Cambodian Journal of Educational Research
2025, Vol. 5, No. 2, pp. 162–188
https://doi.org/10.62037/cjer.2025.05.02.06

CAMBODIAN EDUCATION FORUM
A forum for education

Review Article **Open Access**

Lexical cohesion in Telegram poetry: An analysis of lexical cohesive devices and poetic themes

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Received: July 21, 2025 *Revised: November 26, 2025* *Accepted: December 8, 2025*

Abstract

Telegram is not only a messaging application but also a home to digital poetry. This study employed qualitative content analysis, which examined lexical cohesion and themes in 30 Telegram poems from "Every Day Poems" (rebranded to "The Poet's Sanctuary"), which is a Telegram channel for online poetry writers and poetry enthusiasts. The analysis showed that antonyms were more abundant than synonyms as lexical cohesive devices. However, the findings revealed that reiteration and collocation were the most prominent lexical cohesive devices. On the other hand, three poetic themes were identified, which can be called the 3R's, including reflecting on life, remembering love, and recognizing sorrow. The most dominant theme in the Telegram poems is 'reflecting on life,' which highlights dreams, realization, existence, and value of life. This study suggests that Telegram poetry can be a promising avenue in the analysis of lexical cohesion and in the study of linguistics and literature as a whole. The presence of various lexical cohesive devices in Telegram poems has implications for their potential integration as pedagogical resources in English language teaching.

Keywords: Lexical cohesion; lexical cohesive devices; Telegram poetry; poetic themes; poetry

Introduction

Cohesion refers to the connections and relationships between the linguistic elements within a text, which contribute to the overall meaning of a text (Yeibo,

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2012). Cohesion also describes how the visible components of a text, such as words, phrases, and grammatical structures, link together to create a sense of flow and connection. Cohesion, therefore, is crucial for structuring the text appropriately (Mirzapour & Ahmadi, 2011; Mohamed, 2014; Sujatna et al., 2021; Yeibo, 2012). Kirana et al. (2020) categorized cohesion into two main types: grammatical and lexical.

Grammatical cohesion describes how grammatical tools forge semantic links among the various elements of a text (Oktavia & Suprayogi, 2021). Grammatical cohesion employs syntactic and structural tools to establish logical connections within a text, ensuring that sentences and clauses link together meaningfully, thereby using specific structural mechanisms to link textual elements and foster coherence within the discourse (Kirana et al., 2020).

According to Daud et al. (2023), grammatical cohesion encompasses four subcategories: reference, ellipsis, substitution, and conjunction. Reference employs pronouns, demonstratives, and comparatives to point the reader to other parts of the text. Substitution strategically replaces a phrase or word with a substitute, such as 'one' or 'do,' thereby preventing redundancy. Ellipsis achieves cohesion through the deliberate omission of linguistic elements that the context clearly implies and allows the reader to recover. The final type, conjunction, utilizes linking phrases and words, including additive (and), adversative (but), causal (so), and temporal (then) connectors, to explicitly articulate the logical relationships between sentences and clauses.

Meanwhile, lexical cohesion, also called lexical patterning (Asuncion & Lino, 2017), refers to the connections between words and phrases within a text (Murodi et al., 2021). It arises when two or more words appear together in a text. Lexical cohesion helps reveal how ideas are connected and developed within a text. By examining groups of related words, the semantic areas covered, their frequency, and their structure can be identified (Klebanov et al., 2008).

Moreover, Alotaibi (2015), Sidabutar (2021), and Putri (2022) mentioned that lexical cohesion has two main classifications: reiteration and collocation. Reiteration, encompassing synonymy, repetition, meronymy, hyponymy, and antonymy, involves related lexical items that may be repeated within a text

(Khalil & Abu-Ayyash, 2023). Repetition itself is the recurrence of the same lexical item. The term 'synonymy' refers to the use of words with similar meanings, while 'antonymy' involves words with opposite meanings. Hyponymy describes a general-to-specific relationship between words, and meronymy describes a whole-to-part relationship. Collocation, the second type of lexical cohesion, refers to the common co-occurrence of certain vocabulary items (Siregar et al., 2023).

Lexical cohesion is commonly studied in speeches (e.g., Klebanov et al., 2008; Sheni & Satria, 2024), in essay writing (e.g., Bahaziq, 2016; Kadiri et al., 2016), in research article abstracts (e.g., Kirana et al., 2020; Malah, 2015), and in newspapers (e.g., Batubara et al., 2021; Huneety et al., 2019). In the realm of poetry, studying lexical cohesion is significant. Asuncion and Lino (2017) stated that analyzing lexical patterns offers a fresh and insightful approach to interpreting poetry, and examining these patterns and the text's cohesiveness can make it easier to uncover underlying themes. Hence, the aforementioned lexical cohesive devices have a place in an emerging and evolving literary genre called digital literature.

Digital literature, also called 'electronic literature' or 'e-literature' (Grigar & O'Sullivan, 2021; Wardrip-Fruin, 2013), is a budding cultural formation that creates innovative literary pieces (Tabbi, 2010). Digital literature is a distinct form of literary expression native to the digital realm, separate from mere digital versions of printed works. Digital literature offers a novel area of study that intersects with a range of academic disciplines that is found in various social media platforms (Grigar & O'Sullivan, 2021; Murray, 2015).

Social media is home to these digital literary forms (Mahmud et al., 2022). Prominent social media networks such as Facebook, Instagram, Tumblr, Twitter, and YouTube are common platforms for users to share personal updates, disseminate creative content, and establish connections (Vadde, 2017). Besides these digital environments, one messaging platform where poetry and lexical cohesion can flourish is through Telegram poetry channels (Loreto-Fontanesi et al., 2024).

In this study, two research gaps have been identified. Firstly, while lexical cohesion has been explored in song lyrics (Lidinillah & Meinawati, 2021;

Pratiwi et al., 2019; Putirulan et al., 2023; Putri, 2022; Wijayanti et al., 2022), very little is known about the application of lexical cohesion in poems, particularly within digital literature such as Telegram poetry. Secondly, to the best of the researcher's knowledge, there are few studies on lexical cohesion in poetry (e.g., Murodi et al., 2021; Sholah & Yunus, 2021; Telaumbanua, 2021). Examining how lexical cohesion functions in Telegram poetry is crucial for understanding the evolution of poetic language in digital contexts and determining its usefulness in language pedagogy. Because social media platforms increasingly serve as venues for creative expression, this analysis directly informs knowledge of contemporary digital literacy and multimodal communication practices.

The main aim of this study was to analyze various poems found in a Telegram channel textually. Specifically, this study sought to answer the following research questions:

1. What lexical cohesive devices were seen in the selected Telegram poems?
2. What poetic themes were reflected in these poems?

Literature review

Research specifically focusing on lexical cohesion in poetry is limited. While some studies exist, they often analyze song lyrics rather than traditional poems. However, Zhang (2023) mentioned that song lyrics can be treated as poetry for analysis. Thus, journal articles examining lexical cohesion in song lyrics are reviewed in this study.

Firstly, Pratiwi et al. (2019) examined the types of lexical cohesion present in Justin Bieber and Jaden Smith's song 'Never Say Never' and identified the most frequently used type. Synonymy, repetition (including anaphora and epistrophe), and antonymy were highlighted. The analysis revealed 11 instances of lexical cohesion in the song: two synonyms, seven repetitions, and two antonyms. Repetition was the most frequent cohesive device, and lexical cohesion contributed to the song's harmony and overall meaning.

Lidinillah and Meinawati (2021) investigated the types and functions of lexical cohesion in Demi Lovato's song 'Tell Me You Love Me.' Using a qualitative approach and Halliday and Hasan's (1976) theory of lexical cohesion, focusing on reiteration (repetition, synonymy/near-synonymy, superordinates, and general words), the analysis revealed the presence of repetition, synonymy/near-synonymy, and general words, but no superordinates. The

lexical cohesion in the lyrics served to emphasize, illustrate, and strengthen the message; connect related words; and enhance clarity.

Putri (2022) explored the types and functions of lexical cohesion in Ed Sheeran's song 'Photograph,' using a qualitative approach based on lexical cohesion theory. The study focused on repetition (including anaphora and epistrophe), synonymy, antonymy, and collocation. The analysis revealed the presence of 16 repetitions (both anaphora and epistrophe), two synonyms, five antonyms, and one collocation. Repetition was the most frequently used cohesive device. The lexical cohesion made the song's lyrics more harmonious and meaningful.

Wijayanti et al. (2022) identified the types and most dominant form of lexical cohesion in five songs from 'The Greatest Showman' soundtrack: 'A Million Dreams,' 'Never Enough,' 'This Is Me,' 'The Other Side,' and 'Rewrite the Stars.' The study found all types of lexical cohesion (repetition, synonymy, superordinates, general words, and collocation) present in the lyrics. Repetition was the most dominant type, likely used to emphasize key words and meanings, attract listeners' attention, and enhance the songs' artistic quality.

Putirulan et al. (2023) analyzed the lexical cohesion in Taylor Swift's song 'Red,' which explores how cohesive devices shape the song's narrative and emotional impact. Three main types of lexical cohesion were identified: repetition, synonymy, and antonymy. Repetition, particularly of gerunds in emotional expressions, created parallel structures that highlighted emotional progression. Strategic use of antonyms created emotional depth, while near-synonyms created nuanced emotional expression. The research offered theoretical insights into lexical cohesion and practical insights for songwriting, suggesting new methods for analyzing popular music.

Meanwhile, instant messaging platforms, such as Telegram, have become extremely popular with smartphone users due to the ease they provide in sharing text and other types of content (Anglano et al., 2017). Telegram, a messaging app gaining popularity due to its relatively light regulation (Rogers, 2020), particularly among users banned from platforms like Facebook, Instagram, X, or YouTube. It consists of three types of users: individuals, groups, and channels (Choi et al., 2024; Schäfer & Choi, 2023). As Telegram channels continue to host various forms of creative writing (Paino et al., 2025),

the poems shared on this platform can be studied to learn and understand lexical cohesion mechanisms in modern digital poetry. The aforementioned studies, however, focused on lexical cohesion in songs. These studies did not extend the analysis to poetry and never addressed the accompanying poetic themes. Thus, this study proceeded to address this research gap and examine lexical cohesion as well as poetic themes reflected in the selected Telegram poems.

Methodology

Research design

This study used a qualitative research design. Qualitative research aims to develop an in-depth understanding through the analysis of non-numerical data (Ugwu & Eze Val, 2023). Specifically, this study employed content analysis, which investigates words, images, symbols, concepts, or any form of communicable messages. It also examines texts, including written, visual, or spoken content, that function as a medium of communication (Muzari et al., 2022). Hence, the Telegram poems were textually analyzed to identify lexical cohesive devices and poetic themes.

Data sources and data collection

The poems were taken from a Telegram channel called 'Every Day Poems' (rebranded to 'The Poet's Sanctuary'). This channel is a home for nearly 38,000 subscribers who are fond of or appreciative of poetry. In this study, 30 Telegram poems were examined. The following Telegram poems were used in this study.

Table 1. Telegram poems

Titles of poems	Authors
Soliloquy of the Abyss	Poetic Therapy
Can I Cry?	Backyard
Untitled Poem 1	The Accidental Poet
Untitled Poem 2	Craving Heart
Untitled Poem 3	Iris's Diary
Untitled Poem 4	The Essence of Love, English Poetry & Writing
Untitled Poem 5	Whispers of the Soul
Untitled Poem 6	Craving Heart
Untitled Poem 7	The Essence of Love, English Poetry & Writing
Untitled Poem 8	Craving Heart
Untitled Poem 9	Whispers of the Soul

Untitled Poem 10	The Accidental Poet
Borrow Me Your Heart	The Accidental Poet
If I Had My Way	Retrograde Dissociation
Somewhere Else	Poetic Therapy
Untitled Poem 11	The Accidental Poet
Untitled Poem 12	Sam Scribbles
Untitled Poem 13	Retrograde Dissociation
The Blank Page	Backyard
Untitled Poem 14	The Dead Pen
Untitled Poem 15	Retrograde Dissociation
Untitled Poem 16	Karlz Wordz
Untitled Poem 17	Poetic Therapy
Suspense is the Beauty of Life	Backyard
When a Poet Dies	Whispering Tulip
Untitled Poem 18	Kosmic Kritika
Untitled Poem 19	Thoughts of the Girl Next Door
Untitled Poem 20	The Accidental Poet
Untitled Poem 21	Whispering Tulip
Untitled Poem 22	Sam Scribbles

Only selected poems from 'Every Day Poems' were studied. Additionally, some of these poems were crafted by the subscribers that used pen names, but some of them were written anonymously. The inclusion and exclusion criteria are presented in Table 2.

Table 2. Inclusion and exclusion criteria

Parameters	Inclusion	Exclusion
Time span	Telegram poems shared on February 1–28, 2025 were included.	Telegram poems shared before and after February 2025 were excluded.
Number of stanzas	Telegram poems with one to seven stanzas were included.	Telegram poems with eight or more stanzas were excluded.

Data analysis

After employing content analysis or textually examining the Telegram poems, the researcher identified and coded lexical cohesive devices and poetic themes evident in the poems. Coding is a process through which collected data is organized and structured. This involves assembling the data, categorizing it, and sorting it into themes, thereby creating a framework for interpreting the

data and constructing meaning (Williams & Moser, 2019). The codes were then grouped into broader themes and were refined by the researcher. Some lines of the poems were directly quoted to illustrate the cohesive devices and to present the themes in those poems. Also, the analysis of lexical cohesion was based on the lexical cohesion analysis of Putri (2022), who stated that there are two major classifications of lexical cohesion: reiteration (metonymy, repetition, antonymy, synonymy, and hyponymy) and collocation.

To analyze and interpret the selected Telegram poems, two literary approaches were applied: the structuralist approach and the moral/philosophical approach. Structuralism is a literary approach that examines texts by looking at the underlying structures, patterns, and connections that produce meaning, instead of focusing on the author's purpose or historical background (Sanusi, 2012). Meanwhile, the moral/philosophical approach treats literature as a vehicle for discussing ethics. This method focuses on the moral content in a literary work, aiming to understand how it teaches a moral lesson and contributes to the reader's self-understanding and moral growth (Fard, 2016). Thus, structuralism was used to illustrate lexical cohesive devices, whereas the moral/philosophical approach was applied to draw themes.

Ethical considerations

As a researcher from the Philippines, the researcher observed the fair use code. The fair use provision is found in Section 185.1 of Republic Act 8293 (otherwise known as the Intellectual Property Code of the Philippines and for Other Purposes), which states that "The fair use of a copyrighted work for criticism, comment, news reporting, teaching including multiple copies for classroom use, scholarship, research, and similar purposes is not an infringement of copyright." Also, this legal ground empowers educators, students, and researchers to utilize portions of protected works for noncommercial and scholarly purposes, eliminating the burden of seeking permission for every use. Fair use in the Philippines allows limited, specific uses of copyrighted material without permission, provided the four legal factors are satisfied: (1) the purpose and character of the use, including whether such use is of a commercial nature or is for non-profit educational purposes; (2) the nature of the copyrighted work; (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and (4) the effect of the use upon the potential market for or value of the copyrighted work (Republic of the Philippines, 1997).

In this study, the researcher's usage is for non-profit, scholarly research and criticism, a purpose that Section 185.1 explicitly favors. The use is transformative because each poem's purpose shifts entirely from entertainment to research. The researcher studied poems that were already made public on Telegram, which reduced the problem of using works that have not been published. The researcher also limited the quoted poetry lines and did not copy all the stanzas of the Telegram poems. Lastly, there is no potential market harm because this study was not made for business but was written for the purpose of research. Thus, this study did not obtain the permission from the authors because the researcher was guided by the fair use code of the Republic of the Philippines.

Findings

Lexical cohesive devices

Lexical cohesive device 1: Reiteration

Reiteration, a lexical cohesive device, was evident in the Telegram poems. Specifically, the following sub-types of reiteration were used: repetition, antonymy, and synonymy. The first sub-type under reiteration is repetition. Repetition can be found in the following verses across different poems. Table 3 shows the poems and the repetitions mentioned in the said Telegram poems. The repeated expressions were bolded.

Table 3. Telegram poems and repetitions

Telegram poems	Verses
Untitled Poem 1	**for every** unspoken grief, **for every** swallowed fire.
Untitled Poem 2	**When** your soul craves, **write it down,** **When** it bleeds more than a graze, **write it down,**
Untitled Poem 4	If my pen calls out to me, **I** must listen. **I** won't let the pages stay blank.
Untitled Poem 6	To know their own self is to read their **every** verse, **every** word, **every** phrase.
Untitled Poem 7	**No** pen spills their sorrow into ink, **no** brush lets their grief dissolve into color. **No** sitar string hums the tune of their pain,

	no clay shapes their sorrow into form.
Untitled Poem 8	**when** the darkness strangles you, **when** it chokes you, **when it** no longer scares you, **when it** starts becoming your home...
Untitled Poem 9	**I'm just a man,** **I'm just a man**, nothing more, nothing less
Untitled Poem 10	it is a talent, really **to turn** love into longing, **to turn** longing into a wound
Borrow Me Your Heart	And **when** you are ready **when** your ribs no longer feel like prison bars, **when** your hands stop shaking at the thought of holding it again
Somewhere Else	I wake up in the **same** bed, walk the **same** streets, speak the **same** words.
Untitled Poem 12	**I** can finally make sense of the nonsense in this world, **I** feel at ease with my existential dread, **I** understand how I am a droplet of an ocean of sufferings.
The Blank Page	**I** traced my name, but it felt foreign. **I** wrote my dreams, but they felt borrowed.
Untitled Poem 17	**Not all** freedom comes with wings. **Not all** escape routes lead to safety.
Suspense is the Beauty of Life	Imagine knowing everything— **every** turn before it bends, **every** whisper before it's spoken, **every** ending before the story begins.
When a Poet Dies	**Keeping** the world alive, **Keeping** it real.

Besides repetition, another lexical cohesive device under reiteration is antonymy. The presence of antonyms was noted in various lines of Telegram poems. Table 4 presents the specific poems where these antonyms were identified, with the antonym pairs themselves highlighted in bold.

Table 4. Telegram poems and antonyms

Telegram poems	Verses
Soliloquy of the Abyss	I find the semblance of solace— an elegiac harmony that reminds me I am both wound and witness, both **exile** and **home**.
Can I Cry?	So I cry, not in **weakness,** But in the **strength** to feel.
Untitled Poem 3	Once a story **begins**, it has to **end**. **Today** or **someday**, there will always be an end to it.
Untitled Poem 4	In this **rushing** world, I must **pause**,
Untitled Poem 15	Yearning for the **sky,** fearing the **earth.** torn between two: **normalcy** and **defiance**. To **conform**, or to **surrender**
Untitled Poem 18	their **falling** and **rising** pitch ushering my feet to sway,
Untitled Poem 19	I want to **live** by your name And **die** in your name.
Untitled Poem 20	I have been **everything** they wanted me to be— and **nothing** I could live with.
Untitled Poem 22	My night has just begun, the **moon** stole a glimpse of the **sun.**

The last sub-type of reiteration identified in this study is synonymy. Across the different poems analyzed, instances of synonymy, the use of words with similar meanings, were noted in specific verses. Table 5 presents the Telegram poems and indicates the identified synonyms, which were typed in boldface.

Table 5. Telegram poems and synonyms

Telegram poems	Verses
Untitled Poem 1	that biting-back anger made me **softer, kinder,**

Untitled Poem 3	These moments written are **not true** but merely a **dream**—the kind of love I cherish, a magical dream I long for.
Untitled Poem 4	They **fade,** they **disappear,**
Untitled Poem 5	Men are simple creatures, sculpted from **quiet** dreams and **unspoken** fire.
If I Had My Way	My mind would learn **peace** as my sight lands on the **calm** of life.

Lexical cohesive device 2: Collocation

The second type of lexical cohesive device was the use of collocation. The Telegram poems contained examples of collocation, where certain words frequently occur in combination within their verses. Table 6 illustrates which poems featured these collocations, with the word pairings themselves emphasized in bold.

Table 6. Telegram poems and collocation

Telegram poems	**Verses**
Soliloquy of the Abyss	**leaving behind** only an abscess in my chest.
Can I Cry?	Tears fall, quiet as rain, **Tracing the paths** my words could not.
Untitled Poem 2	When your throat **gets clogged,** and no words could prove you,
Untitled Poem 4	It's true, life moves fast, but not so fast that I **lose myself** in its race.
Untitled Poem 7	What must it be like for them, the ones with no place to **shed their tears**? (Stanza 1) Perhaps… they hide their sorrow in another's **teary eyes,** or find comfort in the damp verses of a lonely poet's lines… (Stanza 4)
Untitled Poem 10	I have **mastered the art** of needing without asking, of aching

	without speaking.
If I Had My Way	I'd bathe **in the silence,** Wearing the whispers of the field like a robe. I'd **hold my breath** at the beauty that unfolds every morning, Only to let it out at night, before taking a sip of tea.
Untitled Poem 11	Perhaps the **most deadly poisons** are the ones that taste like salvation.
Untitled Poem 13	I remembered a stanza's depth, A hurricane **in a bottle.**
The Blank Page	I took my pen and tried to carve myself **on paper,** but the paper remained clean, blank—
Untitled Poem 14	But in the smell of **home-cooked food,** in the sound of laughter from another room, in the quiet peace of a place that's ours, we already have more than enough.
Untitled Poem 16	My **worst nightmare** was the unfound truth, Coming to fruition.
Untitled Poem 21	And **surrender ourselves** to nature, Until we finally reach our tulip.

Poetic themes

Additionally, based on the analysis, three dominant poetic themes were deduced, which could be called the 3R's: (1) reflecting on life, (2) remembering love, and (3) recognizing sorrow.

Poetic theme 1: Reflecting on life

Table 7 shows the following Telegram poems that dwell on the theme of reflecting on life.

Table 7. Telegram poems about life

Telegram poems	Verses/Stanzas
Soliloquy of the Abyss	I find the semblance of solace— an elegiac harmony that reminds me I am both wound and witness, both exile and home.
Untitled Poem 1	I was taught that silence was synonymous with strength, that biting-back anger

	made me softer, kinder, but softness should not come at the cost of suffocating my own existence.
Untitled Poem 4	To bury my feelings in the graveyard of my heart I cannot be so cruel to myself. Be it busy mornings or restless nights, giving breath to words is my right. It's who I am.
Untitled Poem 5	Men are simple creatures, sculpted from quiet dreams and unspoken fire. Give them a gaze that rests like a whispered promise, a touch that says, I see you, I know you, you are enough.
Untitled Poem 9	I'm just a man, I'm just a man, nothing more, nothing less, Drowning in dreams that life won't confess. Sick of the weight of the world's empty demands, Breaking my soul with invisible hands. No savior, no hero I'm just a man.
Somewhere Else	I wake up in the same bed, walk the same streets, speak the same words. And yet, some part of me is always elsewhere, wandering in a place I have never been.
Untitled Poem 11	They tell us to evade what harms us, yet the lethal things come dressed in pleasure. The sugar that rots, the love that chains, the dream that consumes.
The Blank Page	I took my pen and tried to carve myself on paper, but the paper remained clean, blank— like it refused to hold the weight of what I am.
Untitled Poem 14	Sometimes, we wish for more— something bigger, shinier, something untouched.

	But in the smell of home-cooked food, in the sound of laughter from another room, in the quiet peace of a place that's ours, we already have more than enough.
Untitled Poem 17	Even the greatest architect could not outbuild fate. Perhaps the lesson was never about flying, but about learning where not to fall.
Suspense is the Beauty of Life	So, embrace the unknown. Not with fear, but with wonder. Because the best moments in life are the ones we never see coming.
When a Poet Dies	A poet never fades, Only their body turns to dust. Their words—pieces of a soul, Waiting to be found, waiting to be felt.
Untitled Poem 20	I've learned how to exist without ever being seen.
Untitled Poem 21	"Maybe a few drops of blood won't suffice, To nourish the tulip we long to foster. So let's bleed like a crimson waterfall, Carving our own path through the rocks, And surrender ourselves to nature, Until we finally reach our tulip."

As shown in Table 7, 14 poems dwelt on reflections on life. For example, 'Soliloquy of the Abyss' explores how an individual can simultaneously experience feelings of hurt and exclusion alongside a sense of belonging and importance. In Untitled Poem 1, the persona in the Telegram poem realized the importance of silence because there is power in silence. In Untitled Poem 4, the persona capitalized on its right to write poetry because the persona, or the speaker in the poem, has the right to give 'breath to words,' and writing gives meaning to the existence of the persona. Untitled Poem 5 discussed how men were created simply and designed to be reserved. The persona in the poem mentioned how men should be treated with admiration and understanding. If Untitled Poem 5 talked about the nature of men, Untitled Poem 9 added that men are dreamers who mostly rely on themselves despite the hardships in the world. The Telegram poem 'Somewhere Else' highlights the cyclical life of the

speaker, but the speaker longs for a place the speaker has never been to, which implies the desire of the speaker to explore. Additionally, Untitled Poem 11 explored the value of things that bring happiness despite their inherent danger. The poem 'The Blank Page' mentions that people have the tendency to feel empty or 'blank' just like a blank piece of paper. Untitled Poem 14 highlighted the insatiable nature of people but also showed the significance of contentment. Untitled Poem 17 mirrored the hazards of life but underscored the importance of cautiousness. Meanwhile, 'Suspense Is the Beauty of Life' delved into the appreciation of the unknown or unexpected things in life, creating both beauty and suspense in the existence of people. Also, 'When a Poet Dies' emphasized the purpose and the value of a poet. In Untitled Poem 20, existing without being noticed was realized by the speaker, forming a sense of identity even without recognition from other people. In Untitled Poem 21, the speaker in the poem discusses how people should be connected to nature because people's lives are linked with it.

Poetic theme 2: Remembering love

Table 8 presents Telegram poems that highlight the theme of remembering love.

Table 8. Telegram poems about love

Telegram poems	Verses/Stanzas
Untitled Poem 3	Once a story begins, it has to end. Today or someday, there will always be an end to it. These moments written are not true but merely a dream—the kind of love I cherish, a magical dream I long for.
Untitled Poem 6	To love a poet is to break like they did, To feel their emotion is to be with their every piece, To share their pain is to stand where they once did, To know their own self is to read their every verse, every word, every phrase.
Untitled Poem 10	I have mastered the art of needing without asking, of aching without speaking.

Borrow Me Your Heart	Let me be the architect of your pulse, the guardian of your squalls. Let me take the burden of its thundering, the unbearable gravity of its longing, the ache that refuses to be named.
If I Had My Way	If I had my way, if I was favored by the world, In both parallels I'd dream of, there would be you: The solace in the quiet, The constant in the storm.
Untitled Poem 12	And I know, I'm going to have to pay a price for this comfort, for this faith. I just wish that price doesn't have to be you.
Untitled Poem 19	I want to abide by you Let you be the ruler, The king and the guide, But for the life of me, I cannot seem to get trust to cross over my heart.

As can be seen in Table 8, Untitled Poem 3 stated that every beginning has an end in love. In Untitled Poem 6, it is mentioned that loving a poet is breaking the poet. Loving a poet is breaking and understanding every word, phrase, and verse. Untitled Poem 10 broached that love is sometimes unrequited and a painful experience. The poem 'Borrow Me Your Heart' brought up the willingness of the speaker to become the guardian or protector of the person the speaker cares about. In 'I Had My Way,' the speaker expressed great love to the person the speaker considered "the solace in the quiet" and "the constant in the storm." In the same breath, Untitled Poem 12 mentioned how the persona, or the speaker, remembers the most important person: the "you" of the persona. In Untitled Poem 19, the persona conveyed how difficult it is to trust a person when it comes to love.

Poetic theme 3: Recognizing sorrow

Table 9 presents the Telegram poems centered around the theme of recognizing sorrow.

Table 9. Telegrams poems about sorrow

Telegram poems	Verses/Stanzas
Can I Cry?	So I cry, not in weakness,

	But in the strength to feel. And in the stillness after, I learn how to heal.
Untitled Poem 7	Perhaps… they hide their sorrow in another's teary eyes, or find comfort in the damp verses of a lonely poet's lines…
Untitled Poem 16	I always was willing to fight, But truths like this leave no room for lies. I no longer can dance around dreams As if they hold bits of light for me.
Untitled Poem 22	My night, Is no happy ever after.

Lastly, the third category is 'recognizing sorrow.' Four poems spotlighted this theme. In the Telegram poem 'Can I Cry?,' sadness is seen in crying and silence. Untitled Poem 7 depicted the sorrow of a lonely poet. Untitled Poem 16 stated how challenging it is to "dance around dreams" because the dreams are not so bright based on the perspective of the persona, leaving the speaker with a heavy heart. In Untitled Poem 22, the speaker's night is not likened to most fairy tales with happy endings because the night of the speaker is "no happy ever after."

Discussion

Based on the findings, three types of reiteration were reflected in the poems. Repetition, a type of reiteration, is the most prominent lexical cohesion device. Out of the 30 Telegram poems, there were 15 poems that utilized repetition. The poems commonly applied anaphora, such as Untitled Poem 1, Untitled Poem 4, Untitled Poem 7, Untitled Poem 8, Untitled Poem 9, Untitled Poem 10, 'Borrow Me Your Heart,' Untitled Poem 12, 'The Blank Page,' Untitled Poem 17, 'Suspense is the Beauty of Life,' and 'When a Poet Dies.' The use of anaphora as a dominant lexical cohesive device was also highlighted in Lidinillah and Meinawati (2021), Pratiwi et al. (2019), and Wijayanti et al. (2022). Anaphora is the purposeful repetition of a word or phrase at the opening of subsequent clauses, sentences, or verses of poems. Anaphora, in literature and speech, is a potent way to emphasize a key idea or feeling, strengthening the text's rhetorical impact (Alaviyya & Alisoy, 2023; Pratiwi et al., 2019). For example, the word 'every' had been mentioned three consecutive times at the beginning of each line in 'Suspense Is the Beauty of Life' to reiterate that there will be no

'suspense' and life would be dryasdust if we knew everything that would happen. However, 'every' did not function as anaphora in Untitled Poem 6 (see Table 3). Instead, the word 'every' had been simply mentioned three times in the verse "every verse, every word, every phrase." In Untitled Poem 2 (Table 3), the type of repetition was non-consecutive. For instance, in the first stanza of Untitled Poem 2 (Table 3), there are four lines. The first line started with "when," but the second line started with "write it down." The third line started with "when," and the last line repeated "write it down." The words were still repeated, but they were not found in succeeding verses. In total, there were 16 reiteration cases found in 15 Telegram poems. In addition, nine poems used antonymy as a lexical cohesive device, which is nearly one-third of the poems in this study. This finding is supported by the study of Putirulan et al. (2023), which mentioned that 25% of the poems made use of antonyms. An antonym is a term whose meaning is the opposite of another term (Putirulan et al., 2023). In Table 4, the Telegram poem that illustrated the greatest number of antonyms is Untitled Poem 15. Three pairs of antonyms were found: (1) "sky" and "earth," (2) "normalcy" and "defiance," and (3) "conform" and "surrender." While antonymy was observed, synonymy also appeared in five Telegram poems, though it was the least frequent. This finding supports Putri's (2022) study of synonymy in poetry, which identified two pairs of synonyms only. Synonymy is the relationship between words with identical or very similar meanings (Putri, 2022). The following synonyms were gleaned through the five poems: "softer and kinder" (Untitled Poem 1), "not true and dream" (Untitled Poem 3), "fade and disappear" (Untitled Poem 4), "quiet and unspoken" (Untitled Poem 5), and "peace and calm" ('If I Had My Way').

In addition, 15 collocations from 13 poems were identified, which is second in rank to reiteration. However, in Wijayanti et al. (2022)'s study, collocation was found to be the lexical cohesive device with the least number. Collocation refers to words that frequently occur together (Putri, 2022). In this study, collocations can be classified into three categories: (1) phrasal verb/verb-noun/verb-pronoun collocations, (2) adjective-noun collocations, and (3) in and on/preposition collocations. Firstly, the phrasal verb/verb-noun/verb-pronoun collocations are the following: "leaving behind" ('Soliloquy of the Abyss'), "tracing the paths" ('Can I Cry?'), "gets clogged" (Untitled Poem 2), "lose myself" (Untitled Poem 4), "shed their tears" (Untitled Poem 7), "mastered the art" (Untitled Poem 10), "hold my breath" ('If I Had My Way'),

and "surrender ourselves" (Untitled Poem 21). Secondly, there are four adjective-noun collocations: "teary eyes" (Untitled Poem 7), "most deadly poisons" (Untitled Poem 11), "home-cooked food" (Untitled Poem 14), and "worst nightmare" (Untitled Poem 16). Lastly, three in/on preposition collocations were seen: "in the silence" ('If I Had My Way'), "in a bottle" (Untitled Poem 13), and "on paper" ('The Blank Page').

Furthermore, the poetic themes in the Telegram poems were categorized. These categories can be called the 3R's: (1) reflection on life, remembering love, and recognizing sorrow. The first category of poetic themes greatly reinforces the study of Kumari (2024), which concluded that poetry frequently considers the nature of existence, pondering what it means to live, be conscious, and experience the world. It also reflects on the idea that life is constant change, focusing on personal growth, transformation, and the path to self-discovery. Gafni and Tsur's (2021) study also stated that poems are works of art that create a unique life experience for each reader, which supports the idea that various life experiences are found within the Telegram poems. Also, the second category of poetic themes is supported by the study of Kahramanovna (2024), which argued that love has two sides. It can be a dramatic and destructive force, full of intense passion, jealousy, and longing, but it can also be depicted as unrequited love, desire, and a deep longing for something unattainable. The last category of poetic themes, which is 'recognizing sorrow,' is in line with the study of Carvalho et al. (2021), which emphasized that the ability of poetry to represent problems and intricate thoughts serves as an innovative tool for fostering introspection and self-identity formation.

Conclusion

This study investigated the lexical cohesive devices and themes found in Telegram poetry. Antonyms and synonyms as lexical cohesive devices were seen in the poems. However, based on the findings, repetition and collocation are the most abundant lexical cohesive devices. On the other hand, three poetic themes were identified, which can be called the 3R's (reflecting on life, remembering love, and recognizing sorrow), but the most dominant theme in the Telegram poems is the reflection on life.

While the study presented different lexical cohesive devices and themes from selected Telegram poems, the study has its limitations. Firstly, only 30 Telegram poems, which were taken from the whole month of February 2025, were

studied. The exploration of more and longer Telegram poems is recommended so that other lexical cohesive devices, such as metonymy and hyponymy, might be illustrated and other notable themes, such as friendship, family, student life, or other controversial themes, such as war, racial discrimination, injustice, and other relevant topics about society, might be shown. Secondly, this study used one messaging application only as the source of the digital poems. The use of other digital poetry platforms, channels, or groups on Facebook and Instagram is recommended to enrich the study of digital poetry. Thirdly, this study employed content analysis as the research method. The application of Telegram poetry in English language teaching is recommended by the researcher. Other research methods, such as case study or phenomenology, can be used to explore the experiences of teachers or students on the use of Telegram poetry in the language classroom. The findings of similar and future research might present considerable potential of digital poetry as a channel for exploring not only lexical cohesion but also the integrated relationship of linguistics and literature.

The analysis of lexical cohesion in Telegram poetry can pave the way to literature-based language teaching in English as a Foreign Language or English as a Second Language classrooms. It is recommended that language teachers promote literary works to make students' learning experiences more active, dynamic, and holistic. Telegram is not only a way for people to communicate with one another, but Telegram also provides a home for poetry where netizens can write, express various topics, share, read, enjoy, and appreciate them. This study recommends that poetry writers and poetry educators from Southeast Asia and other lands of the world use digital platforms to create a circle or a community of individuals that celebrates the beauty of words and language in poetry.

Acknowledgments

The author is grateful to the editors and anonymous reviewers of the *Cambodian Journal of Educational Research* for their helpful feedback on earlier versions of this article.

Conflict of interest

No potential conflict of interest was reported by the author(s).

Funding

The author(s) received no financial support for the research, authorship, and/or publication of this article.

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