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Formal Links in English Selected Poems: A Discourse Analysis

Herlina Anwar[1], Hamzah A. Machmoed[2], Sukmawaty[3]

ABSTRACT: This study aims to analyze formal links in English selected poems. The researcher used the theory of formal links introduced by Guy Cook to analyze the types and the role of formal links that are used in the poems. By using descriptive qualitative methods, the researcher found that each selected poem employs at least five formal links. The data analysis shows that all formal links play some important roles to the selected poems. One of those roles is to create coherence of the poems. The other roles of formal links that the researcher finds out in the selected poem are: showing the plot of the poem, pointing out the position of the poet or the object that is told in the poem in the time sequences, creating the beauty of the poem through the rhyme, emphasizing some important point in the poem, avoiding ambiguity, avoiding the repetition of the similar words, simplifying the text, and showing the relationships between one information to the other information in the poem.

KEYWORDS: *Formal Links, Cohesion, Discourse Analysis, Poem.*

I.   INTRODUCTION

People use language in many different ways and purposes. Some of us use language simply for everyday communication to maintain our social relationships with others. Other people on the other hand, like novelists, poets, singers, or politicians use language in more complex purposes. Through language they express their feelings, thoughts, and beliefs, or give influences to the other people. However, no matter how people use language or in what purposes they use it, it is may be agreeable to say that when people start to speak or to write in a human language, they are actually trying to communicate some massages to their hearer/reader.

"Language in use for communication is called a discourse" (Cook, 1989) in Pennycook (1994). In addition, Idris et al., (2020), they stated that language was used to transfer ideas, concept, feeling to communicate something. In this branch of linguistic study, it is believed that in the matter of communication, there are several things that we need to pay attention to. It is not simply the thing that we are able to construct a perfect grammatical sentence in the specific language but also the awareness of some aspects outside the language itself. For example, in everyday conversation, we need to pay attention to the situation, eye contact, participants involved, and the culture where the language is used. In short, we need to pay attention to the thing that is known as 'context'.

One of the most important things that a discourse should have is the quality of being coherence (having 'unity' and 'meaning'). In other words, to achieve a succession in communicating messages, clauses or sentences in a discourse should be bound together and have meaning that can be understood by both the sender and the receiver. The term 'context' in this case cannot be ignored because it plays the important role that is to unify a discourse. Thus, the presence of context can determine if a stretch of language can be called as a discourse (having unity and meaning) or it is simply a bunch of sentences that are put together in a paragraph. Since the term context is indeed matter to the search of cohesion of discourse, it is important to examine the contextual features of the language to understand the meaning of the text. However, it is also seems unlikely to ignore the formal features of language and focusing only to the contextual one. In fact, a discourse contains clauses and sentences. Therefore, formal feature of language can be helpful to lead people to feel cohesion of a discourse and can be the first to be examined, Rahman, F., &Weda, S. (2019).

There are some devices that can be used in revealing the cohesion of a discourse that are known as formal links or cohesive devices. Formal links or cohesive devices connect clauses and sentences and show the relation between them. Analyzing those relations enable people to identify cohesion of discourse.

This research was conducted to see how formal links work in discourse, particularly in some English poems. The researcher chooses poems as the object of this study by the consideration that poems are likely a puzzled text for some people. Nofal (2011) stated that language in poetry creates effects that cannot be imitated by the ordinary language. Therefore, in some cases, it is more difficult to discover the unity of discourse in a poem

rather than the other ordinary text or even the other kind of literary work. This research is directed to discover how formal links create cohesion in the poems.

II. LITERATURE REVIEW

2.1 Discourse and Cohesion

Language that is employed for the matter of communication is called a discourse. Discourse, according to Jorgensen & Phillips (2002), is a fixation of meaning in a specific world. In discourse, all clauses and sentences should be bound together and lead to the unified meaning. The succession of discourse is the ability of both the sender and the receiver to understand the message of the discourse.

The concept of cohesion cannot be separated from the term discourse. According to Halliday and Hasan (1976) in McGee, (2009) "the concept of cohesion is a semantic one; it refers to relations of meaning that exist within the text, and that define it as a text". In short, cohesion is the prerequisite to call a text as a discourse. Cohesion can be defined as the continuity of meaning between clauses and sentences in a text.

Furthermore, he divides cohesion into grammatical and lexical cohesion. Reference, substitution, ellipsis, and conjunction are belonging to the grammatical cohesion while cohesions related to the selection of vocabulary are belonging to the lexical cohesion (Halliday&Hasan, 1976) in McGee (2009). Those types of cohesion are explained as follows:

2.1.1Reference

Reference refers to some words that are used to point out some other words that are mentioned in the preceding clauses or sentences or will be mentioned in the following clauses or sentences in a text. Sometimes, reference also refers to some things or events that are exist contextually (outside the text). In general, reference is divided into textual (endophora) and situational (exophora).

There are three types of reference according to the theory of cohesion by Halliday&Hasan (1976) in McGee (2009). Those are personal reference, demonstrative reference, and comparative reference.

Personal Reference is the reference that substitutes Person. This type of reference includes the personal pronouns (I, you, they, we, she, he, it), dependent possessive pronouns/ possessive modifiers (my, your, their, our, her, his, its), and independent possessive pronouns (mine, yours, theirs, ours, hers, his, its).

Demonstrative reference is the reference that shows the proximity of referent. It is divided into neutral (the) and selective (this, that, these, those, here, there, now, then).Comparative reference is the reference that shows the identity or similarity of referent. This reference is divided into general and particular comparison. General comparison includes identity (same, equal, identical, identically), similarity (such, similar, so, similarly, likewise), and difference (other, different, else, differently, otherwise). Particular comparison includes numerative (more, fewer, less, further, additional) and epithet (comparative adjective and adverb),(Saleh et al., 2021).

2.1.2 Substitution

Substitution deals with substituting one item with another item on the lexicogrammatical level. Halliday&Hasan (1976) in Paramartha (2013) divided this type of cohesive device into nominal substitution, verbal substitution, and clausal substitution.Nominal substitution is substituting one item in a nominal group using *one, ones,* or *same*. *One* and *ones* are used to substitute the head of a nominal group while *same* is used to substitute the entire nominal group. Verbal substitution is substituting one item in a verbal group using *do*. It is used to substitute the head of a verbal group. Clausal substitutionis substituting the entire clause with *so* or *not*.

2.1.3 Ellipsis

Ellipsis is very similar to substitution. The only difference is that ellipsis is simply eliminating the item. It is also known as "substitution by zero" Halliday&Hasan (1976) in Barbara &Gouveia (2001). Ellipsis is divided into nominal ellipsis, verbal ellipsis, and clausal ellipsis. Nominal ellipsis is the omission within the nominal group. This type of ellipsis can work to omit the noun head in the nominal group. Verbal Ellipsis is the omission within the verbal group. This type of ellipsis can work to omit one or more words in the verbal group. Clausal ellipsis is the omission of the entire clause. This type of ellipsis is divided into modal ellipsis, prepositional ellipsis, yes/no question ellipsis, and WH-ellipsis.

2.1.4Conjunction

Different with the other cohesive devices that have been mentioned above, conjunction works to presuppose the presence of other component in a discourse. Conjunction is the cohesion device that works to connect one idea to another significant idea in the text. Halliday&Hasan (1976) in Beikin, et al., (2013) explain that there are four types of conjunctive relation. Those are: additive, adversative, causal, and temporal.

Additive conjunction include: addition (and, eather.. (or..), neither.. (nor..), not only.. but also.., etc.), introduction (such as, particularly, including, for example, etc.), reference (speaking about.., considering.., regarding.., the fact that.., etc.), similarity (similarly, in the same way, equally, by extension, etc.), identification (that is..., namely, specifically, thus), and clarification/elaboration (this is.., I mean, in other words, etc.).

Adversative conjunction include: Conflict/Contrast (but, while, on the other hand, however, conversely, etc.), Emphasis (even more, above all, indeed, besides, etc.), Concession (nevertheless, though, however, nonetheless,

despite.., etc), Dismissal (either way, whichever happens, at any rate, whatever happens, etc.), and Replacement/Correction (at least, rather, instead, on the contrary).

Causal conjunction include: Cause/Reason (because, as, since, for, etc.), Condition (if, provided that, in the event that, unless, etc.), Effect/Result (as a result, consequently, hence, for this reason, etc.), Purpose (for the purpose of, in the hope that, so that, with this intention, etc.), Consequence (then, in that case, if not, otherwise, etc.), and Respective (in this respect, here, otherwise, apart from this, etc.)

Sequential conjunction include: Ordinal (in the first place, initially, to begin with, first of all, etc.), Continuation (then, next, subsequently, formerly, etc.), Resumption (to get back to the point, to resume, anyhow, at any rate, etc.), Conclusion (to conclude (with), as a final point, eventually, last but not least, etc.), Digression (to change the topic, incidentally, by the way, etc.), and Summation (as was previously stated, so, consequently, in summary, etc.)

2.1.5 Lexical Cohesion

Lexical cohesion leads to the unity of meaning in a discourse through the selection of vocabulary. This type of cohesion device leads to the cohesion of a discourse by pointing out that "one lexical item refers back to another, to which it is related by having a common referent" (Halliday&Hasan, 1976) in Field &Oi, (1992). It includes the repetition of exactly the same lexical item, the use of a synonym or near-synonym, the use of a super-ordinate/ sub-ordinate, the use of general noun, or the use of a personal reference's item. The use of reference item (typically *the*) in most cases cannot be separated from the use of lexical cohesion. It is important to note that the presence of a lexical item especially the use of a general noun is not always refer anaphorically to the lexical item that has been mentioned in the preceding text but it can also have an exophoric relation to the thing outside the text.

2.2 Formal Links (Cohesive devices)

Some theories are available to be implemented in relation to the search of cohesion of discourse. One of them is introduced by Guy Cook (2004). In his book "Discourse", he regards that cohesion can be embodied by formal features of a language that link clauses and sentences in a discourse. Guy Cook (2004) categorizes these formal links into seven types (Verb Form, Parallelism, Referring expression, Repetition and lexical chain, Substitution, Ellipsis, and Conjunction). The explanations of how those formal links create cohesion in discourse are as follows:

2.2.1 Verb form

Verb form creates cohesion in discourse because the form of the verb is a sentence limits the choice of the verb form in the following sentences. For example, if the first and the second sentence use present form, in many cases it will be unlikely if the next sentences are using past tense.

2.2.2 Parallelism

This device suggests a connection in discourse because the form of one sentence or clause repeats the form of another. It can have a powerful emotional effect. Parallelism is often found in the speech, prayers, poetry, and advertisement.

There are three kinds of parallelism explained in cook's theory,(1989). They are grammatical parallelism, sound parallelism, and semantic parallelism. Grammatical parallelism refers to the grammatical form of one clause or sentence that is repeated by another. Sounds parallelism refers to one clause or sentence that repeats the same sounds with another clause or sentence. It is mostly occurs in the poems and songs to create the interesting sound effect. Semantic parallelism refers to two or more clauses or sentences that have the same or the related meaning.

2.2.3   Referring expression

Referring expression is divided into Anaphora, Cataphora, and Exaphora. Anaphora is when the referent is mentioned before the referring expression. For example, "Uncle Ben gives me some *money* so I take *them*". The identity 'money' is replaced by referring expression 'them' in the next clause.

Cataphora is the reverse of Anaphora. In other words, the referent is mentioned after the referring expression. For example "It's Sunday" ('it' mentioned before its identity 'Sunday'). Cataphora is likely found in some literary work like a novel or a short story to give some special effect to the story, (Beikian, 2013)

Exaphora is the referring expression that refers to some things or events that are exist contextually (outside the text). For example, when someone says "that is my shoe" and point out a particular shoe using his/ her fingers or eyes. The 'pointing' action in this case is an exaphoric referring expression while the particular shoe is the referent of that utterance. Exophoric referring expression can create ambiguity when there are two or more possible referents for the referring expression. In this case, the awareness of the context is matter.

2.2.4   Repetition

Repetition is when exactly the same word is repeated for several times in a text/utterance. Repetition of word in some cases is considered as 'bad style' so it is acceptable to replace the repeating word with elegant repetition (using the synonym, near-synonym, or entailment). However, there are some types of text that prefer repetition rather than elegant repetition in aim to avoid ambiguity or to create some special effects to the text.

2.2.5 Substitution

Substitution is replacing a specific word/clause into another word that has the same meaning. It is divided into nominal substitution, verbal substitution, and clausal substitution.Nominal substitution is the replacement of a noun using 'one' or 'same', or any other word that are usable to change a noun. For example "this *book* is mine and that *one* is yours". In that example, instead of repeating the same noun, the word 'book' is simply being replaced with the word 'one'.

Verbal substitution is the replacement of a verb in a sentence using the word 'do' or 'so'. For example, A: "do you *like* apple?", B:"yes I *do*". Here, the verb 'like' is being replaced with the word 'do'.Clausal substitution is the replacement of a clause in a sentence using *so* or any other word that are usable to change a clause. For example in "do *you agree with the explanation*? If *so…*". In that example, the entire clause "do you agree with the explanation" is being replaced with 'so' in the next clause.

2.2.6 Ellipsis

If a substitution works in replacing a word/clause with another word, ellipsis is simply omit it. Ellipsis is used to omit some words, phases, or clauses that already being stated earlier. Ellipsis can only be used if the writer considers that the omitting words can be understood by the reader by taking a look to the previous information. Therefore, there is no need to mention it again. For example, in answering the question "what is your name" one can possibly say "Lisa" instead of "*My name is* Lisa".

2.2.7 Conjunction

Conjunction explicitly draws attention to the type of relationship which exists between sentences or clauses. It can add more information (*and, furthermore, moreover*), elaborate or exemplify the information (for instance, thus, in other words), showing contrast (or, on the other hand, however), relate the new information to the previous one in the terms of causes (so, consequently, because, for this reason) or time (formerly, then, in the end, next), or indicate a new departure or summary (by the way, well, to sum up, anyway).

III. METHODOLOGY

This research was conducted using descriptive qualitative method. According to Hancock et al. (2007) "Qualitative research attempts to broaden and/or deepen our understanding of how things came to be the way they are in our social world". This method was chosen by the researcher because the analyses of this research need descriptive interpretation. Furthermore, the data of this research are not suitable to be presented numerically.

The approach that was used in this research is Discourse Analysis Approach. According to Shaw & Bailey (2009), "Discourse Analysis is the study of social life, understood through analysis of language in its widest sense (including face-to-face talk, non-verbal interaction, images, symbols and documents)". The methods in Discourse Analysis include coding, categorizing, identifying themes and relationships, and drawing conclusion (Shanthi, et al., 2019).

As the source of data for this research, the researcher chose five English poems. Those are *"A Hillside Thaw"* by Robert Frost, *"Do not Stand at My Graveand Weep"* by Mary Elizabeth Frye, *"She Dwelt Among the Untrodden Ways"* byWilliam Wordsworth, *"Still I Rise"* by Maya Angelou, and *"The Hand that Signthe Paper"* by Dylan Thomas. These poems were chosen by the consideration thatthey can represent all formal links found in Guy Cook's theory, (1989). The researcher chose the poems that have different themes and written by different poets so the result of this research can represent how formal links work as cohesive devices in some different styles of writing and themes of the poems.

IV. FINDING AND DISCUSSION

4.1   Formal Links found in the Poem

After analyzing the data, the researcher found that each poem that has been selected as the object of this study consists of at least five formal links. The data are presented as follows:

4.1.1 Poem I: *"A Hillside Thaw"* by Robert Frost

> **"A Hillside Thaw" Robert Frost**
> *To think to know the country and now know*
> *The hillside on the day the sun lets go*
> *Ten million silver lizards out of snow!*
> *As often as I've seen it done before*
> *I can't pretend to tell the way it's done.*
> *It looks as if some magic of the sun*
> *Lifted the rug that bred them on the floor*
> *And the light breaking on them made them run.*
> *But if I though to stop the wet stampede,*
> *And caught one silver lizard by the tail,*
> *And put my foot on one without avail,*

And threw myself wet-elbowed and wet-kneed
In front of twenty others' wriggling speed,--
In the confusion of them all aglitter,
And birds that joined in the excited fun
By doubling and redoubling song and twitter,
I have no doubt I'd end by holding none.
It takes the moon for this. The sun's a wizard
By all I tell; but so's the moon a witch.
From the high west she makes a gentle cast
And suddenly, without a jerk or twitch,
She has her speel on every single lizard.
I fancied when I looked at six o'clock
The swarm still ran and scuttled just as fast.
The moon was waiting for her chill effect.
I looked at nine: the swarm was turned to rock
In every lifelike posture of the swarm,
Transfixed on mountain slopes almost erect.
Across each other and side by side they lay.
The spell that so could hold them as they were
Was wrought through trees without a breath of storm
To make a leaf, if there had been one, stir.
One lizard at the end of every ray.
The thought of my attempting such a stray!

"A HillsideThaw*"*, was written by Robert Frost in 1930 in Dorman (2003). This poemconsists of two stanzas and each stanza consists of 17 lines. This poem explains metaphorically the view of a hillside when the season changing from winter season into spring season.
4.1.1.1 Verb Form
Datum 1

No.	Line	Functional Category	Stanza	Case
1.	1-3	Verb Form	1	In this poem, verb form used in the first stanza isgenerally divided into present form and past form. Furthermore, from these lines, the researcher found that the form of theverb in line 1 'think' influences the form of the verb following it: 'know','know', and 'lets go'.
2.	4-6	Verb Form	1	The verbs used in the poem are in the present formreferring to something already done (perfect). These lines are influencedby the form of the verbs in the previous lines that are in the present form.
3.	4	Auxiliary Verb	1	'I've' is employed in the poem. Therefore, theform of the verb following is past participles 'seen'.
4.	7-17	Verb Form	1	All the verbs are in the past form referring to something that is happened in the state of being (continuous). It is because these lines serve to elaborate the explanation of the previousthree lines (line 4-6).
5.	1-5	Verb Form	2	All the verbs are in present form referring to something already done (perfect). The form of the verb in line 1 'takes' influences the form of the verb following it: 'tell', 'so's', 'makes', and 'has'
6.	6-15	Verb Form	2	Similar to the first stanza line 7-17, the form of the verb is in the past form explaining something that is happened in

				the state of being (continuous). It is because these lines are influenced by the previous five lines (Line 1-5)

4.1.1.2 Parallelism

Referring expressions found in the poem are

Datum2

NO.	Parallelism
1	In Poem I, there are two types of parallelism that are found. The first one is Sound Parallelism in: first stanza line 1-3 ('know', 'go', 'snow'); first stanza line 5 and 6 ('done',' sun') first stanza line 10 and 11 ('tail','avai'); first stanza line 12 and 13 ('kneed','speed'); first stanza line 14-17 ('aglitter','fun' 'twitter','none'); second stanza line 16 and 17('ray','stray').
2	First stanza line 5 and 6 (both express the confusion of the poet in explaining the event in line 2 and 3); **second stanza line 1 and 2**(the word 'wizard' and 'witch' in these lines refer to the sun and the moon. The term 'wizard' and 'witch', in this case, are used to express the 'magic-like' effect done by the sun and the moon to the hillside).

4.1.1.3 Referring Expression

Referring expressions found in the poem are

Datum3

NO.	Anaphora
1	**'It'** in "as often as I've seen it done before" (first stanzaline 4), "I can't pretend to tell the way it's done" (first stanza line 5), and "It looks as if some magic of the sun" (First stanza line 6) refers to the full information stated in the first stanza line 2 and 3.
2	**'That'** in "lifted the rug that bred them on the floor" (first stanzaline 7) refers to 'the rug' that is stated earlier in the same line.
3	**'Them'** in "lifted the rug that bred them on the floor" (first stanzaline 7), "and the light breaking on them made them run" (first stanza line 8), and "in the confusion of them all aglitter" (first stanza line 14) refers to 'silver lizards' that is stated in the first stanza line 3.
4	**'That'** in "and birds that joined in the excited fun" (first stanzaline 15) refers to 'birds' that is stated earlier in the same line.
5	**'She'** in "from the high west she makes a gentle cast" (secondstanza line 3) and "she has her spell on every single lizard" (second stanza line 5); and **'her'** in "she has her spell on every single lizard" (second stanza line 8) refer to 'the moon' that is stated in the second stanza line 2.
6	'**That**' in "the spell that so could hold them as they were" (second stanza line 13) refers to 'the spell' that is stated earlier in the same line.
7	'**They**' in "across each other and side by side they lay" (second stanza line 12) and "the spell that so could hold them as they were" (second stanza line 13); and 'them' in "the spell that so could hold them as they were" (second stanza line 13) refer to the 'mountain slopes' stated in line 11.

Datum 4

NO.	Cataphora
1	**'It'** and **'this'**in "it takes the moon for this" (second stanza line 1) refer to the explanation of what happen to the hillside at night stated in the rest of the second stanza.

Datum 5

NO.	Exhaphora
1	**'I'** in "as often as I've seen it done before"(first stanza **line** 4),"Ican't pretend to tell the way it's done" (first stanza line 5), "but if I though to stop the wet stampede" (first stanza line 9), and "I have no doubt I'd end by holding none" (first stanza line 17), "by all I tell" (second stanza line 2), "I fancied when I

	looked at six o'clock" (second stanza line 6), and "I looked at nine" (second stanza line 9)
2	'**my**' in "and put my foot on one without avail" (first stanza line 11) and "the thought of my attempting such a stray" (second stanza line 17)
3	'**myself**' in "and threw myself wet-elbowed and wet-kneed" (first stanza line 12), all these referring expression refer exophorically to the poet
4	'**The**' in "the sun" (first stanza line 2 and 6, second stanza line 1) and "the moon" (second stanza line 2 and 8) refers exaphorically to the referent of the general noun 'sun' and 'moon'. 'The' in "the rug" (first stanza line 7), "the floor" (first stanza line 7), "the light" (first stanza line 8), "the excited" (first stanza line 15), and "the swarm" (second stanza line 7 and 10) refers exaphorically to the referent of the words following it

4.1.1.4 Substitution

Substitutions Poem are also found in the following table:

Datum 6

NO.	Substitution
1	'**One**' in "and put my foot on one without avail" (first stanza line 11) is stand as the substitution for 'silver lizards'
2	'**So**' in "but so's the moon a witch" (second stanza line 2) is stand as the substitution for 'the moon a witch'

4.1.1.5 Conjunction

Conjunctions found in the poem are presented as follows:

Datum 7

NO.	Conjunction
1	Additive conjunction '**and**' (employed in the first stanza line 1, 9, 10, 11, 12, and 15 and the second stanza line 7 and 12).
2	Additive conjunction '**but**' (employed in the first stanza line 9 and the second stanza line 2).

4.1.2 Poem II: *"Do not Stand at my Grave and Weep"* **by Mary Elizabeth Frye**

"Do Not Stand at my Grave and Weep" Mary Elizabeth Frye
Do not stand at my grave and weep
I am not there. I do not sleep.
I am a thousand winds that blow.
I am the diamond glints on snow.
I am the sunlight on ripened grain.
I am the gentle autumn rain.
When you awaken in the morning's hush
I am the swift uplifting rush
Of quiet birds in circled flight.
I am the soft stars that shine at night.
Do not stand at my grave and cry;
I am not there. I did not die.

"Donot Stand at my Grave and Weep" was written by Mary Elizabeth Frye in 1932. This poem consists of one stanza and tells about death and grief.

4.1.2.1 Verb Form

The form of the verb used in the poem is present form that continuously used until line 11 ('Do not stand','weep','Iam','I do not sleep','blow', 'glints,' shine', 'cry'). This continuity of verb form is finally broken in the last sentence that employ past form ('I did not die').

Datum 8

NO.	Parallelism
1	In Poem II, there are three types of parallelism that are found. Those are Sound Parallelism, Semantic Parallelism, and Grammatical Parallelism. The poem consists of sound parallelism because every two lines of the poem have the same final sound in 'weep' and 'sleep' (line 1 and 2), 'blow' and 'snow' (line 3 and 4), 'grain' and 'rain' (line 5 and 6), 'hush' and 'rush' (line 7 and 8), 'fight' and

	'night' (line 9 and 10), and 'cry' and 'die' (line 11 and 12).
2	Line 1-2 are semantically parallel to line 11-12 because they refer to the same meaning. In these lines, the poet tells the readers that she never die.
3	Line 1-2 are grammatically parallel to line 11-12 because they have the same grammatical pattern (Auxiliary Verb+ Not+ Intransitive Verb+ Prepositional Phrase) in line 1 and 11 and (Subject+ Tobe+ Not+ Adverb), (Subject+ Auxiliary Verb+ Not+ Intransitive Verb) in line 2 and 12.

4.1.2.2 Referring Expression
Referring expressions are found in the poem:
Datum 9

NO.	Anaphora
1	**'There'** in "I am not there"(line 2) refers to 'my grave' that is stated in line 1.
2	**'That'** in "I am a thousand winds that blow"(line 3) refers to 'winds' that is stated earlier in the same line.
3	**'That'** in "I am the soft stars that shine at night" (line 10) refers to 'the soft stars' that is stated earlier in the same line.

Datum 10

NO.	Exophora
1	**'My'** in "do not stand at my grave and weep"(line 1) and "do not stand at my grave and cry" (line 11); **'I'** in line "I am not there. I do not sleep" (line 2), "I am a thousand winds that blow" (line 3), "I am the diamond glints on snow" (line 4), "I am the sunlight on ripened grain" (line 5), "I am the gentle autumn rain" (line 6), "I am the swift uplifting rush" (line 8), "I am the soft stars that shine at night" (line 10), and "I am not there. I did not die" (line 12) refer exaphorically to the poet.
2	**'The'** in "the diamond glints on snow" (line 4), "the sunlight on ripened grain" (line 5), "the gentle autumn rain" (line 6), "the morning's hush" (line 7), "the swift uplifting rush" (line 8), and "the soft stars" (line 10) refers exaphorically to the referent of the words mentioned after it.

4.1.2.3 Repetition and Lexical Chain
Repetitions are found in the poem:
Datum 11

NO.	Repetition and Lexical Chain
1	The first two lines of the poem "do not stand at my grave and weep" (line 1) and "I am not there. I do not sleep" (line 2) are repeated in the last two lines of the poem "do not stand at my grave and cry" (line 11) and "I am not there. I did not die" (line 12).
2	The word **'weep'** and **'sleep'** in line 1 and 2 are repeated using elegant repetition in "do not stand at my grave and **cry**" (line 11) and "I did not **die**" (line 12).

4.1.2.4 Conjunction
Conjunction is found in the poem:
Datum 12

NO.	Conjunction
1	The only type of conjunction employed in the poem is the additive conjunction **'and'** that is employed in line 2 and 12.

4.1.3 Poem III: *"She Dwelt among the Untrodden Ways"* by William Wordsworth
"She Dwelt among the Untrodden Ways" William Wordsworth
She dwelt among the untrodden ways
Beside the springs of Dove,
A Maid whom there were none to praise
And very few to love:
A violet by a mossy stone
Half hidden from the eye!
—Fair as a star, when only one

Is shining in the sky.
She lived unknown, and few could know
When Lucy ceased to be;
But she is in her grave, and, oh,
The difference to me!

"She Dwelt *among the Untrodden Ways"* was written by WilliamWordsworth in 1798. This poem consists of three stanzas and each stanza consists of four lines. This poem tells about love, loneliness and grief.

4.1.3.1 Verb Form is found in the poem:

Datum 13

NO.	Verb Form
1	Verb form used in the first stanza is past form. It can be seen in the stanza that the form of the verb in line 3 'were' is influenced by the form of the verb in line 1 'dwelt'.
2	The second stanza explains about the beauty of Lucy in the point of view of the poet. The form of the verb used in this stanza is present form and the sentences employed in this stanza are passive sentence.
3	The form of the verb used in the third stanza is divided into past form in line 1-2 ('lived, 'could','ceased') and present form in line 3-4 ('is'). The form of the verb in line 2 is influenced by the form of the verb in line 1 that is in the past form.

4.1.3.2 Parallelism is found in the poem:

Datum14

NO.	Parallelism
1	In Poem III, there are two types of parallelism that are found (Sound Parallelism and Semantic Parallelism). The poem consists of sound parallelism because each stanza of the poem employ ABAB sound pattern ('ways-dove' and 'praise-love'; 'stone-eye' and 'one-sky'); 'know-be' and 'oh-me').
2	The first stanza line 3-4 are parallel to the third stanza line 1-2 because they have the same meaning (describe the loneliness of Lucy).

4.1.3.3Referring Expression

Referring expressions is found in the poem:

Datum 15

NO.	Anaphora
1	**'There'** in"aMaid whom there were none to praise" (first stanzaline 3) refers to the place that is explained in the first stanza line 1 and 2.
2	**'She'** in"she lived unknown" (third stanza line 3) refers to'Lucy'stated in the third stanza line 2.
3	**'The'** in"the difference to me" (third stanza line 4) refers to theinformation stated in the third stanza line 3.

Datum 16

NO.	Cataphora
1	**'She'** in"she dwelt among the untrodden ways" (first stanzaline 1) and "she lived unknown" (third stanza line 1) refers to 'Lucy' stated in the third stanza line 2.

Datum 17

NO.	Exaphora
1	**'The'** in"the untrodden ways" (First stanza line 1), "the spring ofDove" (First stanza line 2), and "the difference to me" (third stanza line 4) refers exaphorically to the referent of the words following it.
2	**'The'** in "the eye" (second stanza line 2) and "the sky" (secondstanza line 4) refers to the referent of the general noun following it.

4.1.3.4 Repetition

Repetitions found in the poem are categorized as elegant repetition. In the poem, the some words are stands to represent the same person in the poem.

Datum 18

NO.	Repetition
1	Those repetitions are found in "**A Maid** whom there were none to praise" (first stanza line 3), "**a violet** by a mossy stone" (second stanza line 1), and "When **Lucy** ceased to be" (third stanza line 2). In these sentences, the words 'maid' and 'violet' refer to Lucy.

4.1.3.4   Conjunction
Conjunctions are found in the poem:
Datum 19

NO.	Conjunction
1	Additive conjunction **'and'** (employed in the first stanza line 4 and the third stanza line 1).
2	Additive conjunction **'but'** (employed in the third stanza line 3).

4.1.4. Poem IV: *"Still I Rise"* **by Maya Angelou**

> *"Still I Rise" Maya Angelou*
> *You may write me down in history*
> *With your bitter, twisted lies,*
> *You may trod me in the very dirt*
> *But still, like dust, I'll rise.*
> *Does my sassiness upset you?*
> *Why are you beset with gloom?*
> *'Cause I walk like I've got oil wells*
> *Pumping in my living room.*
> *Just like moons and like suns,*
> *With the certainty of tides,*
> *Just like hopes springing high,*
> *Still I'll rise.*
> *Did you want to see me broken?*
> *Bowed head and lowered eyes?*
> *Shoulders falling down like teardrops,*
> *Weakened by my soulful cries?*
> *Does my haughtiness offend you?*
> *Don't you take it awful hard*
> *'Cause I laugh like I've got gold mines*
> *Diggin' in my own backyard.*
> *You may shoot me with your words,*
> *You may cut me with your eyes,*
> *You may kill me with your hatefulness,*
> *But still, like air, I'll rise.*
> *Does my sexiness upset you?*
> *Does it come as a surprise*
> *That I dance like I've got diamonds*
> *At the meeting of my thighs?*
> *Out of the huts of history's shame*
> *I rise*
> *Up from a past that's rooted in pain*
> *I rise*
> *I'm a black ocean, leaping and wide,*
> *Welling and swelling I bear in the tide.*
> *Leaving behind nights of terror and fear*
> *I rise*
> *Into a daybreak that's wondrously clear*
> *I rise*
> *Bringing the gifts that my ancestors gave,*
> *I am the dream and the hope of the slave.*
> *I rise*
> *I rise*
> *I rise*

"Still I Rise", poem by Maya Angelou was published in 1978. Thispoem consists of nine stanzas. It tells about the writer's determination against racism. From the poem, the researcher found that five types of formal links are employed in the poem. They are:

4.1.4.1 Verb Form

Datum 20

NO.	Verb Form
1	In the first stanza, verb form that is used is present form ('write me down', 'trod'). The form of the verb in the first line 'write down' influences the form of the verbs following it: 'trod' and'I'll'.
2	Verb form used in the second stanza is present form ('does', 'are', 'walk', 'pumping'). All verbs in this stanza used present verb form referring to something already happened (perfect).
3	Like the previous stanza, verb form used in the third stanza is also present form.
4	The fourth stanza used past form. In the first line, a modal auxiliary 'did' is used in the beginning of the sentence. Therefore, the verb following it is infinitive 'want'. In the rest of this stanza, all the verbs are influenced by the verb form in the first line 'did'.
5	The rest of the poem is likely repeated the same verb form with the previous stanzas.

4.1.4.2Parallelism

In Poem IV, there are three types of parallelism that are found (Sound Parallelism, Semantic Parallelism, and Grammatical Parallelism). Semantic Parallelism is found in the following table:

Datum 21

NO.	Parallelism
1	Sound parallelism is found in: first stanza line 1 and 3 ('you may write me', you may trod me'); first stanza line 4 and sixth stanza line 4('but still, like dust, I'll rise', but still, like air, I'll rise')
2	Fourth stanza line 2, 3, and 4 ('eyes', 'teardrops', ' cries'); second stanza line 1, fifth stanza line 1, and seventh stanza line 1 ('Does my sassiness upset you?', 'Does my haughtiness offend you?' 'Does my sexiness upset you?')
3	Second stanza line 2 and 4 ('gloom', 'room'); fifth stanza line 2 and 4('hard', 'backyard'); eighth stanza line 5 and 6('wide', 'tide'); ninth stanza line 1-4 ('fear-I rise', 'clear-I rise'); ninth stanza line 5 and 6 ('gave, 'slave')
4	First stanza line 1 and 3 (both express the determination of the poet to rise despite all the circumstances); first stanza line 4, third stanza line 1-4, and sixth stanza line 4; fourth stanza line 2, 3, and 4 (all related in meaning in the matter of to whom the question is proposed); ninth stanza line 1-4; ninth stanza line 5 and 6 (both express that the poet bring the hope from all her ancestors to rise and to fight against racism); eighth stanza line 1-4 (line 1 and 2 have the same meaning with line 3 and 4). Other places to find semantic parallelism in the poem are: between the second and the fifth stanza and between the first and the sixth stanza.
5	First stanza line 1 and 3 (Subject+ Modal Auxiliary+ Transitive Verb+ Adverb); second stanza line 1, fifth stanza line 1, and seventh stanza line 1 (Modal Auxiliary+ Possesive Pronoun+ Noun+ Transitive Verb+ Personal Pronoun); sixth stanza line 1-3 (Subject+ Modal Auxiliary+ Transitive Verb+ Object+ Adverb); eighth stanza line 1-4 (Adverbial phrase+ Subject+ Intransitives verb); second stanza line 3 and 4, fifth stanza line 3 and 4, and seventh stanza line 3 and 4 (Causative conjunction+ S+ Intransitive Verb+ Adverbial phrase).

4.1.4.3Referring Expression

Referring expressions found in the poem are:

Datum 22

NO.	Cataphora
1	**'It'** in the seventh stanza line 2 refers to the informationexplained in line 3 and 4
2	**'That'** in the seventh stanza line 3 refers to the informationexplained in line 3 and 4

Datum 23

NO.	Exaphora

1	**'I'** in"I'll rise" (First stanza line 4, Third stanza line 4, Sixthstanza line 4)," 'Cause I walk like I've got oil wells" (Second stanza line 3), "'Cause I laugh like I've got gold mines" (Fifth stanza line 3), "That I dance like I've got diamonds" (Seventh stanza line 3), "I rise" (Eighth stanza line 2 and 4; and Ninth stanza line 2, 4,7,8, and 9), "Welling and swelling I bear in the tide" (Eighth stanza line 6), and " I am the dream and the hope of the slave" (Ninth stanza line 6)
2	**'me'** in "You may write me down in history" (First stanza line 1), "You may trod me in the very dirt" (First stanza line 3), "Did you want to see me broken?" (Fourth stanza line 1), "You may shoot me with your words" (Sixth stanza line 1), "You may cut me with your eyes" (Sixth stanza line 2), and "You may kill me with your hatefulness" (Sixth stanza line 3), refer exaphorically to the poet.
3	**'The'** in "You may trod me in the very dirt"(First stanza line 3), "With the certainty of tides" (Third stanza line 2), and "I am the dream and the hope of the slave" (Ninth stanza line 6) refers exaphorically to the referent of words following it.

4.1.4.4Repetition
Repetition is found in the following table:
Datum 24

NO.	Repitition
1	The clause 'I'll rise' is repeated three times in the poem 'I rise' is repeated seven times in the poem 'like dust', 'like air', 'like moons', 'like suns', and 'like hope' are the elegant repetition found in the poem.

4.1.4.5 Conjunction
Conjunction is found in the following table:
Datum 25

NO.	Conjunction
1	Additive conjunction **'and'** in the third stanza line 1, the fourth stanza line 2, eighth stanza line 5, ninth stanza line 1 and line 6.
2	Additive conjunction **'but'** in the first stanza line 4 and the sixth stanza line 4.
3	Causative conjunction **''cause'** in the second stanza line 3 and the fifth stanza line 3.

4.1.5 Poem V: *"The Hand that Signed the Paper"* by Dylan Thomas

"The Hand that Signed the Paper" **Dylan Thomas**
The hand that signed the paper felled a city;
Five sovereign fingers taxed the breath,
Doubled the globe of dead and halved a country;
These five kings did a king to death.
The mighty hand leads to a sloping shoulder,
The finger joints are cramped with chalk;
A goose's quill has put an end to murder
That put an end to talk.
The hand that signed the treaty bred a fever,
And famine grew, and locusts came;
Great is the hand that holds dominion over
Man by a scribbled name.
The five kings count the dead but do not soften
The crusted wound nor pat the brow;
A hand rules pity as a hand rules heaven;
Hands have no tears to flow.

"The Hand that Signed the Paper", poem by Dylan Thomas waswritten in 1936. This poem consists of four stanzas and each stanza consists of four lines. This poem tells about the suffering of a country caused by an irresponsible politics leader.
4.1.5.1 Verb Form
Verb Form is found in the following table:
Datum 26

NO.	Verb Form
1	Verb form used in the first stanza is past form ('signed', 'felled', 'taxed', 'doubled', 'halved', 'did'). The form of the verb in the first line 'signed' influences the form of the verb following it: 'felled, 'taxed', 'doubled', 'halved', and 'did'.
2	Verb form used in the second stanza is present form ('leads', 'are', 'has put', ' put'). The form of the verb in the first line 'leads' influences the form of the verb following it: 'are', 'has', and 'put'. In line 3, an auxiliary verb 'has' is employed. Therefore, the form of the verb following it is past participle 'put'.
3	Verb form used in this stanza is divided into past form in line 1 and 2 ('signed', 'bred', ' grew', 'came') and present form in line 3 (' holds'). The form of the verb in line 1 'signed' and 'bred' and in line 2 'grew' and 'came' are influenced by the form of the verb used in the first stanza while the form of the verb in line 3 'holds' connects the previous stanza to the forth stanza.
4	Verb form used in this stanza is present form ('count', 'do', ' rules', 'have'). The form of the verb in the first line 'count' influences the form of the verb following it 'do not', 'nor pat', 'rules', and 'have'.

4.1.5.2 Parallelism

Parallelism is found in the following table:

Datum 27

NO.	Parallelism
1	In Poem IV, there are three types of parallelism that are found (Sound Parallelism, Semantic Parallelism and Grammatical Parallelism). Sound parallelism is found in each stanza of the poem that use the same pattern ('*city-breath, country-death*', '*shoulder-chalk, murder-talk*', '*fever-came, over-name*', '*soften-brow, heaven-flow*').
2	Semantic Parallelism is found in: first stanza line 1-2; third stanza line 1-2. The first stanza line 1-2 is parallel with the third stanza line 1-2 because they refer to the same meaning. These lines explain about a hand (a politics leader's hand) that bring suffer to the civilian.
3	Grammatical Parallelism is found in: first stanza line 1 and third stanza line 1 (Subject (noun clause)+ Transitive Verb+ Direct Object); first stanza line 1, 2, and 3 (Transitive Verb+ Direct Object); second stanza line 3 and 4 (Transitive Verb+ indefinite article+ Direct Object+ to+ Indirect Object).

4.1.5.3 Referring Expression

Referring Expression is found in the poem presented as follows:

Datum 28

NO.	Anaphora
1	**'That'** in "The hand that signed the paper" (first stanza line 1)refers to 'the hand' that is stated earlier in the same line.
2	**'That'** in "that put an end to talk" (second stanza line 4) refers to'an end to murder' that is stated in the second stanza line 3.
3	**'That'** in "The hand that signed the treaty" (third stanza line 1)refers to 'the hand' that is stated earlier in the same line.
4	**'That'** in "the hand that holds dominion over" (third stanza line3) refers to 'the hand' that is stated earlier in the same line.

Datum 29

NO.	Exaphora
1	**'These'** in "These five kings" (first stanza line 4) and **'the'** in "the hand that signed the paper" (First stanza line 1), "the mighty hand" (second stanza line 1), "the finger joints" (second stanza line 2), "the hand that signed the treaty" (third stanza line 1), "great is the hand that holds dominion over" (third stanza line 3), "the five kings" (fourth stanza line 1) refers to the hand that contextually refer to the politics leader.
2	**'The'** in "the hand that signed the paper" (first stanza line 1) and"the hand that signed the treaty" (third stanza line 1) refers to a paper that contextually refer to the treaty paper signed by an irresponsible politics leader.
3	**'The'** in "five sovereign fingers taxed the breath" (first stanzaline 2), "doubled the globe of dead" (first stanza line 3), and "count the dead but do not soften" (fourth

	stanza line 1) refers exaphorically to the referent of the words following it.

4.1.5.4 Repetition
Repetition is found in the poem presented as follows:
Datum 30

NO.	Repetition
1	The word **'hand'** is repeated seven times in the poem in: "The **hand** that signed the paper" (first stanza line 1), "the mighty **hand** leads to a sloping shoulder" (second stanza line 1), "the **hand** that signed the treaty" (third stanza line 1), "the **hand** thatholds dominion over" (third stanza line 3), "a **hand** rules pity as a **hand** rules heaven" (fourth stanza line 3), and "**hands** have notears to flow" (fourth stanza line 4).
2	The word **'hand'** is also repeated using elegant repetition in the poem in: "**Five sovereign fingers** taxed the breath" (first stanza line 2), "these **five kings** did a king to death" (first stanza line 4), "the **five kings** count the dead but do not soften" (fourth stanza line 1).

4.1.5.5 Ellipsis
Ellipsis is found in the poem presented as follows:
Datum 31

NO.	Ellipsis
1	The omission of the subject in "doubled the globe of dead and halved a country" (first stanza line 3) and "the five kings count the dead but do not soften" (fourth stanza line 1). The omission of the object in "count the dead but do not soften" (fourth stanza line 1).

4.1.5.6 Conjunction
Conjunction is found in the poem presented as follows:
Datum 32

NO.	Conjuntion
1	Additive conjunction **'and'** (employed in the first stanza line 3 and the third stanza line 2).
2	Additive conjunction **'but'** (employed in the fourth stanza line 1).

4.2. The Role of Formal Links to the Selected Poem
From the data analyses the researcher found that all types of formal links play some important roles to the five selected poems.

4.2.1 Verb Form
At the first place, verb form creates cohesion in the poem by showing the connection between clauses, sentences, and even between stanzas in the poem. The use of verb form can help the readers to identify that the whole clauses, sentences, and stanzas in the poem are related to one another because they employ the similar/ the related form.

Another role of verb form is that it shows the plot of the poem. The researcher found that by examining the form of the verb used the poem, the readers can easily understand the plot of the poem. The researcher pointed out Poem 1 as the example for this.

In poem I, the poet starts his poem with present verb form in line 1-3 It can be seen that in those lines, the poet is telling the event that happen in the present time (now). The use of the present form in those lines can also indicate that the event explained in this poem is a habitual or a general fact (happened in the past, happen in the present time, and have a big possibility to be happened in the future in exactly the same circumstances).

In the next three lines (line 4-6), the verbs used are in the form of present perfect. It supports the argument that the event told by the poet in line 1-3 also happened in the past (habitual). Thus, the use of past form in the rest of the first stanza is intended to explain the event.The second stanza of poem 1 repeats the same plot with the first stanza. In this stanza the poet explains the view of the hillside at night. The last two lines of the second stanza stands as the concluding point that emphasizes the information in line 5.From the data, the researcher also found that verb form also works in pointing out the position of the poet or the object that is told in the poem in the time sequences. On example for this is Poem 3. From the first stanza until the third stanza line 2, the poet continuously use past form that is finally broken up in the last two lines that use present verb form. It enable the readers to identify that the position of the poet in the time sequences is in the present time while Lucy, the person that is explained in the poem, only exists in the past time.

4.2.2 Parallelism

Similar to the verb form, Parallelism also works to **create cohesion** in the poem. Parallel sound pattern, grammatical pattern, and the parallel meaning can lead the readers to feel the continuity of clauses, sentences, and stanzas in the poem. Poem 4 can stand as the example for this. In the first stanza of the poem the same grammatical pattern is repeated in "you may write me" (first stanza line 1) and "you may trod me" (First stanza line 3). This repeating pattern shows the unity between the two lines.

Besides creating cohesion, parallelism has another important role to the poem. That is to **create the beauty of the poem through the rhyme**. This role is more likely refer to the sound and the grammatical parallelism. Some poems like poem 5 employ ABAB sound pattern some other like poem 2 and 4 employ AA sound pattern. For example in poem 2, the poet employ AA sound pattern in each two lines of the poem. These patterns create some unique tone that creates the rhyme of the poem.

Another role of parallelism that the researcher found in the data analyses is that it stands to emphasize some important point in the poem. It more likely refer to the semantic parallelism where the same meaning repeated for several times in the poem to emphasize the information. As in poem 4, semantic parallelisms that are found in stanza 2, 5, and 7 are seems to emphasize the upset feeling of the poet towards people who are being racist to the black people.

4.2.3 Referring Expression

The role of referring expression is to **create cohesion** in the poem by pointing out some words that are presupposed by some other words. This role refers to endophoric referring expression (anaphora and cataphora). Anaphora shows that some words in the poem are refer to some other words that are stated earlier while cataphora shows that some words in the poem refer to some other words that are stated in the following part of the text. The exophoric referring expression works not in creating cohesion in the text but more likely to pointing out **the context** that the text talking about.

In poem 3 for example, we can find the referring expression **'there'** in "a Maid whom there were none to praise" (first stanza line 3). This referring expression anaphorically refers to the place that is explained in the first stanza line 1 and 2. In the same stanza, the readers can also find referring expression **'she'** in "she dwelt among the untrodden ways" (first stanza line 1) that refer cataphorically to 'Lucy' that is stated in the third stanza line 2. These two kinds of referring expression work to unify the text because by examining these referring expressions, the readers will be able to feel the unity in the poem simply because those referring expressions have a specific referent that is stated in the same text.Exophoric Referring expression for example **'the'** in "the untrodden ways" (First stanza line 1) refer exophorically to the thing outside the text.

Referring expression 'the' in the example above refer to a place that is clear for the poet. While as the receiver of the messages, the hearer of the poem can only imagine in their mind the place that the poet talking about. Therefore, exophoric referring expression does not take any role in creating the unity of the text.

4.2.4 Repetition

The role of repetition is to create cohesion in the poem because some words are repeated several times. When the readers find a word, for example 'the hand' (poem 5, first stanza line 1), that is repeated in another stanza or another line in the same poem, the readers can conclude that those lines/ stanzas are talking about the related information.

Besides creating cohesion of the poem, the researcher also found that repetition of words also has the same role with semantic parallelism that is to emphasize/ stressing out some point/ information of the poem. For example, in poem 4, the word 'the hand' is repeated for many times. The word 'the hand', in poem 4 is stand as the subject in the grammatical pattern of the sentence which means that the poet can actually use referring expression to stand for this word after stating it once in the beginning part of the poem. However, instead of using referring expression, the poet used repetition to emphasize the information of what the poem talking about.

4.2.5 Substitution

Substitution, like the other types of formal links explained above, also works to **create cohesion** in the poem. This type of cohesive device links one clause or sentence to the other one by pointing out that a word in a clause/sentence is stand to substitutes another word/phrase/clause that is stated earlier in the poem. The only substitution of words found in this research is the substitution found in poem 1. Here, the phrase 'silver lizard' (first stanza line 10) is being substituted using the word 'one' in the first stanza line 11. Another role of substitution is **to avoid the repetition of the similarwords**. As can be seen in the example above, the substitution can stand toavoid the repetition of word 'silver lizard'.

4.2.6 Ellipsis

Ellipsis works to **create cohesion** in the poem by showing that some words can be omitted after it stated once in the same text. This type of cohesive device works to **simplify the text**. For example, in poem 5, the readers can find the omission of some words as in "the five kings count the dead but do not soften" (fourth stanza line 1) that omit the subject 'the five kings' and the object 'the dead' in the second clause. So, instead of repeating the

subject and the object with the same word or employ referring expression for them, the poem simply delete those words for it already stated in the first clause.

4.2.7 Conjunction

Conjunction works to **create cohesion** in the poem by showing the relationships between one information to the other information in the poem. The researcher found that in the five selected poems, there are onlytwo types of conjunction used in the poems. Those are additive and causative conjunction. Additive conjunction functions as the signal words to add the information. Causative conjunction shows cause-effect relationships between sentences.

V. CONCLUSION

After analyzing five poems that have some different themes and written by some different poets, the researcher concludes that all formal links can work to create cohesion in the selected poems. From the data it can be seen that verb form, parallelism, referring expression, and conjunction are found in all the selected poems. On the other hand, repetition is absent in poem I, substitution is only found in poem I, and ellipsis is only found in poem V. The absence of some formal links in some selected poems shows that a discourse does not necessarily employ all the formal links to achieve the coherence of the discourse. Some formal links can be mutually used. It depends on the style of writing of the poet.

Besides creating cohesion of the poem, all the formal links also play some other important roles to the selected poems. Verb form can ease the readers to understand the plot of the poems and to know the position of the poet or the object that is told in the poem in the time sequences. Parallelism can create the beauty of the poems through the rhyme and emphasize some important point in the poems. Referring expression point out the subject or the object of the poems that lead the readers to understand the context that the poems talking about. Repetition of words can emphasize/ stress out some point/ information of the poem. Substitution and ellipsis can simplify the text by avoiding the repetition of the similar words. Conjunction can show the relationships between one information to the other information in the poem. These findings prove that formal features of language can be operated in examining the context of the poems.

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