

Textual cohesion in the poetry collection (trees cast their shadows) by Abdulhamid Shkail -A study in selected models-

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Received: 04/2024, Published: 05/2024

Abstract:

This article examines the mechanisms that contributed to the cohesion of the texts of the collection "Trees Cast Their Shadows" by the Algerian poet Abdelhamid Shkail, one of the pioneers of the poetic movement. Cohesion is one of the most important criteria of textuality established by de Beaugrande. It distinguishes between text and non-text. Hence, where do the aspects of cohesion lie in the collection, and how did the poet employ these mechanisms in his poems, until he came up with this poetic image?

Keywords: Text linguistics - Cohesion - Reference - Recurrence – Text.

1- Introduction:

Text-Linguistic appeared in the sixties of the last century, taking the text as its basic material, as the major linguistic unit, whether spoken or written, studying it in terms of coherence or coherence, its means and types, referral or reference and its types, the textual context and the role of participants in the text sent and received, and this science constitutes:

A branch of linguistics which studies spoken or written TEXTS, e.g. a descriptive passage, a scene in a play, a conversation. It is concerned, for instance, with the way the parts of a text are organized and related to one another to form a meaningful whole (1).

Thus, it goes beyond the limits of the sentence as a basic unit in linguistic analysis to a larger linguistic structure in the analysis is the text, as an integrated coherent unit used by members of the same linguistic group in the communication

process, with its focus on the phenomena and concepts that achieve this coherence and formal and semantic coherence.

Text linguistics aims to "identify, describe and analyze the common features of texts based on different criteria, on the one hand, and to reveal the differences and nuances between them as well, that is, to highlight the distinctive characteristics of the texts, and to try to find the relationships that govern the movement of the transition from the general level to special levels" (2). It describes how texts are interconnected, and coherent, and the elements that achieve that coherence in certain contexts, to give us a clear picture of the text and how it is produced and understood. So what is the concept of text? What are the mechanisms for its construction?

2- The concept of text:

The text constitutes the main topic of text linguistics, and its definitions have varied with the multiplicity of standards adopted, some of them relied on its sentence components and sequence, others added to it the criterion of coherence and coherence, while some adopted textual communication and context, others relied on literary productivity or the act of writing, and some fifth depends on a set of different approaches and specifications that make the word text (3).

And the text at Halliday and paper Hassan:

"A text may be spoken or written, prose or verse, dialogue or monologue. It may be anything from a single proverb to a whole play momentary cry for help to an all-day discussion on a committee. A text is a unit of language in use. It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size" (4).

Halliday and Roqia Hassan emphasize that the text is not a grammatical unit, nor is it determined by its size, length, and shortness, but rather as a semantic unit in which meanings are closely interconnected.:

"The text is best regarded as a semantic unit: a unit not of form but by meaning" (5).

Van Dyck is the true founder of this science, who has sought to establish an integrated conception of text in his various works since 1972, starting from Seiko Lasni's analysis of discourse and text as a link between semantics and pragmatism. This theory was then developed by Halliday and Rukia Hassan in their book (Cohesion in English). 1976, then expanded and became clearer with de Beaugrand and Dressler in their book (Text, Discourse and Procedure) in 1980, where they differentiated between text and non-text through the realization of textuality, whose concept is determined by

the following criteria, respectively: Consistency, Coherence, Intentionality, Acceptability, Context, Informativity and Intertextuality.

De Beaugrand argues that the criteria of consistency and harmony are more related to the text, as they are concerned with the formal and semantic aspects (6).

3- The concept of Cohesion:

The consistency as defined by Halliday is:

"The concept of cohesion is a semantic one ; it refers to the relation of meaning that exist within the text, and definite as text" (7).

It is also defined as:

« The set of linguistic means which ensure intra-and inter-sentential links allowing an oral or written statement to appear as a text. Transphrastic linguistics and text grammar emphasize the markers (cohesive links) responsible for such a cohesion effect (pronominal and definite anaphoras, coreference, rhetorical anaphora, connectors, succession of verb tenses, presupposition, nominalization. » (8).

Consistency or casting concerns how the texture property of the text is realized and makes it function as a moral unit. It is linked to the appearance of the text, i.e. linguistic events, so it works to link the beginning of the text to the end so that there is no fragmentation between its different levels. The reader can follow and

understand the text and recognize the relationships between its sentence sequences.

Consistency relates to or occurs

where the interpretation of some element in the discourse is dependent on that of another. (9)

These relationships arise through a set of grammatical and lexical consistency mechanisms that appear at the level of the sequence of words and sentences, and according to Halliday and Roqaya Hassan (10) are:

- **Grammar level:** includes attribution, deletion, linking, and substitution.
- **Lexical level:** includes repetition and consolidation.

4- Manifestations of consistency in the poetry collection "Trees Seek Refuge in the Shadows" by Abdel Hamid Shakil (11):

The texts of the poetry collection (12) have many mechanisms of textual consistency that make them a consistent text related to each other, and this consistency we detail as follows:

First: Grammatical consistency: includes referral, replacement, deletion, repetition, and others

- **Reference:**

It can be said that the reference is one of the characteristics of the linguistic guide is the relationship that exists between nouns and names, and Dubois defines it:

Reference is the property of a linguistic sign allowing it to refer to an object in the extralinguistic world, real or imaginary (13).

The referral tools in the poetry collection varied between pronouns - connected and separate - sign names, relative nouns, adverbs of place... For example, the poem "**Wahsha Nay**" says:

إني أرى إلى سحائب طل..

تطل على أزرق من براري الومق.. !
تلملم أوجاعها..
إلى منخفض في دھول الضواحي.. !
تطرز سمواتها بالهطل،
الذي في هتوف السماع.. !
خفوقا.. يظللنا بالسر الذي نأى في التطاحن..

I see to the clouds of Tal

Overlooking a blue of the wilds of the wilderness. !

She gathers her pain.

To a depression in the suburban amazement. !

Its skies are embroidered with rain,

The one in the cheer of hearing. !

Whisk. He shadows us with the secret that was kept away in the grinding.

The number of references in this poem reached 58 references that varied between continuous, hidden, and separate pronouns, relative nouns and adverbs of place. For example, the relative pronoun (الياء) in (إني) and the hidden pronoun (أنا) in (أرى) belong to the same poet producing the text - referred to him - and it is not mentioned in the text, as only the context can explain this ambiguity. It is an exophora I contributed to the creation of the text by linking the pronoun to its reference, which is outside the text but belongs to the world of the text.

This type of reference is of great importance in that it contributes to completing some of the missing aspects of the textual text that can only be understood by returning to context and circulation.

As for the rest of the pronouns, they formed textual references as their references or indicative elements differed in the text, so the pronoun (الهاء) returned in (أوجاعها) on the clouds of Tal, which is an internal (pre-anaphora) textual reference. The first

relative noun (which) refers to the precipitation reference and the second to the secret, which is a post-textual reference (cataphora). These pronouns have spared us repetition that leads to thinness in style and have established interpretive relationships between the passages of the poem through the semantic correspondence between the referrer and the assignee, enabling the reader to understand and follow the course of the text while reading. Pronouns "do not have etymological origins; they are not attributed to three origins and their forms do not change (...). They all lack clues as a prerequisite for their indication of a particular one: the pronoun of the speaker and the addressee and the sign are the presumption of presence, while the third person pronoun is the precursor of the advanced reference either verbally or rank or both. This reference is the presumption that indicates what is meant by the third person. As for the relative whose connection is the sentence of the connection that explains what is meant by it and is linked to it by means of a pronoun in which it refers to him." (14)

He says in the poem "**The Fragmentation of Time**":

الوقت الذي أداريه..!
وهو يتلوى من وجع قاصم..

The time I manage. !

And he is writhing from a severe pain.

The number of referrals reached 61, varying between continuous, hidden, separate pronouns and relative nouns.

What is noticeable in this poem is that the poet repeated the referral element (الذي) 15 times and on the same indicative element (time), which is a post-textual reference by which the poet wanted to highlight the value of time and value it through the descriptions he mentioned in the sentence of the link that explained to us what is meant, so these textual references formed the internal structure of the text and linked its parts to each other.

The reference linked the parts of the poems by linking a later element with a previous element between different parts, so consistency and continuity occurred in the surface of the text. It is "the most important, most capable and effective means of creating textual coherence, as it combines the two types of collateral (verbal) and conceptual (moral) coherence."(15)

There is no doubt that these references of all kinds contribute, within the limits of their work, to the realization of an aspect of the textuality of these poems and the consistency and coherence of their parts. Indicative returns – pronouns and others – are one of the most important ways that enabled the poet to make his speech cohesive, created continuity between the poem's sentences, and preserved the integrity of his language from filler and repetition.

- **Ellipsis :**

Deletion is considered "a relation within the text. In the great majority of instances the presupposed item is present in the preceding text. That is so say ellipsis is normally an anaphoric relation (16)

and deletion:

"The leaving out of words or phrases from sentences where they are unnecessary because they have already been referred to or mentioned"(17).

The poet employed deletion to avoid boring repetition, and an invitation to the reader (18) who can decipher his poetic texts and fill in the blanks in line with the context because he left him clues indicative of it, in the poem "**Land of Blackness**" in saying:

كيف أرى .. أرض السواد؟"
الروميات يتصايحن في القصر المراد...
بغداد.....

قصيد التميز، والنشيد.

How do I see .." land of blackness?"

Romans shouting in the palace ...

Baghdad...

The poem of excellence, the anthem...

The poet here dispensed with the mention of the call tool before "Baghdad", and left the reader the task of estimating the deleted. The call here indicates distress due to the repetition of the spelling tide in Baghdad, and the poet's use of the word "Ytsaihun" attributed to the Romans. He bemoans Baghdad, Iraq, how it was and how it became. He also omitted the predicate (the beginner) and his appreciation is the poem of excellence, and he was satisfied with the Musnad (news) because he wanted to focus and praise what distinguished Baghdad as he mentioned it in the previous house.

• **Substitution:**

The substitution is the replacement of one item by another (19).

He also:

Substitution, on the other hand, is a relation within the text. A substitute is a sort of counter which is used in place of the repetition of a particular item (20).

The poet mentioned in the poem "**The Sixty-Six Sleeves**" as saying:

كوني لي سروة

من فتن المساءات..

إذ تخزم حقائبها..

لسفر يطوي آخر

Be a secret for me

From the strife of the evenings.

She packs her bags.

For another folding travel

We note that the poet replaced the word Safar with another word, which is the replacement of my name, as the two words are used for the same reference.

Substitution contributed to creating grammatical continuity within the text by replacing lexical units with others whose wording differs but expresses the same theme. It is the condition of replacement (that the substitute and the substitute return to the same reference.)

• **Conjunction:**

Conjunction Also connective/ 1 a word which joins words, phrases, or clauses together, such as but, and, when: John and Mary went. / She sings but I don't.

Units larger than single words which function as conjunctions are sometimes known as conjunctives(21).

The linking of different types has achieved cohesion and harmony between the different sentence sequences. The poet employed various forms of linkage, for example, what was stated in the poem " مساء ملول ", where he says:

وصلة أنت..
من فضائل موشح ناعم..
أم هلاك.. له في التجلي " طبول مطر" .. ؟

In this piece, the poet poses a question about the characteristics of the woman he is waiting for, and this question carried two contradictory qualities

The tool (أم) linked them in the two parts, an additional link that combined - connection and destruction - the poet is long awaited for her, so he began to see her in showers, in the leaching of pedestrian springs, in... He continued to describe it as he asked: How do I determine the topography of your light? Suddenly, he raises a contradictory question between connection and destruction, and I think it is because of his intense passion and longing for it.

In the poem "The Forest" he says:

لا شيء يربكني..
أنا..
عبد الحميد شكيل..
غير مرور امرأة..
بشارع الرررريح..
مكتضة بالبضاضة..
عالية الجيد..
موفورة الزغب..

Nothing confuses me.

Me..

Abdul Hamid Shakeel

Other than the passage of a woman.

In Alrareeh Street.

Crowded with eggs

High good.

Provided with fluff.

Check in this piece of poetry a reverse link through the word (غير) that attracted both ends of this piece. The first party in which the poet praises himself - with his name explicitly mentioned - that nothing at all confuses him, nothing shakes him or worries him or innervates him using that anti-sex lam, and then he realizes that there is only one situation, which takes him out of this absolute which is to see a woman - with the descriptions he mentioned - passing in front of him and here the second party eliminates the character of the absolute in the first party.

This type of linkage, like others, contributed to the expansion of the building and meaning and the intensification of significance.

In the poem "The Sixty-Six Sleeves" he says:

وفي قصيدة " أكمة الستة والستين " يقول:
أيتها ال... الستة والستين ..
صدى سنوات مرة..
في نشيد أصابع..
تغزل وشائج من فرط التوجع..
لنكون: أكثر بهجة..
وأجمل رونقا.. وأقل إيغالا في دم وردة..

The... Sixty-six.

Echo of bitter years.

In the song of fingers.

Spinning bonds from excessive pain.

Let's be: more joyful.

And the most beautiful splendor And less expensive in the blood of a flower.

The poet employed causal connection to the instrument (اللام في لِنَكُونُ) to give a logical explanation to both sides of the poetic piece. The first party carried bitterness and pain, and the second party carried joy and luster ... The second party was a consequence and the first a cause.

The link has contributed to the interdependence of the parties of the poem by linking the similarities, differences and contradictions, forming a consistent network indicating the intended meaning, so Halliday considered it a good paper "pillar of the text" because it is the basis for the formation of the linearity of the discourse.

Second: Lexical consistency:

It includes repetition and conjugation (lexical accompaniment).

- **Recurrence:**

Repetition in the poetry collection is a stylistic phenomenon, where the poet employed complete repetition through sounds, words and phrases, and partial repetition and repetition in tandem to create a distinctive musical rhythm, but we will suffice with an example of complete repetition so as not to prolong the matter.

In the poem "**Not Here**", Abdelhamid Shakil says:

ليس هنا قمر يطلع..

ليس هنا نور يسطع..

ليس هنا برق يلمع..

There's no moon here that comes out.

There is no light shining here.

There is no lightning shining here.

The poem continues on the same narration (the sound of the eye) with the words: hear, satisfy, intercede, create, raise, tear, kneel, push. We find the repetition of sound widespread in the Diwan as well as half-voices, as in the poem "هر في عينيك" and the poem "We need it" where the poet repeated the half-words: regret, shock, defeat, illusion, kindness, scope, radiance, leaves, sail, Three times in the form: blood, zam, them, floating, taq, raq, shepherd, and it continues in the other poems, so they came on the same morphological weight, which caused an acceleration in events accompanied by an acceleration in poetic music. The word not (twenty) was repeated in the poem to negate the qualities of love, goodness and giving... As for his repetition of the circumstance here, he reached (thirty-six) times to prove the existence and spread of all the characteristics of sadness, deprivation and

torment... The complete repetition is evident in most of his poems in the poem "Pain of Pegs" repeated the word tent (seven times) at the beginning of each section to emphasize the value of the tent is the stature of the glaciation of the digest, is housing and tranquility, is history, is the poetry of Ibn Abi Rabia, is the civilization of the sword, is..... On a footnote to a text by Shanfari.

The poet aims to repetition: sometimes to refresh the reader's memory by reminding him of the above, sometimes to emphasize an issue that occupied the poet's mind and wanted the reader to reflect on it, and at other times to highlight a value.

The repetition here raised the level of media in the texts of the poems with its varying meanings according to the clues surrounding the repeated element.

- **Collocation:**

Collocation refers to the restrictions on how words can be used together, for example which prepositions are used with particular verbs, or which verbs and nouns are used together(22) .

Harmony was distributed throughout the poems, and antonyms were the most prominent of its types. In the poem " شطح الوقت ", the poet says:

ياااااالشيخى..

إني أبدو في الشطح نثار..

هل أوّله بكعاب الجنة...؟

!؟ أم بغلاظ النار..

Oh my sheikh.

I look confetti in the desert.

Do I call it the heels of Paradise?..?

Or with the thickness of fire? !?

The duality of heaven and hell represented an antithesis that inspired the poet's confusion as he asked his sheikh about the time he felt in all aspects of his life. Whenever Paradise is mentioned, it is followed by fire, and whenever the secret is mentioned, followed by loudness (**a poem that is not here**), and whenever the night is mentioned, followed by the day (**the poem of the land of blackness**), they are verbal syndromes that increase the coherence of the text in form and content.

In the poem "**Not Here**", another type of solidarity was "entering under a general category", where words came together, including synergy, which indicated destruction, oppression and brokenness: kneel, ruin, batons, cannon, death, coffin, torture, queue, oppressed, false saying, deafness, non-injustice, rabid wolf, slaughter, drought, wound, expose,... These words formed intertwined sad poem tells the poet about the homeland hit by oppression, which led to sedition (black decade) pervaded corruption hit us broken and the result was reluctance to this life and wish death that comforts us from all to come.

The combination brought about lexical cohesion between different parts of the text, like other mechanisms of consistency that contributed to the textuality of Abdel Hamid Shakil's poems, and showed us what the poet came to suggest.

5- Conclusion:

After reading and analysis, the research reached a number of results, the most important of which are:

The texts of the poetry collection have direct intentionality at times and sometimes intractable because of the ambiguous images carried in the poetic sentence of Abdel Hamid Shakil because, according to Qasim Haddad, the text is not a museum, it is a labyrinth, decoded and encoded by an active and capable reader.

It is also acceptable to the reader because of its grammatical and lexical consistency achieved by various references, linking tools, joining...

Repetition is a stylistic phenomenon in the poetry collection, especially complete repetition.

The repetition of sounds and half-words created a musical rhythm, but his tone was sad and broken due to the events experienced by the poet, especially in the poem "Not Here". His poems are a reflection of the pain and sorrow endured by the Algerian people.

During the analysis, we stopped at the lack of the phenomenon of substitution in the poetry collection as well as deletion because the poet wants to highlight some of his concerns to the reader and emphasize it by repetition.

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List of marginalizations :

- (1) Jack C. Richards and Richard Schmidt, Longman dictionary of language teaching and applied linguistics, Fourth edition, published in Great Britain, 2010, p 595.
- (2) Said Hassan Beheiry: Linguistics of the Text - Trends and Concepts, Al-Mukhtar Foundation, Cairo, 1st Edition, 2004, p. 72.
- (3) Ahmed Afifi: Towards the text, a new direction in the grammar lesson, Zahraa Al-Sharq Library, Egypt, 1st Edition, 2001, p. 21.
- (4) M.A.K. Halliday and Roqaiya Hasan, Cohesion in English, published 2013 by Routledge, London and New York, 2013, p 1.
- (5) Ibid., p 2.
- (6) See: Ibid., p 31. and beyond

- (7) M.A.K. Halliday and Roqaiya Hasan, Cohesion in English, p 4.
- (8) Patrick Charaudeau and Dominique Maingueneau, dictionnaire d'analyse du discours, Editions du Seuil, 2002, 27 rue Jacob, paris VIe, p 99.
- (9) M.A.K. Halliday and Roqaiya Hasan, Cohesion in English, p 4.
- (10) See: Ibid, p 4.
- (11) Abdelhamid Chakiel, a contemporary Algerian poet, born on February 2, 1950 in the province of Skikda, distinguished by the selection of his words and soundtrack, so he was described as "the owner of the spotted language and the selected vocabulary." He has significant collections, including: poems of varying gravity / Book of conditions / transformations of the water tragedy / ranks of love Maqam Sabwan / Water mirrors: Maqam Pune / Certainty of the labyrinth: Maqam of longing / Cases in love with Pune / Trees take refuge in their shadows...
- (12) See: Abdelhamid Shakeel: Trees Seek Shelter, Dar Khayal, Algeria, 2021.
- (13) Jean Dubois et autres, Dictionnaire de linguistique, Larousse-Bordas, VUEF, 2002, p 404.
- (14) Tammam Hassan: The Arabic Language / Its Meaning and Structure, Dar Al-Thaqafa, Casablanca, Morocco, 1994, pp. 110-111.
- (15) Ahmed Afifi: Referral - A Study in Semantics and Function, Conference 3, (Arabic between Sentence Grammar and Text), Cairo University, 2005, p. 43.
- (16) M.A.K. Halliday and Roqaiya Hasan, Cohesion in English, p 144.
- (17) Jack C. Richards and Richard Schmidt, Longman dictionary of language teaching and applied linguistics, p 192.
- (18) The poet says: "We are interested in the reader who interrogates the world, interrogates things, based on the mysterious images that we present to him from time to time." Abdel Hamid Shakil: Trees Seek Refuge, p. 9.
- (19)- M.A.K. Halliday and Roqaiya Hasan, Cohesion in English, p 88.
- (20)- Ibid, p 89.
- (21)- Jack C. Richards and Richard Schmidt, Longman dictionary of language teaching and applied linguistics, p 116.

(22) Jack C. Richards and Richard Schmidt, Longman dictionary of language teaching and applied linguistics, p 104.