (p.1040).

Bishop employs two contradictory terms, "**awful**" and "**cheerful**," at the same time in "The Bight" from "A Cold Spring," to create a paradoxical relationship between the disorder caused by the low water in the bight and the feeling of joy she has while watching this scene. An image of dried boats strewn across a beach, unable to continue fishing due to a lack of water; fish struggling to survive on the sand due to a lack of water; and pilings glistening in the sunlight, "absorbing, rather than being absorbed," depicts the effect of low water.

All of these phenomena are defined by Bishop as open, unanswered messages waiting for a response from the water. Despite this, she amuses herself by recalling all of her previous untidiness.

All the untidy activities continues,
   <u>awful</u> but <u>cheerful</u>   (*Poems* 59)

The text's message is unified by the contradictory feeling of being "**awful but cheerful**": to be positive even though all odds are stacked against you.

Inconsistency is also a significant theme in Bishop's "Insomnia." The moral paradox of the moon at the beginning of the poem is quite similar to the verbal contradiction at the end of the poem. In this poem, Bishop personifies the moon and turns it into a female who is sad and irritated as a metaphor for her existence. Despite the fact that her charming outlook makes the world happy, she never grins. It's similar to the distinction that exists in this world, where sleeplessness is associated with the night and the shadow and the body appear at the same time.

<p align="center">where <u>left</u> is always <u>right</u></p>
<p align="center">where the <u>shadows</u> are really <u>the body</u></p>
<p align="center">where we stay <u>awake</u> all <u>night</u>. (*Poems* 78)</p>

By doing so, Bishop is implying that each one has his own self-contained thoughts and personality, which appear to others to be distinct. In other words, contradiction is inherent in the world's differences.

4.2.3 Collocations As Cohesive Devices

The concept of collocation is problematic. It has many interpretations; one of them is defining it as a cohesive marker, as Halliday defines it as a system of cohesion highlighting semantic relations (2004). Collocations are considered important co-specification elements for cohesion. There are many interpretations of the definition of cohesive collocational lexical items. One of them is Halliday and Hassan's(1976) systemic interpretation, which maintains that collocation is "cohesion that is achieved through the association of the lexical items that regularly co-occur" (p. 284).

The same interpretation is made by Robins (2000), suggesting that collocations are "the habitual association of a word in a language with other particular words in sentences." (p. 64) For example, the word "teacher" implies other words such as class, student, school, etc. For more explanation, Halliday and Hassan (1976) declared that the concept of co-occurrence means that the lexical items appear in similar lexical environments or are related in lexico-semantic relations. For example, **row and boat**, **laugh and joke—although** they are not directly systematic and related, they have the

same co-occurrence in similar situations. In other words, they are related to each other (pp. 284–286).

Collocations are considered cohesive devices according to these definitions because they establish semantic relationships between lexical objects. According to Halliday's systemic functional linguistics, collocations are divided into three types: ordered sets, activity-related collocations, and elaborative collocations. They are differentiated and interpreted in this chapter to introduce the poetic cohesive impact.

4.2.3.1 Ordered Set Collocations

The ordered set is the first and clearest type of collocation. It is defined by Cerban (2010) as:

The clearest one of the three categories and the closest to more systematic reiteration. The category includes members of ordered sets of lexical items, for example, colours, numbers, months, days of the week and so on. This type of collocation can be identified relatively easy in texts, but unfortunately they are not very frequent.

In this way, the words are ordered systematically in the text to achieve its cohesiveness and deliver the message and meanings appropriately. In Bishop's **"Five Flights Up,"** Bishop compares herself to the creatures in nature near her home in this poem to illustrate her painful life. The lives of both the bird and the dog are one of simplicity; all of their concerns are resolved at the end of the day and the beginning of a new day. According to her, today is the same as yesterday; everything she feels is trapped inside her, so she cannot get rid of it or even find a solution.

Here, the lexical words "**yesterday**" and "**today**" are considered a collocational ordered set that is the crux of the poem around which meaning is resolved, as Bishop states at the end of the poem:

---Yesterday brought to today so lightly!

(A yesterday I find almost impossible to lift) (*Poems* 199)

The relationship between *yesterday* and *today,* according to the speaker, is the same and functions as a cohesive tie to the message of the difficulty of life. It indicates how difficult life is for an isolated person who suffers alone and does not know the difference between yesterday and tomorrow, as all his days are full of sadness and hardships.

In "Paris, 7 A.M.," through the window that looks out onto the city's streets, Bishop depicts the sights of Paris in the morning. In the second stanza, she describes the mighty forts as follows:

the mighty snow-forts, <u>four</u>, <u>five</u>, stories high,
withstanding spring as sand-forts do the tide,
their walls, their shape, could not dissolve and die. (*Poems* 41)

Its snow-covered forts are characterized as being constructed of **three**, **four**, or more hills. The number of stories of forts is considered collocative cohesive tie that helps to understand how strong these forts are.

4.2.3.2 Activity-Related Collocations

This type of collocation is focused on connecting words depending on a certain activity, as the name suggests. For example, "build" with "houses," "save" with "money," and "eat" with "meal." It's difficult to recognize, unlike ordered set collocations, because it's based purely on item relationships. As Tanskanen (2006) points out, the challenge stems from the inability to create reliable rules and models that always identify the elements and determine which can and cannot be connected (p. 61). This type of collocation, however, can be seen in several of Bishop's poems, such as "Cootchie," "Wading at Wellfleet," and" A Summer's Dream," where the relationship between the lexical elements is based on activity.

In "Wading at Wellfleet," Bishop describes the Atlantic, implying conflicts between appearance and reality, human projection, and nature's weak theatre of volition. Bishop enlivens a facet of human existence while meditating on the water, a brandished power that cannot exert itself beyond its own materiality (Treseler, 2021, p. 30). Bishop says:

A chariot first saw the light
that <u>bore sharp blades</u> around its wheels
Lying so close, they <u>catch the sun</u>,
…
The war rests wholly with the waves:
they try revolving, but the wheels
give way; they will not <u>bear the weight</u>. (*Poems* 24)

The lexical items in this section have a coherent effect and describe the sea's battle. Bishop associates "**sharp blades**" with "**bore**," "**catch**" with "**sun**," and "**bear**" with "**weight.**" They are

considered activity-related collocations as there is an activity link between all of them, giving the poem its impact.

Similarly, in Cootchie, the collocational stream between the words gives a cohesive effect and strengthens the understanding of the poem's message. In the first stanza, Bishop declares the racism that differentiates between Miss Lula, the homeowner, and Cootchie, the servant, in the way they eat.

<div align="center">

Her life was spent

in caring for Miss Lula, who is deaf,

<u>eating</u> her <u>dinner</u> off the kitchen sink

while Lula <u>ate</u> <u>hers</u> off the kitchen table.(*Poems* 58)

</div>

In these lines, there are pairs such as "**eat**" and "**dinner**," in which the relation between them is based on activity. According to the association that resulted from this relationship, it is called activity-related collocations.

The same strategy is found in Bishop's "A Miracle for Breakfast," in which Bishop expresses the indigenous eagerness for having breakfast as the privileged rich people, but it is a difficult mission that requires a miracle to complete. In the last stanza, she imagines the miracle happening as she says:

<div align="center">

Every day, in the sun,

at breakfast time I sit on my balcony

with my feet up, and <u>drink gallons of coffee</u>

We <u>licked up the crumb</u> and <u>swallowed the coffee</u>.

A window across the river caught the sun. (Poems 34)

</div>

Employing "**drink/swallow**" with "**coffee**" and "**licked up**" with "**crumb**" creates activity-relation collocations and gives the poem a cohesive effect.

4.2.3.3 Ellaborative Collocations.

According to Cerban, this kind of collocation is defined as:

a category of collocation which consists of pairs whose relation is impossible to define more specifically than stating that the items can expand on the same topic. However, the relation is created in a frame which are structures evoked by lexical items. For example, if a text begins with education, it evoked the educational frame, and the following items, such as university and teach are interpreted according to this frame, creating coherence in the text. (2010)

The same opinion is shared by Evans (2007), who defines the frame of the lexical items as a schematization of experience or a knowledge structure that is represented at the conceptual level and understood in long-term memory and that connects elements and entities associated with a culturally embedded scene, situation, or event from human experience. The key to comprehending the frames is to realize that one cannot comprehend the meaning of a single word without having access to all of the necessary knowledge associated with that word. To grasp the word "sale," for example, we know that there must be a seller, a buyer, and products to sell in order for the term 'purchasing' to be understood. This statement describes how a word activates a semantic knowledge frame (p. 85).

In "The Flood," Bishop discusses the environmental changes that the flood brings. To express how everything there was entirely devastated, Bishop employs elaborative collocative adjectives that are pertinent to the flood, such as **"wavery**,**" "wet**,**" "drown**,**" "drift**," and "battered." These lexical items aid in the development of a coherent understanding of this subject.

In "Objects and Apparitions," Bishop's visual ability appears clearly. As a visual poet, she was always concerned with the visual arts and how these visuals created her poetic output. In this poem, she employs words that have a cohesive effect and collocate with the subject. She uses nouns that relate to the objects and apparitions that she speaks about, such as **wood**, **glass**, **shoeboxes**, **monuments**, **cages**, **marbles**, **buttons**, **thimbles**, **dice**, **pins**, **stamps**, **glass heads**, **mirrors**, etc. This is how Bishop "invites the readers to observe the curious spectacle of things hurrying away from their names" (Blandy, 2021, p. 10).

In "Electrical Storm," Bishop, who lives in the city, talks about electricity and its damage. Although it illuminates life, it seems dangerous.

<div style="text-align:center">

The house was really struck.
Crack! A tinny sound, like a dropped tumbler.
---
thunder began to bang and bump the roof.
One pink flash;

They lay in melting windrows

</div>

On the <u>red ground</u> until well after sunrise.
We got up to find the wiring fused,
No lights, a smell of saltpeter,
And the telephone dead.

She employs words that correspond with the subject of the poem, such as **thunder**, **crack**, **storm**, **flash**, **struck**, **bang**, **bump**, **wires**, **windrows**, and **red ground**. All of them are elaborative collocations that help make the message cohesive.

Conclusion

The study indicates that constructing poetic texts is a difficult process that necessitates the poet's flexibility in selecting acceptable words for the poem's environment. The researcher developed conclusions based on the findings of the research objectives, which are: A) to identify the lexical choices employed in Bishop's poems; B) to indicate their stylistic values in the poetic text's cohesiveness, trying to answer the question of whether or not these lexical items help in providing the poem's cohesiveness. Based on the findings and discussion in this paper, some conclusions can be drawn about the formulation of the problem and study objectives.

It was found that Bishop has an extraordinary ability to convey her experiences and deal with her emotions through her poems. Bishop's use of words allowed her to effectively transmit her ideas and feelings to her readers, and selecting the right words enhances and simplifies the process of understanding her poetic compositions.

Bishop's poetry is forceful and well-organized. It is carried out through the selection of suitable words that act as lexical coherent linkages, aid in text cohesiveness, and contribute to the speech's overall textuality, resulting in closer proximity and greater reader understanding of the examined subjects. Each lexical item used by Bishop demonstrates her extensive vocabulary, as a word or set of words is purposefully chosen to achieve interrelationships between preceding and subsequent lexical elements, resulting in the cohesiveness of her poems.

However, reiteration, particularly word repetition, is the most commonly used by Bishop. It is used as the simplest kind of reiteration; it is practically the only way to avoid ambiguity and misinterpretation. Bishop used this kind of repetition, which is regarded as the safest way to keep the text cohesive.

Bishop repeated the words that support the main themes to emphasize them and make them memorable and consistent in the minds of the readers. The style of repeating lexical items to achieve lexical cohesion pervades Bishop's poetry and provides linkages between words, phrases, and sentences, resulting in a cohesive text.

Bishop took advantage of this by not just repeating the words but also creating connections between them, which helped to make the text more comprehensible and clear. She entered words into semantic relations to construct synonyms, antonyms, hyponyms, meronyms, and contradictions. Through these relationships, the ideas became more vivid and coherent.

In addition, she employed collocational relationships such as ordered sets, activity-related, and elaborative collocations as cohesive linkages between words. As a result, the text became a single, unified unit that could only be understood through such word interactions that complete and explain the meaning.

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ملخص

يتناول هذا البحث أهمية الاختيارات المعجمية في شعر إليزابيث بيشوب وأثرها على تماسك وفهم قصائدها. يلعب أسلوب الشاعر ولغته دورًا حاسمًا في كيفية إدراك القراء وتقييمهم للأعمال الأدبية، وخاصة القصائد. عند إنشاء قصائدها، تفكر بيشوب بعناية في كيفية نقل المعنى بشكل فعال إلى قرائها. إن الوضوح والتماسك النصي لنصوصها الشعرية أمر ضروري لتسهيل عملية فهم النص. إذا كانت القصيدة تحتوي على كلمات وجمل غير مرتبطة، فقد يفقد معناها، مما يؤدي إلى ارتباك القارئ. ومع ذلك، عندما تكون القصيدة منظمة ومتماسكة بشكل جيد، فإنها تعزز قابليتها للفهم بشكل عام. تركز هذه الدراسة على دراسة الاختيارات المعجمية التي استخدمتها بيشوب ودورها في جعل قصائدها أكثر تماسكا وشمولا. وتهدف الباحثة من خلال تحليل هذه الاختيارات إلى تحديد أهميتها في تشكيل تماسك النص الشعري. تستخدم الدراسة إطار علم اللغة الوظيفي النظامي لتحليل اختيارات بيشوب المعجمية وتأثيرها على التماسك العام لقصائدها. ومن خلال استكشاف العلاقة بين الاختيارات المعجمية وتماسك النص، يساهم هذا البحث في فهم أعمق لأسلوب بيشوب الشعري وتأثيره على تفسير القراء.

الكلمات المفتاحية: إليزابيث بيشوب، الاختيارات المعجمية، الروابط المتماسكة، اللغويات الوظيفية النظامية.