

GRAMMATICAL COHESION IN ARIANA GRANDE'S "ETERNAL SUNSHINE" ALBUM: DISCOURSE ANALYSIS

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Abstract

The purpose of this research is to identify the types of grammatical cohesion based on Halliday & Hasan's theory (1976) and their functions. The object of this research is the lyrics in Ariana Grande's album entitled "eternal sunshine" that consists of 13 songs. Qualitative descriptive method is applied in this research. Based on the analysis, 88 total data were found. The 53 data (60%) are conjunctions, 22 data (25%) are references, 7 data (8%) are ellipsis, and 6 data (7%) are substitutions. The functions of conjunction are to connect the cause-and-effect relationship in the text (causal conjunction), connect contrasting or opposing ideas (adversative conjunction), connect text elements by adding related statements (additive conjunction), and also as a marker of time sequence (temporal conjunction). Then, reference functions as a connector of text elements by referring to something that is part of the text to avoid repetition. The referenced part of the text can be something that has been mentioned before (anaphora) or will be mentioned later (cataphora). Then, the ellipsis type of grammatical cohesion functions as a text simplifier by eliminating words or phrases in the text that can be understood implicitly from the context. Lastly, substitution grammatical cohesion functions as a substitute for text elements that have similar functions to avoid repetition.



Keyword: *discourse analysis; grammatical cohesion; song lyrics*

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INTRODUCTION

Communicating with one another in daily life through language is an activity that humans naturally engage in, as people are social beings who need interaction. Without language, it would be difficult for humans to live their lives effectively. Language, therefore, serves as an essential tool for human communication. It can be expressed through speech, writing, or even gestures. To understand how language functions, the study of linguistics provides the necessary framework. According to Warid et al. (2021), linguistics is divided into two inseparable fields: micro-linguistics (morphology, phonology, syntax, and semantics) and macro-linguistics (pragmatics and discourse analysis).

Discourse analysis, as Kirana et al. (2020) explain, examines the relationship between language and context. Rather than focusing only on individual sentences, discourse analysis explores broader patterns, structures, and functions of language within communication. Through this approach, it becomes possible to see how humans organize ideas and convey messages clearly. One essential component of discourse analysis is cohesion, as it ensures that a text or conversation is logically connected and meaningfully organized (Rizki et al., 2022). Cohesion also represents an important aspect of writing skills, since it helps messages to be delivered effectively.

Cohesion is achieved through cohesive devices, which connect different elements of discourse and contribute to overall coherence. Gerot and Wignell (1994), as cited in Akmilia et al., (2022) describe cohesive devices as linguistic elements that establish ties within a text. Halliday and Hasan (1976) classify them into two types: grammatical cohesion (reference, substitution, ellipsis, and conjunction) and lexical cohesion (repetition and collocation). Sholah and Yunus (2020) further explain that grammatical cohesion is the use of grammatical elements in both spoken and written discourse to link words, phrases, and sentences in a way that creates unity of meaning. These devices connect parts of a text structurally, making the text more coherent and easier to understand. Grammatical cohesion is therefore an important part of language study, as it explains how different elements interact to produce clear and meaningful discourse.

This becomes particularly interesting when applied to song lyrics, which combine language with melody and rhythm. Through the analysis of grammatical cohesion in lyrics, it is possible to observe how references, substitutions, ellipses, and conjunctions are employed to connect one part of the lyric to another. In this research, Ariana Grande's "eternal sunshine" album is chosen as the object of study because the lyrics contain rich linguistic phenomena, particularly grammatical cohesion. Ariana Grande is one of the world's most popular singers, with 105.9 million monthly listeners on Spotify as of December 12, 2024. Her latest album, "eternal sunshine", was released on March 8, 2024, as her seventh studio album, consisting of 13 tracks. The album received wide recognition, accumulating 327.3 million streams on Spotify within the first seven days of release. With such significant popularity, this album provides an interesting dataset for research, especially in examining how cohesive devices, specifically grammatical cohesion, are used in song lyrics that reach millions of listeners worldwide.

An example of the use of grammatical cohesion in the album can be found in the lyric: "My girls, they always come through in a sticky situation" from "Saturn Returns Interlude" song. In this line, the word "they" is a grammatical cohesion reference that points back to "my girls". This is categorized as a personal reference, since "they" functions as a third-person pronoun. Such use of grammatical cohesion illustrates how meaning and clarity are established in song lyrics.

Several previous studies have also examined cohesion in song lyrics. Telaumbanua (2021) investigated grammatical and lexical cohesion in Ed Sheeran's Plus album, while Lindasari, Latif, and Darmawan (2022) analyzed the same phenomena in Gamaliel's Q1 album, identifying the most frequent cohesive devices. Unlike these studies, the present research narrows its focus to grammatical cohesion only, with the aim of identifying both the types and the functions of grammatical cohesion found in Ariana Grande's "eternal sunshine" album.

Based on the background above, these are the research questions of this research:

1. What types of grammatical cohesion are found in Ariana Grande's eternal sunshine album?
2. What are the functions of grammatical cohesion found in Ariana Grande's eternal sunshine album?

LITERATURE REVIEW

Discourse Analysis

Stubbs (1983) defines discourse as the organization of language beyond clauses and sentences, encompassing larger structures such as dialogues or written texts. In this sense, discourse does not merely consist of individual sentences but reflects how sentences are connected to form meaning in communication. Paltridge (2007) emphasizes that discourse analysis goes beyond analyzing individual linguistic elements such as words, phrases, or clauses; instead, it includes examining broader contexts and meanings. McCarthy (1991) further explains that discourse analysis involves the interplay between language and the context of its use, including social and situational factors that shape communication. Similarly, Yule (2020) highlights that discourse analysis concerns coherence and cohesion, two essential aspects that determine whether communication can be understood as a unified whole. Thus, discourse analysis investigates how language functions in context to create unified communication, with cohesive devices playing a central role.

Cohesive Devices

Cohesive devices are the linguistic means by which discourse achieves unity and clarity. Cook (1992) describes them as formal links in discourse that guide readers or listeners through the text in an organized manner. Without cohesive devices, texts risk being disconnected, leaving the audience unable to follow the intended message. Halliday and Hasan (1976) famously classify cohesive devices into two main categories: grammatical cohesion (reference, substitution, ellipsis, and conjunction) and lexical cohesion (repetition and collocation). Hoey (1991) expands on this view by arguing that lexical cohesion, particularly through repetition and paraphrase, is one of the most powerful tools in maintaining textual unity. His model also integrates grammatical elements such as substitution and reference, but emphasizes the centrality of lexical ties. This shows that cohesion operates at multiple levels, balancing both grammatical and lexical strategies to produce coherent texts.

Grammatical Cohesion

Bateman (2006, cited in Batubara et al., 2022) defines cohesion as the semantic relation that connects sentences or utterances. Grammatical cohesion is one of its primary forms, ensuring that words and structures are linked across sentence boundaries. Rofiq and Sahrebanu (2024) describe grammatical cohesion as the linguistic characteristic that unites elements within a text into a coherent whole. Halliday and Hasan (1976) argue that grammatical cohesion involves grammatical features that operate beyond the sentence level, weaving together clauses and ideas into a structured discourse. This form of cohesion is indispensable in both spoken and written communication because it prevents texts from becoming a series of disjointed sentences. Cutting (2005) similarly emphasizes that grammatical cohesion allows different parts of a text to be understood as connected, creating clarity and coherence.

Grammatical cohesion, as discussed earlier, plays an important role in linking elements of discourse. Cutting (2005) emphasizes that grammatical cohesion not only connects different parts of the text but also ensures that the message can be interpreted as a unified whole. In this sense, grammatical cohesion contributes significantly to both written and spoken communication. It prevents texts from appearing disconnected and instead allows them to be read as coherent structures.

Halliday and Hasan (1976) propose four types of grammatical cohesion: reference, substitution, ellipsis, and conjunction. Each type functions in a different way to create unity. Reference relies on the use of pronouns, demonstratives, and comparatives, while substitution and ellipsis replace or omit elements to avoid redundancy. Conjunction, on the other hand, explicitly signals the logical relationship between clauses and sentences. Together, these devices ensure that meaning flows logically across discourse.

Reference

Reference is a relation where one linguistic item points to another for interpretation (Halliday & Hasan, 1976). Halliday and Hasan (1976) also describe it as “the specific nature of the information that is signaled for retrieval”. According to Bloor and Bloor (1995), reference becomes cohesive when two or more expressions in a text refer to the same entity, object, or idea. This may occur within the text (endophoric reference) or outside the text (exophoric reference) as Halliday and Hasan (1976) stated that reference is the process of pointing to another element within or outside the text. Endophoric references are further divided into anaphoric references, which point backward to previously mentioned items, and cataphoric references, which anticipate elements that appear later. These markers help texts avoid unnecessary repetition while ensuring clarity. Reference is classified into three types: personal (he, she, they, mine), demonstrative (this, that, these, there), or comparative (same, more, better).

First, personal reference makes use of personal pronouns such as “she”, “her”, “they”, “we”, “mine”, or “yours”. For example: “There was a brief note from Susan. She just said, ‘I am not coming home this weekend’” (Halliday & Hasan, 1976). Here, the pronoun “she” refers back to the word (name) that has been mentioned before, “Susan”, eliminating unnecessary repetition.

Second, demonstrative reference uses terms like “this”, “that”, “here”, and “there” to identify entities, locations, or ideas in discourse. Consider the example: “His hand groped for the knife. If he could only reach that he would be safe” (Halliday & Hasan, 1976). The word “that” points back to the word that has been mentioned before, “knife”, strengthening the link between sentences.

Finally, comparative reference highlights similarities or differences between entities or ideas. For instance: “It’s the same cat as the one we saw yesterday” (Halliday & Hasan, 1976). The word “same” shows the cat that is being seen now and the cat that was being seen yesterday are the same. By employing these references, texts maintain cohesion while remaining concise.

Reference in grammatical cohesion functions as a connector between elements within a text. This aligns with Fang (2020), who stated that reference establishes internal cohesion in a text by linking its elements, thereby creating unity of meaning.

Substitution

Substitution occurs when a word, phrase, or clause is replaced by another element to prevent repetition (Halliday & Hasan, 1976). Substitution is classified into: nominal substitution (one, ones), verbal substitution (do, does), and clausal substitution (so, not). Rofi’ah (2015) stated that substitution has two functions: to

replace words or clauses and to simplify sentences. Fang (2020) added that the use of this type of grammatical cohesion helps texts avoid unnecessary repetition. Thus, substitution functions as a substitute for text elements to avoid repetition. Substitution is another essential device that prevents unnecessary repetition by replacing words or phrases with substitutes. These are the three types of substitution:

First, nominal substitution replaces nouns with “one” or “ones”. For example: “We have no coal fires; only wood ones” (Halliday & Hasan, 1976). The word “ones” in this text substitutes the word “fires”.

Second, verbal substitution uses the word “do” to replace verbs. For instance: “Does Granny look after you every day? She can’t do at weekends” (Halliday & Hasan, 1976). The word “do” in this text substitutes “look after”.

Third, clausal substitution uses “so” or “not” to replace entire clauses. For example: “Is there going to be an earthquake? It says so” (Halliday & Hasan, 1976). The word “so” in this text substitutes the clause “there’s going to be an earthquake”. Through these forms, substitution reduces redundancy while maintaining the clarity of meaning.

Ellipsis

Ellipsis is another way of avoiding redundancy by omitting parts of a sentence that can be understood from the context. Halliday and Hasan (1976) describe ellipsis as “substitution by zero.” Like substitution, ellipsis can be nominal (omission of a noun or a noun phrase), verbal (omission of a verb or a verb phrase), or clausal (omission of a clause). Rofi’ah (2015) emphasizes that ellipsis functions as a text simplifier by omitting elements that are recoverable from context. Fang (2020) further explains that ellipsis strengthens interdependence between sentences, as the meaning of one line often depends on its predecessor. These are the three types of ellipsis:

First, nominal ellipsis omits a noun or a noun phrase that is understood from context. For example, “How did you enjoy the exhibition?” – “A lot [...] was very good, though not all [...]” (Halliday & Hasan, 1976). The word “exhibition” in the text is omitted but still implied, maintaining cohesion.

Second, verbal ellipsis omits a verb or a verb phrase. For instance, “Have you been swimming?” – “Yes, I have [...]” (Halliday & Hasan, 1976). The verb phrase “been swimming” is omitted because it can be easily recovered from the question.

Lastly, clausal ellipsis omits a whole clause. For example, “I finished writing that story and it’s going to be published.” – “When [...]?” (Halliday & Hasan, 1976). The omitted part is understood as “when is it going to be published?”. Ellipsis here ensures efficiency without losing meaning.

Conjunction

Conjunctions, such as “and”, “but”, “so”, “then”, act as explicit markers of logical relations between clauses or sentences (Renkema, 1993). Halliday and Hasan (1976) identify four main types: additive (e.g., and, also, furthermore), adversative (e.g., but, however, yet), causal (e.g., so, therefore, because), and temporal (e.g., then, after, finally). According to Fang (2020), conjunctions function as connectors that signal relationships between parts of a text. They indicate different types of relation such as addition, contrast, cause-effect, and temporal sequence. Accordingly, conjunctions can serve as additive connectors to expand ideas, adversative connectors to express contrast, causal connectors to show cause-and-effect relations, and temporal connectors to mark the order of events. Through these roles, conjunctions help organize sentences into a coherent structure. These are the example of each type of conjunction.

First, additive conjunctions add information. For instance, “The balls were live hedgehogs, the mallets live flamingoes, and the soldiers had to double themselves up” (Halliday & Hasan, 1976). The word “and” in the text adds more details, expanding the description.

Second, adversative conjunctions express contrast. For example, “He’s not exactly good-looking. But he’s got brains” (Halliday & Hasan, 1976). The conjunction “but” in the text highlights opposition between appearance and intelligence.

Third, causal conjunctions indicate cause-and-effect. For example, “She was never really happy here. So she’s leaving” (Halliday & Hasan, 1976). The word “so” in the text directly connects unhappiness with the decision to leave.

Finally, temporal conjunctions show sequence in time. For instance, “The Guard was looking at her, first through a telescope, then through a microscope, and then through an opera-glass” (Halliday & Hasan, 1976). The words “first” and “then” in the text guide the reader through the order of events.

METHOD

According to Djajasudarma (1993, in Nurjanah et al., 2022), research methods are specific tools and techniques employed in conducting a study. This research applies a qualitative descriptive method to analyze the types and functions of grammatical cohesion in Ariana Grande’s album *eternal sunshine*. Qualitative research, as Creswell (2014) explains, is a way of understanding how people interpret social issues or aspects of life. It emphasizes the exploration of a phenomenon through systematic data collection and in-depth analysis, presenting findings in descriptive explanations.

This method is considered suitable for the present study, as it aims to examine both the types and the functions of grammatical cohesion in Ariana Grande’s lyrics. The analysis is guided by Halliday and Hasan’s (1976) theory, which divides grammatical cohesion into four categories: reference, substitution, ellipsis, and conjunction. By applying this framework, the study ensures that each form of grammatical cohesion is identified and interpreted consistently within the context of the selected album.

The object of this research is the grammatical cohesion found in the lyrics of Ariana Grande’s *eternal sunshine* album. The album consists of thirteen songs, each of which was examined to identify instances of grammatical cohesion. All lyrics used as data were obtained from Ariana Grande’s official account on the music platform Spotify, ensuring the reliability and authenticity of the textual material. These are the title of the songs in the “eternal sunshine” album: “intro (end of the world)”, “bye”, “don’t wanna break up again”, “Saturn Returns Interlude”, “eternal sunshine”, “supernatural”, “true story”, “the boy is mine”, “yes, and?”, “we can’t be friends (wait for your love)”, “i wish i hated you”, “imperfect for you”, and “ordinary things (feat. Nonna)”.

The procedures of this research involved several stages. First, the researcher selected the topic and determined the focus of analysis, namely grammatical cohesion in Ariana Grande’s *eternal sunshine* album. Second, the research problems were formulated in order to clarify the specific objectives of the study. Third, a qualitative descriptive method was chosen as the most appropriate approach for analyzing the data. Fourth, the lyrics of the thirteen songs in the album were collected from Ariana Grande’s official Spotify account and transcribed for analysis. Each song lyric was carefully examined and compiled into a dataset. Fifth, the data were classified based on Halliday and Hasan’s (1976) theory of grammatical cohesion. Sixth, the classified data were analyzed to identify both the types and the functions of grammatical cohesion. Finally, the results of the

analysis were described and interpreted in order to answer the research questions and draw relevant conclusions.

RESULTS AND DISCUSSION

The total of the data that has been obtained is 88 data. All the data are classified into 4 types of grammatical cohesion based on Halliday and Hasan's (1976) theory: reference, conjunction, substitution, and ellipsis. After being classified into the 4 types of grammatical cohesion, the function of each type was explained. In this study, all types of grammatical cohesion based on Halliday and Hasan's (1976) theory were found. Of the total data, 53 data are conjunctions, 22 data are references, 7 data are ellipsis, and 6 data are substitutions in the song lyrics contained in Ariana Grande's "eternal sunshine" album. From the total of 88 data identified in the album, this paper only discusses 8 representative examples. Each type of grammatical cohesion is illustrated by two selected data: reference, substitution, ellipsis, and conjunction.

Data 1: Conjunction

*This love's possessin' me, **but** I don't mind at all*
(supernatural – Ariana Grande, 00:00:39)

This lyric describes a feeling of love that is so strong that it feels like it controls the singer, but she doesn't feel bothered by it. In the lyric, there is the word "but" which is part of conjunction grammatical cohesion. This word is categorized as a conjunction because it connects two parts of the lyric: "this love's possessin' me" and "I don't mind at all". Since the information in each part of the lyric is contradictory or incompatible with each other, the use of a conjunction is essential to connect the two. The word "but" in this lyric is an adversative conjunction, as it links two clauses expressing opposing meanings.

The function of this grammatical cohesion conjunction is as a connector of text elements ("this love's possessin' me" and "I don't mind at all") in the lyric. By linking these contrasting ideas, the conjunction highlights the tension between an overwhelming emotional experience and the singer's calm acceptance of it. This shows that the songwriter deliberately uses "but" to emphasize contrastive meaning and to dramatize the emotional complexity of being controlled by love while simultaneously being unbothered. The conjunction not only connects the clauses structurally, but also deepens the lyrical message by creating irony and nuance in the singer's emotional state.

Data 2: Conjunction

Now it's just too late to choose me
So I grab my stuff
(bye – Ariana Grande, 00:01:18)

These lyric reveal that the singer's hope to be chosen or held onto by someone has vanished. This realization leads to a decisive action, that is, leaving the situation. In this lyric, the word "so" in "so I grab my stuff" is a causal conjunction that establishes a cause-and-effect relationship between two clauses: the realization that the time to choose her has passed ("now it's just too late to choose me") and the resulting action ("I grab my stuff"). As such, "so" is classified as a causal conjunction.

The function of the causal conjunction in this lyric is as a connector by signaling a cause-and-effect relationship to show how one event directly influences another. The word "so" clearly marks the logical connection between the

disappointment of being too late and the immediate reaction of leaving. Without the conjunction, the relationship between the two ideas would appear disconnected. The use of “so” not only provides grammatical cohesion but also adds a sense of finality and resolution to the narrative, reinforcing the inevitability of the singer’s departure as a direct consequence of unmet expectations.

Data 3: Reference

*Would I be the one on your mind, your mind, your mind?
And if it all ended tomorrow
Would you be the one on **mine**?*
(intro (end of the world) – Ariana Grande, 00:01:27)

The lyric in data number 3 describe the singer’s uncertainty in her relationship, reflecting her desire to understand both her own and her partner’s emotional stance. She questions whether her partner would still think of her, or conversely, whether she would think of him if the relationship ended abruptly. This lyric represents the fear of emotional imbalance. The word “mine” in the lyric is a possessive pronoun that refers to “my mind”. It serves as a personal reference pointing to “your mind.”

The function of the reference “mine” in the lyric is as a connector between the phrase “your mind” and “my mind” by referring back to what has been mentioned earlier (anaphora). As a personal reference, “mine” avoids the need to repeat the full phrase “my mind” while keeping the meaning clear. This use of reference helps the two lines stay connected, because the question in the second line directly relates to the first. In this way, the reference creates cohesion in the lyric by linking the two perspectives and ensuring that the text forms a unified whole.

Data 4: Reference

*Then I had this interaction I've been thinkin' 'bout for like five weeks
Wonder if he's thinkin' 'bout **it** too and smiling*
(intro (into the new world) – Ariana Grande, 00:00:31)

These lyric describe the singer reflecting on an interaction with her lover over a considerable period of time. She feels that the interaction was deeply meaningful to her, leading her to wonder whether her lover is also thinking about it while smiling. The reference found in these lyric is the word “it,” which refers back to “this interaction” mentioned earlier. The word “it” in this lyric belongs to the type of personal reference that points to “this interaction.”

The function of the reference “it” is as a connector of text elements by referring back to something that has been mentioned before (anaphora). It is used to ensure textual economy by avoiding the repetition of the phrase “this interaction”. The use of “it” ties the two lines together and emphasizes the continuity of the singer’s thought process. This small pronoun carries emotional weight, as it keeps the interaction vivid in the memory of both the singer and possibly the lover she addresses. By using the reference, the lyric remains concise but still coherent, underscoring how a single event lingers and shapes the emotions of the singer.

Data 5: Ellipsis

*This ain't the first time I've been hostage to these tears
I can't believe I'm finally movin' through my fears
At least, I know how hard we tried, both you and me
Didn't we [...]? Didn't we [...]?*
(bye – Ariana Grande, 00:00:31)

This part of the lyrics describes the emotional process of the singer who is experiencing separation after going through various struggles. The lyric discusses strong emotional attachment to past sadness, the ability to overcome fear, and the emphasis on the efforts made together in the relationship. Additionally, the lyric depicts moments of introspection and doubt, as if the singer is trying to convince herself that they once fought together. There is an ellipsis in the lyric, that is the part after “didn’t we?”. Based on the context and meaning of the lyric, the omitted text element is the verbal phrase “try hard”. Thus, if there were no ellipsis in this lyric, they could be written as “didn't we try hard?”. Since the omitted text element is a verbal phrase, this ellipsis is a part of verbal ellipsis.

The function of this verbal ellipsis is as a text simplifier by omitting a text element that can be understood implicitly. The text element omitted in this lyric is a verbal phrase that can be understood from the previous context, that is the part of the lyric “at least, I know how hard we tried, both you and me.” Based on that part of the lyrics, the phrase “didn't we?” reflects the singer’s attempt to confirm the preceding statement that she and the addressee had already made every possible effort. In this case, the verb “try” and its complement “hard” are implied and therefore do not need to be explicitly repeated in the lyric. This omission does not weaken the message; rather, it strengthens the lyric’s emotional tone by highlighting the uncertainty and introspection. The ellipsis allows the listener to fill in the missing words emotionally, making the lyric more interactive and reflective, while still maintaining grammatical cohesion.

Data 6: Ellipsis

Saturn comes along and hits you over the head

[...] *Hits you over the head, hits you over the head, and says, “Wake up”*

(Saturn Returns Interlude - Ariana Grande, 00:00:18)

This lyric portrays a moment of sudden realization or enlightenment, expressed through the metaphor “Saturn comes along and hits you over the head”. Overall, the lyric conveys a message about significant change that arrives unexpectedly and forces someone to become aware. Within this lyric, there is a form of grammatical cohesion, specifically nominal ellipsis, because part of the lyric has been omitted. The omitted element in this case is the noun “Saturn.” Thus, the complete implied lyric would be “Saturn hits you over the head, hits you over the head, and says, ‘Wake up.’”

The function of this nominal ellipsis is as a text simplifier by omitting the noun that has already been mentioned earlier in the lyric. The ellipsis is applied to create textual efficiency while maintaining clarity. By omitting the repeated noun, the lyric avoids monotony and keeps the rhythm of the line flowing naturally, which is important in a musical context. This ellipsis helps the lyric avoid unnecessary repetition, as it is already clear from the context that the noun “Saturn” is the subject performing the action. Therefore, this ellipsis contributes to maintaining the efficiency of message delivery.

Data 7: Substitution

*I've never seen someone lie like you **do***

So much, even you start to think it's true

(eternal sunshine – Ariana Grande, 00:00:26)

Part of the lyrics of this song show that the singer expresses disappointment or awareness about someone who often lies. This shows that the person being talked about is very dishonest. The lyric “I've never seen” emphasizes how that person has

fatally lied to the singer. In this lyric, the word “do” from the line “I’ve never seen someone lie like you do” replaces the word “lie”. The lyric could have been written as “I’ve never seen someone lie like you lie,” but the songwriter wrote “I’ve never seen someone lie like you do.” This shows that the songwriter used grammatical cohesion substitution in the lyric by replacing the verb “lie” with “do”. Since the word “do” replaces the verb “lie”, this substitution is part of verbal substitution.

The function of this verbal substitution is as a substitute of a word that has been written previously to avoid repetition. By replacing the verb “lie” with the more general term “do”, the songwriter maintains the integrity of the meaning without repeating the same word. The use of “do” instead of repeating “lie” creates a smoother lyric that flows more naturally in rhythm and sound. It also allows the songwriter to emphasize the act of lying without redundancy, giving the line a sharper emotional impact. Substitution here strengthens cohesion by tying the two parts of the sentence together while keeping the lyric concise, stylistically polished, and musically effective.

Data 8: Substitution

I don't care what people say
We both know I couldn't change you
*I guess you could say the **same***
(eternal sunshine – Ariana Grande, 00:00:19)

This lyric reflect emotional acceptance within the context of a relationship that has not succeeded. In the lyric, there is an attitude of indifference toward the opinions of others, which often become a source of pressure in relationships. It also conveys the realization that no matter how much effort is made, one cannot change another person who is unwilling to change. Overall, this lyric create an impression of mutual awareness and letting go, without placing blame on either side. In this lyric, the word “same” from the line “I guess you could say the same” is a form of grammatical cohesion, specifically nominal substitution. The word “same” substitutes for the previously mentioned textual element, namely “I couldn’t change you.”

The function of this nominal substitution is as a substitute for the previously stated lyric, “I couldn’t change you”. The word “same” contributes to making the lyric more effective by presenting it in a shorter form while still being easily understood. Moreover, through the use of “same,” the lyric avoids unnecessary repetition of the previous textual element while maintaining the same meaning. This substitution also ensures that the two parts of the lyric remain closely connected, since the meaning of “same” directly depends on the earlier clause. Without this substitution, the lyric would read as “I guess you could say I couldn’t change you”, which is longer and less efficient. Thus, the use of “same” not only maintains cohesion between the two lines but also clarifies the relationship between them in a simpler, more compact form.

CONCLUSION

All types of grammatical cohesion based on Halliday and Hasan's theory (1976): conjunction, reference, ellipsis, and substitution were found in Ariana Grande's album “eternal sunshine”. The total of data is 88. Conjunctions were found in 53 data or 60% of the total data. Then, the grammatical cohesion type of reference was found in a total of 22 data or 25%. Following reference, the grammatical cohesion type ellipsis was found in 7 data, accounting for 8%. Meanwhile, the grammatical cohesion type substitution was found in 6 instances, accounting for 7%. Thus, the most dominant grammatical cohesion type in Ariana

Grande's "eternal sunshine" album is conjunction, as this type appears most frequently to explicitly connect lyrical segments.

Each type of grammatical cohesion has a different function. First, conjunctions function as connectors between text elements in cause-and-effect relationships (causal conjunctions), connectors between text elements that are contradictory (adversative conjunctions), connectors between text elements by adding related statements (additive conjunctions), and also as markers of temporal sequence (temporal conjunctions). Second, references function as connectors between text elements to avoid repetition by referring to something that is part of the text. The text element being referred to can be something that has been mentioned previously (anaphora) or something that will be mentioned later (cataphora). Then, the grammatical cohesion type ellipsis functions as a text simplifier by omitting words or phrases in the text that can be implicitly understood from the context. Lastly, grammatical cohesion substitution functions as a substitute for text elements that have similar functions to avoid repetition. Since the dominant type of grammatical cohesion found is conjunction, the dominant function of grammatical cohesion is as a connector of text elements.

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