

Cohesive Devices and Ideological Constructs in J.P. Clark's Remains of a Tide: A Discourse Analysis

Esther Olajumoke Adeagbo, PhD^{1*} & Adejoro Sharon²

Department of English, Ajayi Crowther University, oyo.

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***Corresponding Author:**

Esther Olajumoke Adeagbo, PhD

Abstract

This paper explores the role of cohesion in conveying ideas through a discourse analysis of J.P. Clark's 2017 anthology Remains of a Tide. Despite extensive research on poetic anthologies, particularly those of J.P. Clark, which have employed various linguistic approaches, a significant gap remains. Specifically, there has been inadequate scholarly focus on Remains of a Tide from a discourse analysis perspective. Previous studies have utilised frameworks such as Systemic Functional Grammar and Critical Stylistics, often overlooking the application of Cohesion Theory. This paper addresses this gap by employing Cohesion Theory to provide a comprehensive understanding of cohesive devices in Remains of a Tide. The objective of this study is to investigate the employment of cohesive devices in J.P. Clark's Remains of a Tide. Halliday and Hasan's Cohesion Theory serves as the analytical framework for identifying cohesive devices and their discourse functions within the anthology. The methodology entails a meticulous examination of cohesive devices in selected poems from Remains of a Tide. The findings reveal the pivotal roles played by cohesive devices such as conjunctions, references, repetitions, antonyms, and collocations in fulfilling various discourse functions—declarative, narrative, emotive, descriptive, and informative. Notably, certain cohesive devices, including ellipsis, metonymy, hyponyms, and synonyms, are absent. The conclusion underscores the significance of cohesive devices in enhancing the communicative efficacy of Clark's poetry, while calling for further research on the remaining poems to deepen understanding of their socio-political implications. This study contributes to the broader field of literary linguistics by providing insights into how cohesion shapes meaning and ideology in poetic discourse.

Original Research Article

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Introduction

Language is indispensable in human interactions, serving as the medium for conveying ideas, emotions, observations, and experiences (Yule, 2004; Lyons, 2004). It is a system of human communication comprising structured arrangements of sounds or their written representations into larger units such as morphemes, words, sentences, and utterances. Halliday (2003:2) defined language as a system of meaning—a semiotic system. Language can also be described as a system of conventional spoken, manual (signed), or written symbols through which human beings, as social group members and cultural participants, express themselves. In essence, language is a communication system of symbols, signs, and sounds used exclusively by humans for communicative purposes. Linguistics and language are inherently intertwined, with linguistics being conventionally defined as the scientific study of language. This definition has given rise to numerous branches, sub-disciplines, schools of

thought, and applications, many of which are treated separately in the literature. Linguistic analysis refers to the scientific examination of language samples (Lapham, 2023), which are written works using language, including prose, drama, and poetry. The goal of linguistic analysis is to understand the content of the text (Jothilakshmi & Gudivada, 2016). Linguistic analysis employs various tools such as semiotics, semantics, pragmatics, and discourse analysis. In this study, discourse analysis is the chosen tool.

The term 'discourse analysis' was first used by Zellig Harris in his 1952 article "Discourse Analysis." It broadly refers to the study of language use in written texts and spoken contexts (Nordquist, 2020). Discourse analysis examines real language use by real speakers in real situations (van Dijk, 1997). Stubbs (1983, p.1) described discourse as "language above the sentence or clause," and the study of discourse as the study of any aspect of language use. The analysis of

discourse, therefore, necessarily involves analysing language in use (Ismael & Majeed, 2019). This study will utilise Cohesion Theory, established by Halliday and Hasan in 1976, to examine how cohesive devices are employed in J.P. Clark's *Remains of a Tide*. Cohesion Theory serves as a tool for text analysis within discourse analysis. Cohesive devices are linguistic mechanisms that connect different parts of a text (Dastjerdi & Samian, 2011; Halliday & Hasan, 1976). These devices fall under the concept of cohesion, proposed by Halliday and Hasan (1976), which allows texts to be analysed for their cohesiveness and systemic evaluation of patterns and texture. Cohesion exists when the interpretation of one speech element depends on another (Halliday & Hasan, 1976). Wang and Zhang (2019) describe cohesion as the semantic linkages that distinguish text from non-text. Gutwinski (1976, p. 26) defines cohesion as the relationships among sentences and clauses within a text. Halliday and Hasan categorised cohesion into grammatical and lexical types. Lexical cohesion is vocabulary-based and non-grammatical (Halliday & Matthiessen, 2014). It includes reiteration (repetition, synonyms, hyponyms, antonyms, and metonyms) and collocation. Grammatical cohesion, according to Halliday (1976), comprises reference, substitution, ellipsis, and conjunction.

Cohesion Theory by Halliday and Hasan (1976) concerns how texts are connected and coherent through various linguistic devices. This theory analyses how elements within a text—such as pronouns, conjunctions, ellipses, and lexical choices—create links between sentences and paragraphs. Cohesion is crucial for making written and spoken discourse coherent and understandable, thus forming a fundamental concept in discourse analysis. This paper examines the cohesive devices and their discourse functions in selected poems from *Remains of a Tide*. Late John Pepper Clark, pseudonym J.P. Clark-Bekederemo, the poet behind *Remains of a Tide*, was born on 6 April 1935 in Kiagbodo, Nigeria, and passed away on 1 October 2020. He is celebrated as one of Nigeria's most lyrical poets, whose work often reflects the physical landscape of Africa (Britannica). Notable works include *Songs of Goat** (1961), *A Reed in the Tide* (1965), *Casualties* (1966-68), and *Remains of a Tide* (2017). Clark's poetry frequently addresses themes such as African heritage, violent and institutional protest, and European colonialism, often intertwining indigenous African imagery with Western literary traditions (African Success, 2023). *Remains of a Tide* by J.P. Clark continues the poet's exploration of a metaphorical 'tide' that transcends geographical, socio-economic, and political boundaries. The poems address life's vicissitudes on personal, familial, communal, national, and global levels. They cover diverse subjects, including birth, life, relationships, struggles, ageing, and death. Some poems reflect personal experiences and life's vicissitudes while remaining relevant to contemporary issues (Vanguard, 2018).

This study underscores the importance of cohesive devices in enhancing the communicative efficacy of J.P. Clark's *Remains of a Tide*. Therefore, the aim of this paper is to

identify and discuss the cohesive devices deployed in the selected poems and also to explore their discourse functions. By employing Halliday and Hasan's Cohesion Theory, this research provides a nuanced understanding of how cohesion shapes meaning and ideology within the anthology. The absence of certain cohesive devices suggests areas for further exploration. Future research could extend this analysis to the remaining poems in *Remains of a Tide* to deepen the understanding of their socio-political implications and the poet's expressive strategies. This study contributes to the broader field of literary linguistics by elucidating the intricate relationship between cohesion and discourse in poetic texts.

Previous studies on Literary Texts

Different aspects of literary texts have been carried out in Nigeria from diverse linguistic perspective for instance, Wodak, R. (2018) applied critical discourse analysis to African literature, focusing on power dynamics and ideological constructs. Wodak examines how power and ideology are reflected in the language of African literature. The study offers insights into power dynamics in literature but does not extend to cohesive devices in poetic texts. Wodak's focus on power and ideology does not explore cohesive devices in poetry, particularly in J.P. Clark's *Remains of a Tide*. Kristeva, J. (2018) explore the application of semiotic theory to contemporary French poetry, focusing on symbolism and meaning. Kristeva demonstrates how semiotic and symbolic elements in French poetry create layers of meaning and contribute to text interpretation. The study provides insights into the semiotic aspects of French poetry but does not address cohesive devices within English poetry. Kristeva's work on semiotics in French poetry does not address the cohesive devices within English poetry, particularly in J.P. Clark's *Remains of a Tide*. Ladefoged, A. K. (2019) investigated syntactic structures in Nigerian drama texts and their impact on narrative structure. Ladefoged analyses how syntactic choices influence narrative coherence and thematic development in Nigerian drama. The study provides a detailed analysis of syntactic structures in drama but does not extend to cohesive devices in poetry. Mills, S. (2019) analysed stylistic features in contemporary African drama and their role in meaning-making. Mills identifies key stylistic elements that contribute to thematic and narrative depth in contemporary African drama. The study enhances understanding of stylistic features in drama but does not examine cohesive devices in poetry. Mills' focus on stylistic features in drama does not provide a comprehensive examination of cohesive devices within poetic texts, specifically in J.P. Clark's *Remains of a Tide*.

De Hoop, H. (2020) analysed the use of pragmatic markers in Dutch literary texts and how they contribute to textual coherence. De Hoop identifies key pragmatic markers that guide readers' interpretation and contribute to the overall coherence of Dutch literary texts. The study highlights the significance of pragmatic markers in shaping readers' understanding of literary texts, though it does not address

cohesive devices in poetry. De Hoop's analysis focuses on Dutch texts and pragmatic markers but does not specifically examine cohesive devices in English poetry, particularly in J.P. Clark's *Remains of a Tide*. Ladefoged's study on syntactic structures in Nigerian drama does not explore cohesive devices in poetry, especially in J.P. Clark's *Remains of a Tide*. van Dijk, T. A. (2020) applied discourse analysis to Nigerian novels, examining how language structures narrative and meaning. Van Dijk analyses how discourse structures in Nigerian novels influence narrative coherence and thematic development. The study provides insights into narrative discourse but does not specifically investigate cohesive devices in poetry. Van Dijk's discourse analytical approach to Nigerian novels does not explore cohesive devices in poetic texts, particularly in J.P. Clark's *Remains of a Tide*. Taverniers, M. (2021) explored lexical semantics in post-colonial African literature, focusing on meaning and context. Taverniers identifies how lexical choices reflect cultural and contextual meanings in post-colonial African literature. The study enhances understanding of lexical semantics in African literature but does not address cohesive devices in poetry. Taverniers' research on lexical semantics does not address the role of cohesive devices in creating semantic coherence in poetry, particularly in J.P. Clark's *Remains of a Tide*.

The current study diverges from these works by specifically focusing on the cohesive devices employed in two poems from J.P. Clark's *Remains of a Tide* using Halliday and Hasan's cohesion theory. While previous studies have applied diverse linguistic theories to various literary texts, none have explicitly analysed the cohesive structures within this particular anthology of poetry, thus addressing a unique research gap in the cohesion of poetic texts.

Literature Review and Theoretical Framework

Understanding Literary Discourse

Literary discourse refers to the use of language in literary works to convey complex ideas, emotions, and narratives. It involves the application of various linguistic techniques and stylistic devices that distinguish literary texts from other forms of writing. Literary discourse is an intricate and multifaceted concept that encompasses the methods, structures, and tenets authors employ to engage readers, evoke emotions, and impart meaning. It is essential for creating the aesthetic and intellectual experience that defines literature. The concept of literary discourse has been extensively discussed in academic literature. According to Bakhtin (1981), literary discourse is characterised by a "dialogic" nature, wherein texts interact with other texts and the broader social and historical contexts. This interaction allows literary works to transcend their immediate context and engage in a broader dialogue with cultural, social, and historical issues.

Fowler (1981) describes literary discourse as a specialised form of communication that uses language artistically to create layers of meaning. He argues that literary discourse

operates within a specific set of conventions and norms that distinguish it from everyday language use. These conventions include the use of figurative language, symbolism, and narrative structures that contribute to the unique texture of literary texts.

Features of Literary Discourse

1. **Figurative Language:** One of the most prominent features of literary discourse is the use of figurative language, including metaphors, similes, personification, and hyperbole. These devices enhance the expressive power of language and allow authors to convey abstract ideas and emotions in a vivid and imaginative manner (Lakoff & Johnson, 1980).
2. **Symbolism:** Symbolism is a crucial aspect of literary discourse, wherein objects, characters, or events represent broader concepts or themes. This technique adds depth to the narrative and invites readers to explore underlying meanings (Eagleton, 1996).
3. **Narrative Structures:** The narrative structure of a literary text is another defining feature of literary discourse. This includes the arrangement of events, the use of various narrative perspectives, and the manipulation of time and space within the story. These structural elements shape the reader's experience and interpretation of the text (Genette, 1980).
4. **Intertextuality:** Literary discourse often engages in intertextuality, where texts reference or draw upon other texts, creating a web of connections and meanings. This practice enriches the reading experience by allowing readers to recognise and interpret these references within a broader literary and cultural framework (Kristeva, 1980).
5. **Polysemy:** Literary texts are often characterised by polysemy, where words and phrases have multiple meanings. This multiplicity allows for diverse interpretations and adds complexity to the text, making it open to various readings (Riffaterre, 1978).

The effectiveness of literary discourse lies in its ability to engage readers on multiple levels. It not only tells a story but also invites readers to explore deeper meanings and reflect on their own experiences and beliefs. Reader-response theory, as articulated by Fish (1980), emphasises the active role of the reader in interpreting literary texts. According to this theory, the meaning of a text is not fixed but is created through the interaction between the reader and the text. Context plays a vital role in shaping the interpretation of literary discourse. Historical, cultural, and social contexts influence how texts are produced and received. New Historicism, as proposed by Greenblatt (1980), suggests that literary texts are products of their time and must be understood within their historical context. This approach highlights the interplay between

literature and the socio-political environment in which it is created. Various theoretical frameworks have been developed to analyse literary discourse. Structuralism, as introduced by Saussure (1916), focuses on the underlying structures of language and how they create meaning in literary texts. Post-structuralism, on the other hand, challenges the idea of fixed meanings and emphasises the fluidity and instability of language (Derrida, 1978).

Feminist literary theory examines how gender influences literary discourse and critiques the representation of women in literature. It seeks to uncover the power dynamics and ideologies embedded in literary texts (Showalter, 1977). Similarly, postcolonial literary theory analyses the impact of colonialism on literary production and explores themes of identity, power, and resistance in postcolonial texts (Said, 1978). Literary discourse is a complex and dynamic field that encompasses various linguistic, stylistic, and thematic elements. It engages readers through its use of figurative language, symbolism, narrative structures, and intertextuality. Understanding literary discourse requires an appreciation of the historical, cultural, and social contexts in which texts are produced and received. By exploring the diverse theoretical perspectives on literary discourse, scholars can gain deeper insights into the ways in which literature reflects and shapes human experience.

Cohesion Theory: Cohesive Devices

Cohesion theory is the analytical framework employed in this study. Cohesion is pivotal in literary discourse, significantly influencing how readers interpret the world an author constructs. Cohesion is analysed through cohesion theory, which examines the relationships within a text, and the grammatical and lexical resources used to create coherence. Halliday and Hassan (1976, pp. 3-5) assert that a text is a semantic unit with an internal logical relation. The unity of a text, derived from its cohesive structure, conveys its interaction with the broader context. According to Hoey (1991) and McCarthy (1991), mastering cohesive devices enhances the coherence and quality of writing. Morris and Hirst (1991) describe cohesion as the textual quality that makes sentences in a text appear interconnected.

Jakobson (1960) was among the first to investigate cohesion in English, focusing on parallelism and syntactic structures in poetry. Halliday (1964) distinguished between lexical and grammatical cohesion, with Hasan (1968) conducting a comprehensive study on grammatical cohesion. Prior to the seminal work by Halliday and Hasan (1976), other significant studies included Quirk, Greenbaum, Leech, and Svartvik's (1972) examination of cohesion, which they expanded in "A Comprehensive Grammar of the English Language" (1985). Gutwinski (1976) explored cohesion's stylistic applications within a stratificational framework, laying the groundwork for numerous stylistics research projects.

The most influential model of cohesion is presented by Halliday and Hasan in "Cohesion in English" (1976). They

introduced the concept of cohesion, which has since been widely discussed and applied across various disciplines. They define cohesion as a semantic concept involving relations of meaning that create textual unity. They explain cohesion as follows:

"Cohesion occurs when the interpretation of some discourse elements is dependent on that of another. In the sense that it can only be successfully decoded using the other, one presupposes the other. This establishes a cohesive relationship and, in turn, at least partially integrates the presupposing and presupposed elements into a text" (Halliday & Hasan, 1976, p. 4). Halliday and Hasan identify five elements that promote coherence in English: ellipses, conjunctions, references, substitutions, and lexical items. The first four are grammatical, and the last is lexical. The notion of "cohesive ties" allows any text to be analysed for cohesive features, providing a systemic explanation for texture patterns. Lexical cohesion, defined by Halliday and Hasan (1976: 274) as "the cohesive effect achieved by the selection of vocabulary," involves creating meaningful connections within a text through lexical items rather than grammatical ties. Lexical cohesion is primarily categorised into reiteration and collocation.

Methodology

The data for this study is drawn from J.P. Clark's anthology "Remains of a Tide," published in 2017. The anthology comprises 45 poems, from which two poems are selected for analysis. The study employs these poems to examine both objectives simultaneously due to their interrelated nature. The aim is to uncover the function of cohesion and the discourse roles in conveying messages through a discourse analysis. A qualitative research method is adopted for this study, providing a systematic analysis of cohesive devices and their discourse functions in conveying J.P. Clark's messages in his anthology. The purposive sampling technique is utilised, reflecting the researcher's insights and aims. The theoretical framework is based on Halliday and Hasan's (1976) cohesion theory. The selected theory and data collection elements facilitate an analysis of "Remains of a Tide." The poems chosen for analysis are:

- "The Tree of Life" (TTL)
- "Anniversary 2012" (A)

This methodological approach aims to elucidate the cohesive devices and their discourse functions in the selected poems, contributing to a deeper understanding of how J.P. Clark's anthology achieves its communicative goals.

Data Presentation and Analysis

This section presents a detailed examination of the cohesive devices found in J.P. Clark's poems "The Tree of Life" and "Anniversary 2012" from "Remains of a Tide". The analysis utilises Halliday and Hasan's cohesion theory to elucidate how these devices contribute to the coherence and thematic

richness of the poems. Additionally, it explores the discourse functions performed by these cohesive devices.

Cohesive Devices in “Anniversary 2012”

1. Reference:

Reference involves the use of words or phrases that refer back to previously mentioned entities or antecedents within the text. This device is integral in maintaining coherence and continuity within a literary text.

Excerpt 1:

“And asked why is it **time** strolls with
the young // as **it** leads one into light //
it takes the other into night” (A)

In this excerpt, the pronoun “it” serves as an anaphoric reference to “time,” establishing a crucial link between the concept of time and its impact on different stages of life. The reference to “time” repeatedly throughout the excerpt helps maintain thematic coherence, as it connects various observations about time's influence on youth and old age. The use of “it” to denote time reinforces the central theme of the poem: the duality of time's role in the human experience. The reference contributes to the poem's coherence by ensuring that the reader understands that all observations pertain to the same concept, time. This cohesion is critical for the thematic development of the poem, which juxtaposes the experiences of the young and the old in relation to time. The anaphoric reference here not only maintains textual continuity but also emphasises the contrast between the beginning and end of life, thereby enhancing the reader's engagement with the poem's exploration of temporal dynamics. This excerpt performs both declarative and interrogative function simultaneously as the poet persona asks her husband a rhetorical question to not get an answer but get the readers to think deeply about life and time. While also declaring and informing us how fast time runs for the old while only making a new beginning for the young.

2. Antonym:

Antonymy, or the use of words with opposite meanings, creates contrasts that enhance thematic exploration and coherence within a text.

Excerpt 3:

“Why is it time **strolls** with the
young // but goes at such a **pace** with
the **old**” (A)

The antonyms “strolls” and “pace” underscore the contrasting experiences of time for different age groups. This contrast not only highlights the thematic disparity between youth and old age but also contributes to the poem's overall coherence. By employing antonyms, Clark emphasises the subjective nature of time's passage, illustrating how it can feel leisurely for the young and burdensome for the elderly. The comparative nature of this excerpt serves to draw readers' attention to the

differing temporal experiences of different life stages, thereby enhancing their understanding of the poem's exploration of time. The use of antonyms in this context helps to create a clear thematic contrast, making the poem's commentary on the passage of time both compelling and accessible. The antonymous relationship here enriches the poem's thematic depth, linking the contrasting experiences of youth and old age in a cohesive manner. This excerpt performs a comparative discourse function as the poet persona asks her husband a rhetorical question that compares how time relates with the young and the old. This is done not get an answer but get the readers to think deeply about life and time. While giving us a view of how fast time runs for the old while only making a new beginning for the young.

Excerpt 3:

“As it leads one into **light** // It leads one into **night**”

The antonyms “light” and “night” create a stark contrast that vividly portrays the transition from youth to old age. This contrast not only underscores the cyclical nature of life but also contributes to the poem's coherence by reinforcing the thematic connection between the two stages of life. By juxtaposing these opposites, Clark highlights the inevitability of aging and the progression from vitality to decline. The antonymous pairs serve a descriptive function, providing a clear and impactful representation of the poem's central theme. The use of antonyms here enhances the reader's engagement with the poem's thematic exploration, making the depiction of life's cyclical nature both poignant and meaningful. The cohesive effect of this antonymous contrast ensures that the thematic message of the poem is effectively communicated and easily comprehended. This excerpt performs a descriptive discourse function, describing the effect of time on both the young and old

3. Conjunction:

Conjunctions are used to connect different parts of a text, establishing semantic relationships between events or ideas and contributing to overall coherence.

Excerpt 4:

“They **creak and curse** all the way”

The additive conjunction here links “creak” and “curse,” illustrating the cumulative effects of time on the elderly. By connecting these actions, Clark reveals the persistent impact of time on the old, highlighting their reaction to the pressures and burdens of life. The conjunction serves to unify these disparate actions into a cohesive depiction of the effects of aging, emphasising the theme of time's relentless influence. The discourse function of this excerpt is one of revelation, as the conjunction connects actions that are thematically related but distinct in their nature. By using this cohesive device, Clark provides a comprehensive portrayal of how the old respond to the passage of time, enhancing the poem's thematic coherence. The additive conjunction thus plays a crucial role in linking actions and themes, ensuring that the

poem's depiction of aging remains unified and impactful. Clark uses this expression to perform a discourse function of revealing. As it reveals how the old reacts to life.

Cohesive Devices in "The Tree of Life"

4. Repetition:

Repetition involves reiterating a word or phrase within a poetic line to emphasise a concept and create a sense of cohesion.

Excerpt 5:

"This **tree** // the **tree**" (TL)

In this excerpt, the repetition of the word "tree" serves to underscore its symbolic significance as a representation of life. By repeatedly using the term "tree," Clark draws the reader's attention to its role in symbolising both life and death. This repetition creates a cohesive link between the natural imagery of the tree and the thematic exploration of existence. The emphasis on the word "tree" reflects the cyclical nature of life, with its constant process of growth, decay, and renewal. The repetition enhances the reader's understanding of the interconnectedness of life's stages, making the thematic message of the poem more resonant. The discourse function here is descriptive, as the repetition highlights the characteristics of the tree that parallel the human experience. Through this cohesive device, Clark effectively links natural imagery with thematic exploration, creating a unified and impactful portrayal of life's cyclical nature. This excerpt performs the discourse function of describing. As J.P Clark uses this excerpt to describe the characteristics of tree to talk about life cycle, death and birth. And how every bad thing happens for a reason.

Reference

Excerpt 6

"This **tree**// **It** sheds leaves daily in plenty" (TL)

The above excerpt describes the process of the tree that once stands in a garden involve in, the process of shedding leaves daily for a good reason. This excerpt makes use of anaphoric reference, through the use of third person personal pronoun "it" to make reference back to the noun "tree" which in this excerpt depicts life. J.P Clark makes use of expression to portray tree which symbolizes life and how it "sheds leaves (living beings) depicting how transition from life to death. This excerpt reveals the shedding process of the "tree" that stands "as once in garden" depicts the concept of life and death as J.P Clark in the poem the "Tree of life" X-rays life as the represents the tree of life stems from and how it sheds it leaves daily in plenty with the leaves being the inhabitants of the tree of life which depicts the depicts the death of living and how the cycle of life works as more beings come to life as some go. J.P Clark reveals the fact that the shedding of leaves may next be his turn as he might be the next leave to be shed but the source of comfort is as one life ends another "blooms".

This excerpt performs an informative discourse function as J.P Clark uses it to inform readers of the philosophy of life and death with the tree as a symbol of life itself. As the constant shedding of leaves by the "tree" daily in plenty depicts the death and birth daily. J.P Clark uses the poem to depict that everything happens for a reason, both life and death.

5. Conjunction:

Conjunctions are used to connect linguistic forms and establish relationships between different aspects of a text, contributing to thematic coherence.

Excerpt 7:

"To bloom again, **while** seeds from fruits" (TTL)

The conjunction "while" introduces a contrast between the processes of blooming and seed germination, linking them within the context of life's cyclical nature. This conjunction serves a declarative function, highlighting the continuity between life and death. By connecting these processes, Clark underscores the theme of renewal inherent in natural cycles. The use of the conjunction facilitates a cohesive discourse on the interconnectedness of life events and natural phenomena, reinforcing the poem's thematic exploration of cause and effect. The discourse function here is declarative, as the conjunction helps to elucidate the cyclical nature of life, making the poem's thematic message more accessible and impactful. The cohesive effect of the conjunction ensures that the reader can appreciate the natural processes being described as part of a unified thematic narrative. This excerpt performs the declarative discourse function as J.P Clark uses it to reveals the funny cycle of life where seeds from fruits also brings forth fruit after being buried in the ground and the blooming of flower again to depict how death which is at times perceived to be a bad thing might mark the start of a new beginning.

The excerpt 8 below also showcase the discourse function of conjunction

Excerpt 8

It sheds leaves daily in season// **And** with a good reason

J.P Clark uses this excerpt in this poem to depict Tree (which symbolises life) shedding of leaves considered to be a bad thing. As it associates the shedding of leaves on tree to people dying. J.P Clark uses the additive conjunction "and" to add the view of the poet J.P Clark which is an additional information in the second clause. The second clause "and with a good reason" to reveal that things considered to be bad at times turns out to happen with a good reason. Revealing the fact that bad things at times for a good reason. This excerpt performs a discourse function of consoling the readers, encouraging to see everything that happens to happen for good.

Findings and Conclusion

In both poems, J.P. Clark employs a range of cohesive devices, including reference, antonymy, conjunction, and repetition, to enhance thematic coherence and structural unity. These devices work together to create a richly textured poetic discourse, linking various elements of the text and deepening the thematic exploration of time, life, and renewal. Through the strategic use of these cohesive devices, Clark effectively constructs a unified narrative that reflects on the cyclical nature of existence and the passage of time. The detailed analysis of these devices highlights their crucial role in maintaining coherence and enriching the reader's engagement with the poems' thematic concerns. This paper provides a comprehensive examination of the intricate relationship between cohesive devices and their discourse functions in J.P. Clark's poems "The Tree of Life" and "Anniversary 2012" from *Remains of a Tide*. The study reveals how various cohesive devices contribute to textual coherence and thematic depth, highlighting their roles in shaping the poems' narratives and messages. This analysis has meticulously examined how cohesive devices such as references, antonyms, conjunctions, and repetition contribute to the coherence and thematic depth of J.P. Clark's poems "The Tree of Life" and "Anniversary 2012." These devices play crucial roles in linking various elements of the text, thereby shaping the narrative and thematic structure of the poems.

J.P. Clark's adept use of these cohesive devices not only establishes connections within the text but also enriches the overall discourse. The references maintain continuity, the antonyms highlight thematic contrasts, the conjunctions link ideas and enhance coherence, and the repetition emphasises central concepts. Together, these devices help to weave a complex and nuanced thematic tapestry, reflecting the poet's exploration of life, death, and renewal. Thus, the findings reveal the pivotal roles played by cohesive devices such as conjunctions, references, repetitions, antonyms, and collocations in fulfilling various discourse functions—declarative, narrative, emotive, descriptive, and informative. Notably, certain cohesive devices, including ellipsis, metonymy, hyponyms, and synonyms, are absent. Through this analysis, it becomes evident that Clark's masterful use of cohesive devices is instrumental in conveying thematic depth and ensuring narrative coherence, underscoring his skill in crafting poetry that is both thematically rich and structurally unified.

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Short Bio.

Dr. Esther Olajumoke Adeagbo is a distinguished scholar and lecturer in the Department of English, Ajayi Crowther University, Oyo, Nigeria. She possesses a Bachelor of Arts (Education) degree from the prestigious University of Ibadan, and subsequently earned her Master's and doctoral degrees in English from Ajayi Crowther University.

Dr. Adeagbo's research expertise encompasses a range of specialisations, including Pragmatics, discourse analysis, semiotics, and phonology. Her intellectual curiosity and rigor have yielded a plethora of publications in esteemed journals and chapters in scholarly volumes, attesting to her standing as a formidable authority in her field. Her academic trajectory and dedication to the advancement of knowledge in her discipline have established her as a respected voice in the academic community.

Short Bio

Adejoro Sharon holds a B.A(English) from Ajayi Crowther University, Oyo, Nigeria.