



Investigating Cohesive Devices In Sarojini Naidu's Songs of Radha

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Abstract- This study investigates the use and importance of cohesive devices in Sarojini Naidu's Songs of Radha. It has also aimed to comprehend the role of stylistic analysis in deriving at the meanings of the poems. In addition to explaining how cohesion contributes to interpreting and understanding the set of poems, the significance of the research is that its mega contribution to the understanding of how analysis of linguistics and stylistics elements enhances one's comprehension of poems. Grammatical and Lexical Cohesive devices were identified in Songs of Radha and analyzed using the content analysis technique based on theories of Halliday and Hassan (2013). The quantitative analysis reveals that there are all Grammatical devices: reference, substitution, ellipsis, conjunction (32.4%) and 21.5% of words are lexical cohesive devices. The Qualitative analysis proves Songs of Radha too is true to every sense of Blackwell's words on Naidu's Song of Radha, the Milkmaid "is all metaphorical of the soul's (Radha) quest for God (Krishna)" (Blackwell 11) and simultaneously attains the enlightenment that "I am of thee, as thou of me, a part" with the aid of words used as cohesive devices. Radha's quest for Krishna is embedded with 86.3% of personal pronouns and seven similes in the three poems of Songs of Radha, which proves her to be a Word Monster as voiced by the Nightingale of India herself: "I sing just as the birds do, and my songs are as ephemeral." Inclusion of such poems in curriculum would enrich students' word power and cultural and spiritual development.

Keywords: Cohesive Devices, Songs of Radha, Cohesion

I. INTRODUCTION

Discourse in spoken or written language includes verbal and nonverbal elements that make it meaningful. Discourse Analysis is a discipline that has gained popularity in the most recent years on the basis that literature is shaped from language. Linguistic studies of literature enable to find out the structures used in literature to express the writer's ideas through the medium of language. An investigation of cohesive devices within a text is a way of interpreting a text of any genre, written or Speech. This concept of cohesion was conceived by Halliday and Hassan in 1976. Building upon Widowson's statement (1989) that stylistics is the study of literary discourse from a linguistic orientation, Carter (1997), concludes that stylistics is a link discipline between linguistic and literature. The two newly sprung disciplines: Discourse Analysis and Stylistics however bridge the gap between literature and linguistics. Hence a study on cohesive devices of grammatical and Lexical Devices coupled with an analysis on Semantic, Morphological, Syntactic and Phonological levels presents the wholeness of the study of any text of any genre.

The Concept of Cohesion

1.1.1. Text and Texture

Any discourse unit that constitutes a single whole is referred to in linguistics as a text. A text, rather than a grammatical unit, is a semantic unit of language, that is, a unit of meaning, certainly, not of form. Texture brings unity to the text and separates it from non-text. It is, indeed, the integrated relation between units of a text.

1.1.2. Cohesion

Halliday & Hasan (1976) defines Cohesion as "the semantic relation between one element and another in a text" They further opine, "A text is cohesive when the elements are tied together and the text is considered to be meaningful to the reader. Cohesion occurs on the mutual dependency of the interpretation of the items. i.e. one item presupposes the other item". To cite an instance, in the following text:

Premkumar went to Kerala. He visited Sulochana.

The interpretation of the item He depends on the lexical item Premkumar. Therefore, the text is considered cohesive since one cannot understand the meaning of 'He' unless 'Premkumar' exists in the text. Further Cohesion is required for grammar, but also for vocabulary. Hence, it has two divisions: grammatical cohesion and lexical cohesion.

1.2. Grammatical Cohesion

The categories of grammatical cohesion are classified into four types: reference, substitution, ellipsis, and conjunction by Halliday and Hasan.(1976)

1.2.1. Reference

Halliday (2013) views reference as “the relationship between two linguistic expressions.” Reference can be identified as the situation in which one element cannot be semantically interpreted unless it refers to another element in the text. All Articles, comparatives, demonstratives and pronouns, are used as referring devices to refer to items in linguistic or situational texts.

1.2.2 Substitution

Substitution is replacement of an item in the text to avoid repetition. There are three types: nominal, verbal, and clausal.

Example: Kumar chants the Mantra 108 times a day and so does his wife.

“does” substitutes the clause ‘chants the Mantra’.

1.2.3. Ellipsis

Ellipsis is also used to avoid repetition but it is the omission of one or more items mentioned earlier in a text. In short, “Ellipsis is simply substitution by zero.” (Halliday & Hasan, 1976).

Example.: Sunitha loves Shiva. Doesn't she? The tag question omits 'love Shiva'

1.2.4 Conjunction

Halliday & Hasan (1976) defines Conjunctions as the ‘logical-semantic relation between sentences rather than between words and structures.’ They are divided into four types: additive, adversative, causal, and temporal.

1.2.5 Lexical Cohesion

Lexical cohesion includes two types, reiteration and collocation.

1.2.6. Reiteration

Reiteration as defined by Halliday and Hasan (1976) are two items that share the same referent and could both be repeated or have similar meanings in a text. The forms of reiteration are repetition, synonymy, antonymy, and hyponymy and meronymy. Repetition is the restatement of the same lexical item. This is illustrated by the following: Eswaran ate the apple. The apple Eswaran ate was fresh. ‘Eswaran’ and ‘apple’ are repeated.

Synonymy is used to refer to items of similar meaning just as, pretty and beautiful. Antonymy is the relation between items of opposite meanings such as, alive and dead. Hyponymy refers to items of ‘general-specific’ or in a “class to member” or ‘an example of’ relationship. For example, bus is the co-hyponym of bicycle. Meronymy is a ‘whole-part’ relationship between items. For instance, bus and car are co-meronyms of the superordinate item ‘vehicle.’ Metonymy is the vehicle for the whole. “All hands on Deck” –Here ‘Hands’ represents the sailors.

1.2.7 Collocation

Collocation is co-occurring vocabulary items. This entails adjective and nouns such as "junk food," verbs and nouns such as "runs out of oil" and other combinations such as "boys and girls".

1.3. Stylistic Analysis

Stylistic Analysis also looks for repetitions of words, Synonyms, and hyponyms like Holliday’s analysis of Lexical Cohesive Devices. It further looks for Morphological, Phonological analysis.

1.4. Sarojini Naidu- A Brief Introduction

A. N. Dwivedi says that Sarojini had “served the cause of Indo-Anglian poetry, at the dawn of the twentieth century” (14). One can briefly sum up Naidu’s place in the history of Indo-Anglian poetry quoting M. K. Naik (1982). He views her poems as “historically significant and intrinsically important ones.” He adds that Sarojini’s best poetry was not just “a faded echo of the feeble voice of decadent romanticism”, To him

her poems were “an authentic English lyric utterance exquisitely tuned to the composite Indian ethos”, He finds in them charm, opulence and pageantry of the traditional Indian life,” (69)

Her verses in “Songs of Radha” are indigenous and glimmer capturing the spirit of India. Her aesthetic sensibility is well expressed via colors and description of nature and also with rich and varied cultural heritage of India.

1.5. Synopsis of Songs of Radha

In *At Dawn* as the women poet-saints of the Bhakti cult Radha adorns in bridal outfits. She is too eager to meet him that she is enraged against her Sweet Ghanashyam.

At Dusk is the depiction of Radha awaiting the arrival of her 'radiant divine lover'. In an elated anticipation of the moment of union with Krishna Radha decks herself with gems and pearls. She shivers and quivers waiting for him.

The third poem *The Quest* is a talk with Nature enquiring about Krishna's whereabouts and her search wasn't futile, as Krishna chides her why she searches for him while she is a part of him, as he is hers. She attains enlightenment.

The present study is an attempt on investigation of the use of cohesive devices in the poems of Sarojini Naidu.

1.6. Research questions

The present study probes to solve the following questions:

1. What types of cohesive devices are used in Songs of Radha?
2. Are there differences in the density of using cohesive devices in the set of poems?
3. How much do cohesive devices and Figures of speech contribute in building and understanding theme and meanings in Songs of Radha?

II. RESEARCH DESIGN

A brief discussion on data, and source of data, research instruments, and method of analyzing data is furnished with.

2.1 Data

The source of the data in this research is a set of three poems written by Sarojini Naidu entitled “Songs of Radha”, which was posthumously published in the collection *The Feather of the Dawn*, 1961 edited by her daughter, Padmaja Naidu.

2.2 Research Instrument

The researcher tabulated each type of Devices in Excel sheets for coding the data to calculate the cohesive Devices extracted from the poem. Along with the tables some important frequency count of datum are also displayed in the graphs so as to draw clearer discussion.

2.3 Research Methodology

Songs of Radha will be put to test for analyzing the cohesive devices as proposed by Halliday and Hasan's theory of cohesion (1976). In this content analysis method the number and percentages of grammatical and lexical cohesive devices will be tabulated and will also be presented as graphs.

Towards stylistic analysis of the text the quantitative analysis of the percentage of words used for describing colours, nature, etc., will be analyzed in terms of the themes dealt with. Phonological and Syntactic analysis will be done.

III. RESULTS

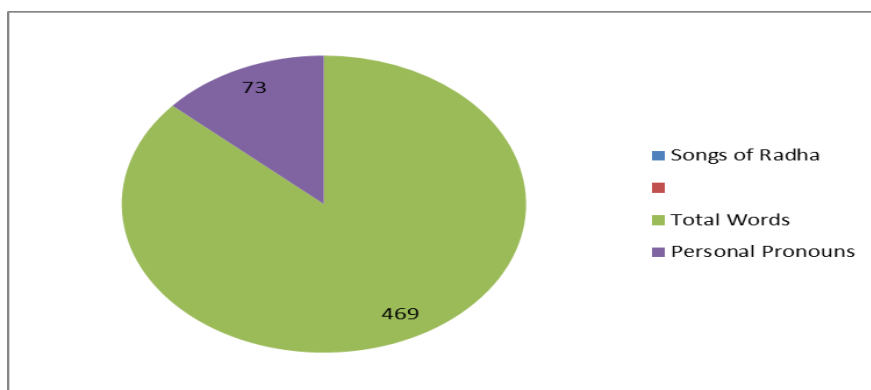
With the thorough scrutiny of the poems, the researcher could identify the following cohesive devices in “Songs of Radha.”

Tab.1 Personal Pronouns

Personal Pronouns	References		At Dawn	At Dusk	The Quest	Total	% within Personal References	Percentage In the poem		
	At Dawn	At Dusk								
I/I am	2	1			3,5,9, 19	4	5	6.8	1.0661	
Me				3,8	2	6,13,19,20	4	6	8	1.2793
My	1, 4, 5, 6, 7, 11,18,20,21,24	10	1,3,5,12,19,20	6		1,4,6,8,9(2),10,12,14,16	10	26	35.6	5.5437
our				22	1			1	1.4	0.2132
Thou	9, 11,	2		22	1	10,13,15,16,19	5	8	11	1.7058
Thy/Thysel f	3, 12(2), 14,16, 18,21,23,	8				4,12,13,18,20	5	13	18	2.772
Thee	2	1				1,19	2	3	4	0.6397
Thine	10(2), 20,	3						3	4	0.6397
He				18	1			1	1.4	0.2132
His				14,17	2			2	2.7	0.4264
Their	7	1						1	1.4	0.2132
Her	18	1						1	1.4	0.2132
They						8	1	1	1.4	0.2132
It	17,	1						1	1.4	0.2132
its	1	1						1	1.4	0.2132
Total		29		13		31	73	100%	12.7931	

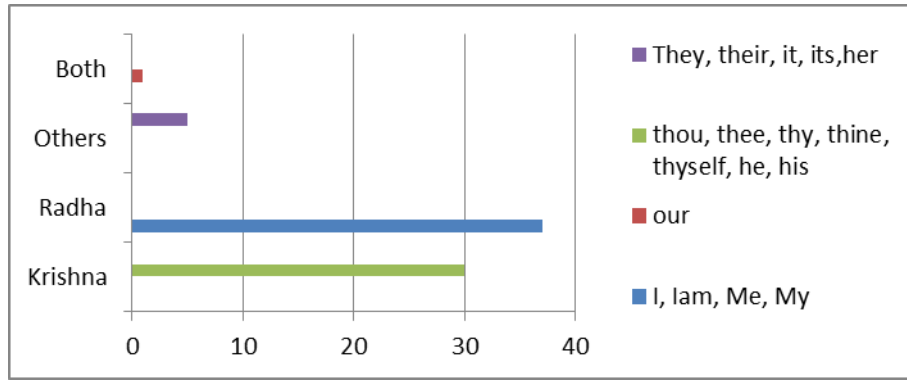
About 12.7% of the poem-words are personal pronouns.

Fig. 1 Personal Pronouns



There are 73 personal pronouns .Out of 469 words of Songs of Radha 15.5% are personal pronouns. And that’s what Table 1 and Figure 1 indicate.

Fig.2 it’s All About RadheKrishna



Other than One "Thou" (maids), they, their, it and its all the 86.3% (63) personal pronouns refer to Radha and Krishna.

Tab 2. Demonstrative Pronouns

References Demonstrative Ones	At Dawn		At Dusk		The Quest		Total	Percentage
the	5, 6, 7, 13, 14, 15,16	7	6(2),7,9(2), 11, 16	7	3,5,7(3),18, 20	7	21	4.4776
that			17	1			1	0.2132
Total		7		8		7	22	4.6908

There are altogether 22 Demonstrative Pronouns which consists of about 4.6% of total words in the poems.

Tab 3. Relative Pronouns

Relative Pronouns	At Dawn		At Dusk		The Quest		Total	Percentage
what	17	1					1	0.2132
where	3	1			2,6,8,10	4	5	1.0661
whose	13, 15	2	10	1			3	0.6397
that	7,13, 15	3	8	1	11,18	2	6	1.2793
why			7	1	16	1	2	0.4264
how		1					1	0.2132
Total		8		3		7	18	3.8379

Songs of Radha has 3.8% Relative pronouns too.

Tab. 4 Substitution in "Songs Of Radha"

Substitution				
S.No	Line No	Word/clause + substitution category	Poem	Substituted Item
1	17	O like a leaf <u>doth</u> my shy heart shiver,	At Dusk	O like a leaf <u>shivers</u> my shy heart shiver.
2	18	O Like a wave <u>do</u> my faint limbs quiver.	At Dusk	O Like a wave <u>quivers</u> my faint limbs quiver.
3	15	Thou saidst, — O faithless <u>one</u> , self-	The Quest	Faithless

	slain with doubt,		Radha(Lady)
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There are three Substitutions in the set of poems: two in At Dusk and one in Quest.

Tab. 5 "Ellipsis in "Songs Of Radha"

SNo	Line No	Ellipsis category	Poem	Elliptical Item
1	7	The buds that on my bed their fragrance spilt	At Dawn	The buds that <u>on my bed are lying on</u> with their fragrance spilt
2	15	Ah, whose the lips that smite	At Dawn	Whose are the lipsthat smite...
3	22	Love, like a lamp with golden oils unfed	At Dawn	Verbal Ellipsis My love is unfed like a lamp unfed with golden oils.
4	6	Blue of the dusk and rose of the morning.	At Dusk	(You)Bring Blue of the dusk and rose of the morning for my adorning .
5	3	Bring me rich perfumes my limbs to cover. Saffron and sandal paste.	At Dusk	(You) Bring me rich perfumes my limbs to cover. (You) Bring Saffron and sandal paste to cover. my limbs
6	10	Fillets and fringes of pearls whose glimmer Shameth the Shravan moon.	At Dusk	(You)Bring me the fillets and fringes of pearls whose glimmer Shameth the Shravan moon.
7	15	Silver and vermeil red.(Nominal)	At Dusk	(You)Spread silver and vermeil red blossoms to cover his couch.
8	15	Silver and vermeil red.(clausal)	At Dusk	(You) Spread Silver and vermeil red blossoms to cover his couch
9	7	Gold of the flaming noon. (clausal)	At Dusk	(You)Bring Gold of the flaming noon for my adorning.
10	7(2)	dumb the woods, the wind,	The Quest	Dumb (are) the woods, dumb (are)the wind,
11	19	I am of thee, as thou of me, a part.	The Quest	I am of thee, a part. as thou of me, a part.

It's really amazing that the poems has eleven ellipsis. Six of them are from At Dusk.

Tab. 6. Conjunctions in "Songs Of Radha"

Conjunctions	At Dawn		At Dusk		The Quest		Total	Percentage
For	2	1	5	1	20	1	3	0.6397
And	8,10,12, 19	4	4, 6, 10, 14, 15	5	17	1	10	2.1322
Or	17,18,19	3			17(2)	2	5	1.0661
then					11, 13	2	2	0.426
as					19	1	1	0.213
Like	13, 22	2	19, 20	2	11, 14,	2	6	

Total		10		8		9	27	4.4776
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There are conjunctions in all the three poems in the set, which comprise about 4.4% of the whole vocabulary.

Tab.7 Percentage of Total Grammatical Devices

Grammatical Cohesive Devices	At Dawn	At Dusk	The Quest	Total	Percentage In Total Grammatical Devices	Percentage In the poem
References	38	28	45	113	73.37	32.8
Substitutions		2	1	3	1.94	
Ellipsis	3	6	2	11	7.14	
Conjunctions	10	8	9	27	17.53	
Total	51	44	57	154	100	

Out of 154 grammatical Cohesive devices almost $\frac{3}{4}$ are References, which makes the text coherent to the core.

Fig.3 Poem-Wise Grammatical Devices

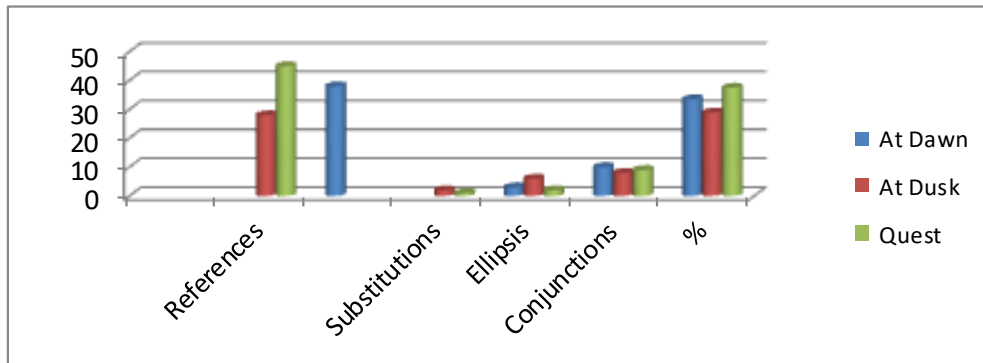


Figure 3 depicts the fact that there are a plenty of references and conjunctions in the set of poems.

Stylistic Analysis

Aesthetic use of language can be elucidated with the use of Lexical Cohesive Devices proposed by Halliday and Hasan (1976) as well as with Stylistics Analysis demands.

Tab.8 Lexical Cohesive Devices I

Synonyms Near Synonyms	No	%	Antonyms	No	%	Hyponyms & Collocations	No	%	GT	% of Words in the poem
1.Wane& wilt 2.Flung, drop 3.Spilt scattered 4.Shimmer Dimmer 5.Quiver Shiver 6. crying Weeping	28	28%	1.Cometh x Went 2.Cover x Spread 3.Glimmer x Dimmer 4.Dead x dwell	20	20%	1.Limbs, lips, palm breast, locks Fingers, mouth Heart, Foot, face 2. thickets, forests, woods, garden, dell 3. doors, door way 4.pearls, gems 5.breastband, veils, breast-band	53	52%	101	21.5%

Moaning 7.Radiant Flaming Shining Glimmer 8. wanton Fickleness 9. hearken, Listening. vigil 10. abides, dwell 11. fragrance Perfumes 12. hidden, secret			5.laughter x Crying 6.sweet X Bitter 7.haste x Tarieth 8.wane x Grow 9. buds x Blossoms 10. rests x wandering			6. saffron, sandal 7.Blue, black, rose, silvery, golden, vermili-red, dove- gray 8.stars, Moon 9. Night, noon,dawn, dusk, morning 10. buds, leafs, flowering , ripe, blossoms, branches 11.Jamuna river, water, tides, wave 12. Sisters, comrades, playfellow 13. couch, bed				
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With 101 Lexical Cohesion that is 21.5% of words of the poem besides similes, is really a typical production of proving are viewer's comment that Sarojini Naidu's poetry is filled with "Undeniable beauty and distinction".

Ten exclamatory O's express her anxiety and impatience. Three pauses(-) indicate her emotions. As a typical Indian female poetess, her Songs of Radha is devoid of the passionate love of Jaydev's Gita Govind, nevertheless sucked the essence of it and presented us with a cup of divine love nectar-Amrita.

Repetition

Tab 9. Lexical Cohesive Devices II

No	Top Occurrence	Occurrences	Percentage
1	my	26	5.5437
2	the	21	4.4776
3	of	12	2.5586
4	thy	12	2.5586
5	o	10	2.1322
6	and	10	2.1322
7	thou	8	1.7058

Out of the top seven highly Repetitive words, my, thy, thou are personal pronouns; the is demonstrative pronouns and "ands" are conjunctions: i.e., 71% are Grammatical Cohesive Devices.

Phonological Analysis

Phonological analysis also means a study of the speech sounds of a language. The entailment is sound patterns found in rhyme, alliterations and assonance are to be scrutinized. *Alliteration is the repetition of the consonant sound.* Alliteration is the first visible sound pattern in *At Dawn*.

It is found in line 3 where Sarojini Naidu Describes Radha's anxiety on Krishna being fickle minded:

Where went thy wanton footsteps wandering.

The inherent meaning of the above extract is that the faithless soul wanders away from the creator doubting oneness. The repetition of sounds is found in the consonants: w and n. The rendition becomes

musical as the reader reads through the poem. The repetition of consonants is found in all the three poems under scrutiny:

“Then didst thou mock me with thy tender malice” (Quest, 13) -has four ‘t’s
was shaken by thy hidden laughter” (Quest, 12) -3 y’s and 5 ‘h’s.
waters, dumb the woods, the wind (Quest, 7) -4 ‘w’s
of gems that shimmer (At Dusk8) - 3 ‘b’s

“My heart
Dumb were the
Bring me a breast band

Almost every line of all the three poems has alliteration of sounds in at least two words like “Buds and ripe blossoms.”

Assonance is the repetition of the vowel sound as in

1. 'wɒntən /'wɒndəriŋ 2. maɪ 'braɪd 3. haʊ /ðəʊ At Dawn
2. ðəʊ /'aʊə, laɪk /maɪ/ faɪ, At Dusk
3. ðeɪ/pleɪ, maɪ/ faɪnd The Quest

to create internal rhyming within the line.

There are many other examples of rhyme, end rhyme, and internal rhyme like: "my-thy', 'fillets and fringes" and many more.

All the six stanzas of *At Dawn* are having the rhyme scheme: *aa bb*.
Both the stanzas of *At Dusk* have the rhyme scheme: *abab ccd eeed*.
The third poem *The Quest* consists of ten couplets.

Similes

The three poems are imbued with many metaphors and similes and images. The following similes bring out her physical state: quivering heart and weak limbs awaiting the blissful union.

“O, like a leaf doth my shy heart shiver, (At Dusk)

O, like a wave do my faint limbs quiver,” (At Dusk)

“Love, like a lamp with golden oils unfed” (At Dawn)

“...like a boat that rocks from keel to rafter” (The Quest)

“Like nectar bubbling from my own heart's chalice.” (The Quest)

“I am of thee, as thou of me, a part.” (The Quest)

Syntactic Patterns

In the second poem at Dusk there are three lines with the same pattern

1. Bring me rich perfumes my limbs to cover,
shining garments for my adorning,
of gems that shimmer,

2. Bring
3. Bring me a breast-band

In *Quest* the intensity of their love, her longing for him are expressed with innumerable questions: Four of the six stanzas of “At Dawn”, which has altogether 5 questions

Where t ...Sweet Ghanashyam, my King?
Whose are ... f thy locks?
mouth?

Couldst ... and thy rest?
Whose the lips ... thy
What shall ... from my heart?

Five out of ten couplets are ending with questioning Krishna’s whereabouts.

O wind ...Kanhaya gone?
O where ...Ghanashyam?"

Rests ... shade?
Why ... doth dwell?"

The repetition of phrases and the ten questions within 66 line-space reveal the ecstasy of Radha, as everybody knows the zenith of devotion is love as per Indian Mythology. Indians can be proud of their countless literary pieces denoting such platonic love. Besides Radhe Krishna there are Meeraka Kishan and Aandal and Kannan. Bharathi, the National poet and Tagore, the Bard of Bengal are the two other illustrious poets who chose Divine love for the theme of their verses..

"I am of thee, as a thou of me, a part

Look for me in the mirror of thy heart"

The concluding lines of Quest with 5 personal pronouns which comprise 20% of the words in the lines depict a romantic sprain which is a combination of depth, seriousness and spiritual element as stylized in line with Elizabeth Barret Browning and Donne's lyrics in the treatment of love.

In the three poems of Song of Radha which has 66 lines she has addressed him 12 times: Krishna Murari (2), my radiant lover, Kanhaya, my sweet lover, my Flute-player, my playfellow, my Ghanashyam, Sweet Ghanashyam, my King! (2), O Flute-player and O Love. There are 63 personal pronouns to show their intimacy. The archaic usage of singular words for the second person 'thee', 'thou', 'thy' and 'thine' comprise 49% of the personal pronouns used.

Sarojini Naidu "has imbibed the very spirit of Indian way of life as well as philosophy and mysticism" (Tiwari 91). According to Tiwari and many others Mrs.Naidu didn't go after Metaphysical truths which are bereft of human touches. That's why we see a lot of personal pronouns, words of colours, precious things pretty objects are scattered gems of her poems.

IV. DISCUSSION

Based on the results, the researcher managed to draw the following findings. No other literary piece might be abounding with such cohesive devices as in Songs of Radha. All Grammatical devices and many of the Lexical devices merged with Phonological Devices and syntactic devices are found in the treasure-hunt. A grammatical and semantic linking with the cohesive harmony of the collection is created with collocated theme of longing and divine love set itself in line with the structural infrastructure of patterns and thus both the first two research questions have obtained a positive result.

Almost All types of cohesive devices were used in the poems selected for the study. They included Grammatical Devices such as reference, substitution, ellipsis, conjunction and lexical cohesive devices such as Synonymy, Hyponymy, Antonymy, collocation, Repletion Irony and Similes. Besides these there were also Syntactic Cohesion and Phonological Cohesion. Cohesive Devices assist the poets to express their beliefs and values. Reference registered the highest frequency of use in the set of poems with 73.2%. Among types of references, personal reference with 86.3%.registered the highest rate of occurrence in Songs of Radha. Among Grammatical cohesive devices the lowest one was substitution with just 1.97%.

Sarojini Naidu was much influenced by Romanticists. There is also seen the influence of Pre-Raphaelites on her choice of words and style in Songs of Radha. Sarojini's deliberate usage of the abundance of words is the evidence for Naidu's love for the ever-admired Nature. Also the imagery of boat rocking the keel and her emotional state as bubbling nectar depict is a display of her Romanticism. In the first poem of Songs of Radha, she engages in a dialogue with Krishna, in the second she commands her comrades and the third one is a conversation with Nature. So the words like, wind, forest, etc. fill the 5.5% of the poem. The ecstasy of a mystic union with Ganashyam is well-portrayed with a galaxy of words describing colour, gems and ornaments, fragrance, and pearls and perfumes, which form 8% of the set of poems.

As Prof. C. D. Narsimahiah highly commends The Indian weavers - "an elliptical allusive and symbolic representation of life's journey from birth to death" (22), where the weavers are compared to the creator who weaves the three stages of life: infancy, Bride and old age, Sarojini depicts the yearning of human soul from material things from dawn to dusk and then attaining salvation by finding it in itself in Songs of

Radha. The implications of Hindu spirituality is brought out in the concluding couplet where the soul finds its part of "Paramatma" as the whole poem echoes the Radhe Krishna tenet of Vaishnavite Philosophy.

Irony: The theme of the poem is ironical. Radha, the part and parcel of Krishna is searching for Krishna in the outer world and covets for gems and pearls. Eventually she attains salvation with her findings: "I am of thee, as thou of me, a part./Look for me in the mirror of thy heart."

Sarojini Naidu is well-versed in using symbolism of concepts and objects as rhetorical devices, to bring coherence to her poems. The conversation in the third poem is with the nature where the soul gets enlightenment. The word heart which was used for physical vigil and physical shivering becomes the abode of God, in the third poem.

Jayadeva's Gita Govinda calls describes Krishna as a "blue-black cloud wrapped around in the attire of a rainbow" and says he wears 'a wreath of beautiful peacock tail plumery.' In the 17th song he calls him 7 times 'Oh lotus-like4 eyed one Madhava.' Lexical cohesion in the three poems provides the semantic harmony. Like him, as if it were the mini version of Gita Govinda, Naidu uses Some top phrases containing seven words as: Krishna Murari my radiant lover cometh o twice; Some top phrases containing three words : my radiant lover twice, o like a twice, radiant lover cometh. Such several repetitions of several items of her vocabulary make their complete semantic circle and lend a big hand to the poetess in texturing the unified semantic structure. The repetition of the same lexical items renovates their meaningful part in portraying the thematic outlook of the title "Songs of Radha".-'Prakriti' and 'Purusha' as played by the Indian Iconic Mythic couples : Radha and Krishna. As Halliday (2013) rightly words it "cohesion is the range of grammatical and lexical possibilities that exist for linking an element of language with what has gone before or what follows in a text: this linking is achieved through relations in meaning that exist within and across sentences."

V. CONCLUSION

The readers could easily decipher the depth of love expressed in Songs of Radha by Sarojini Naidu, whom P.E. Dustoor calls "a lyricist of delicate fancy and poignant melody." All grammatical cohesive devices aptly link the theme and emotions Naidu likes to impart with her readers as Yule (2010) describes cohesion helps the readers to make sense of what the readers read. And that's how she became the biggest wave in the Indian Ocean.

Aldous Huxley complimented Sarojini Naidu as a poet who could fuse her great intellect with charm, sweetness with indomitable energy, rich and varied culture with originality, and diligence with humor." Stylistic analysis with its scientific and objective look provided us with the opportunity to appreciate the uniqueness of Songs of Radha where it is found with carefully chosen diction Naidu has rendered flawless verses.

Further, teaching literature through linguistic perspective would enrich one's comprehension of the literary piece. This study strongly recommends Discourse and stylistic analysis of study to specifically poesy.

Suggestion for Future Research

The researcher suggests the following for future researches

It would be worthy and interesting to conduct more studies on the analysis of cohesive devices of many other Indo Anglican literary discourses using Halliday and Hasan's, Model (1976) along with stylistic analysis.

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All spoken and written texts are created out of the former texts that surround us (Bazerman, 2004). I owe my sincere thanks my parents, relatives, friends and acquaintances and the texts I heard or read.

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