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Manifestations of consistency and coherence in literary texts

- "Jamila" by Shafiq Al-Kamali as a model -

تجليات الاتساق والانسجام في النصوص الأدبية

- جميلة لشفيق الكمالي أنموذجا -

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مخبر تعليمية اللغات والتواصل في ظل التكنولوجيات الحديثة - الطارف -

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Abstract:

This study aims to reveal the manifestations of cohesion and coherence in literary texts through analyzing the linguistic styles and textual mechanisms that contribute to the text's internal structure. It also seeks to clarify how linguistic, semantic, and structural elements integrate to produce a cohesive and interconnected literary text that reflects intellectual and aesthetic unity. The study further clarifies the distinction between the concepts of cohesion and coherence. Within this framework, it highlights the importance of awareness of textual interconnectedness in understanding and analyzing literature, contributing to the advancement of modern linguistic approaches in reading literary texts.

Keywords: Literary Texts; Cohesion; Coherence; Linguistic Styles; Literature; Modern Linguistic Approaches.

المخلص:

تهدف هذه الدراسة إلى الكشف عن مظاهر الاتساق والانسجام في النصوص الأدبية، من خلال تحليل الأساليب اللغوية والآليات النصية التي تسهم في بناء التماسك الداخلي للنص، كما تسعى إلى توضيح كيفية تكامل العناصر اللغوية، والدلالية، والبنائية لتوليد نص أدبي متماسك ومترابط يعكس وحدة فكرية وجمالية. وتُعنى الدراسة أيضاً ببيان الفرق بين مفهومي الاتساق والانسجام، ومن خلال هذا الإطار تُبرز أهمية الوعي بالترابط النصي في فهم الأدب وتحليله، والمساهمة في تعزيز المقاربات اللسانية الحديثة في قراءة النصوص الأدبية.

الكلمات مفتاحية: النصوص الأدبية، الاتساق؛ الانسجام؛ الأساليب اللغوية؛ الأدب؛ المقاربات اللسانية الحديثة.

1. Introduction

A literary text is considered a complex linguistic and semantic structure that transcends mere linguistic arrangement; it is an organized entity based on the principle of internal coherence and semantic integration. From this perspective, the concepts of cohesion and coherence emerge as fundamental elements in achieving textual unity. Cohesion manifests through overt lexical links and linguistic forms that connect sentences and paragraphs, while coherence is built upon the semantic and interpretative relationships woven by the reader during their interaction with the text. The significance of these two concepts is amplified in literary texts due to their symbolic density and multiple layers of meaning.

From this standpoint, this study addresses the following problem: How do the manifestations of cohesion and coherence emerge in a literary text? Based on this problem, we conducted an analytical study of certain textual models to reveal the linguistic mechanisms and semantic implications that embody the manifestations of cohesion and coherence in a literary text.

2. The Concept of a Literary Text

Given the prominent position the literary text holds within language branches, it has become a focal point for researchers and scholars. They have attempted to comprehensively encompass all its aspects, developing various definitions. Among these, *The Detailed Dictionary of Literature* defines a literary text as: "A personal writing that discusses matters

experienced by the writer or poet, often authentically portraying what they endured, though it can also be

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From this definition, it is clear that a literary text is a written transcription of words and letters through which the writer or author reflects on events and experiences they have undergone. These experiences may be factual or imagined, with their depiction relying on emotion and expressive imagery.

A literary text is also defined as: "A linguistic phenomenon that combines linguistic and aesthetic meaning, characterized by a linguistic structure that differs from common usage and is marked by intensity, complexity, and the ability to evoke astonishment. All of this makes it a stimulating text that encourages the learner to contemplate it and attempt to decipher its symbols to extract its intended meaning." ² It is also "a concise literary piece, whether poetry or prose, taken from the treasures of Arabic literature to achieve specific objectives." ³

Thus, a **literary text** is a linguistic expression that carries meanings and connotations transcending ordinary reality. It blends aesthetic and intellectual aspects, distinguished by its diversity and varied styles, relying on artistic imagery and emotion to convey profound and impactful messages. The literary text aims to stimulate the

fictitious, utilizing imagery and emotional expression."

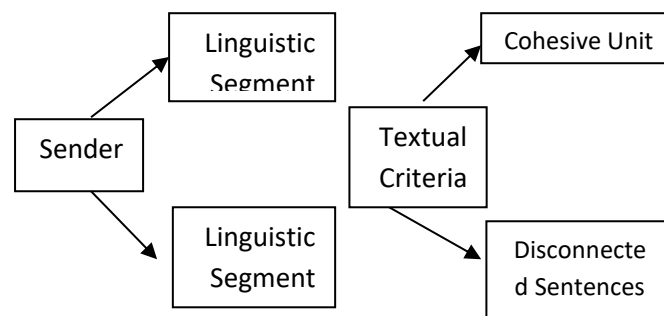
reader to think and interact with its ideas and meanings.

3. The Concept of Textuality

Text is the most crucial subject in text linguistics. Text linguistics specifically examines the text as "an abstract structure from which everything we hear and refer to as 'text' is generated. This is achieved by identifying the elements present in all produced texts, regardless of their contexts, historical periods, or contents." ⁴

For every "text" to possess textuality, a set of linguistic devices must be employed. These devices contribute to the overall unity of the text, as clarified by Halliday and Hasan. These criteria are specific characteristics that distinguish texts by their presence within them, and if these criteria are absent in a linguistic segment or sentence sequence, its textuality is negated.

To further clarify this point, we present the following diagram proposed by the researchers:



Erik Enkvist, in discussing the sound textual structure, noted that it functions through three main types of elements:

Firstly, it relies on the sound grammatical structure of individual sentences. A text composed of grammatically unsound sentences is considered an unsound text.

Secondly, it relies on the pattern in which sentences are woven and connected to form the text.

Thirdly, it relies on context.⁵

4. Criteria of Textuality

Text linguistics derives from the text itself, viewing it as a major unit. It investigates how its parts are interconnected and by what means, and then what the characteristics of textuality are. Not every sequence of words constitutes a text; some can be "non-texts." So, what are the criteria for textuality? De Beaugrande, in his book *Text, Discourse, and Process*, stated that textuality is governed by six criteria:⁶

- ✓ **Cohesion:** This is the semantic interrelation between the components of the text through linguistic means that link sentences and paragraphs.
- ✓ **Coherence:** This refers to the stylistic interrelation between parts of the text to form a coherent unit.
- ✓ **Intentionality:** This involves conveying a

specific message, meaning that the text is not produced haphazardly but with the intent of communication to achieve a defined goal.

- ✓ **Acceptability:** This is the comprehensibility of the text, referring to the recipient's interaction with the text and their readiness to receive it as a meaningful text. It requires the text to be acceptable to the recipient in terms of form and content.
- ✓ **Situationality:** This indicates the extent to which the text aligns with the context in which it is produced, in terms of time, place, sender, and recipient.
- ✓ **Intertextuality:** This is characterized by the presence of other texts, references, or prior texts relevant to the temporal, spatial, and social context in which it was presented.

These criteria can be divided into three categories:

- ✓ Those related to the text itself: these are the criteria of cohesion and coherence.
- ✓ Those related to the users of the text, whether the user is a producer or a receiver: these are the criteria of intentionality and acceptability.
- ✓ Those related to the material and cultural context surrounding the text: these

are the criteria of informativity, situationality, and intertextuality.⁷

5. Cohesion

Cohesion refers to the interrelation between the constituent parts of a text. Mokhtar Muhammad Misbahy adopted the systemic interrelation, while Al-Faqqi adopted the formal interrelation. Cohesion is considered an essential condition for a collection to form a unified whole. It can only occur through means that Wilfrid Rotgé describes as: "All general grammatical systemic tools that allow one piece to be connected to another... and play the role of a cohesive connector"⁸ within the text. From this perspective, cohesion means the interrelation and various linguistic elements of the language system,⁹ where elements coalesce to form a harmonious and consistent unit.

5.1. Mechanisms of Cohesion

Cohesion is one of the essential elements in text construction, contributing to the linkage of sentences and the integration of meanings. Its importance lies in enabling the reader to follow ideas smoothly and understand the relationships between them. Hence, there is a need to examine the mechanisms of cohesion as linguistic tools that frame this textual interconnectedness.

a. Reference

Reference is considered one of the primary elements that achieve cohesion and interrelation between the parts, units, and paragraphs of a text. De Beaugrande defines it as: "The relationship between expressions and objects, events, and situations in the world signified by expressions of a substitutive nature in a text, as it refers to something belonging to the same world of the text, and these expressions can be said to have common reference."¹⁰

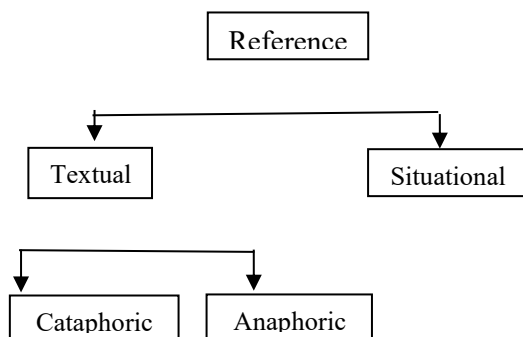
Through De Beaugrande's definition, we infer that reference is a pivotal tool in achieving textual cohesion as it contributes to linking elements of the text together, avoiding repetition, and guiding the reader to understand the relationships between words and meanings. It is a linguistic and semantic element that ensures the text's coherence and clarity.

a.1. Means of Reference

The means of **reference** vary into a set of elements, as mentioned and specified by both Halliday and Ruqaiya Hasan. It is stated that "every natural language has elements that possess the property of reference, and these, according to researchers, are: pronouns, demonstratives, and comparative devices."¹¹

It is clear that means of reference, such as demonstratives and pronouns, play a crucial role in building textual coherence. They allow for connections between different parts of the text and facilitate the reader's

understanding of meanings without ambiguity or confusion. Therefore, the effective use of these means indicates the quality and coherence of the text.



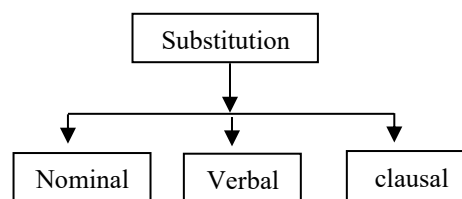
b. Substitution

Substitution is one of the important textual cohesion tools for achieving text coherence. Nu'man Bouguerra defines it as: "Replacing a text element with another element." ¹² In another definition, it is: "The replacement of a linguistic element with another, and this occurs at the grammatical and lexical level within the text." ¹³

It is considered one of the rhetorical, linguistic, or even behavioral styles used for expression and substitution between one element and another to achieve a specific purpose, whether linguistic, intellectual, or functional. Its importance lies in creating direct and indirect effects on meaning, behavior, or structure.

The types of substitution vary depending on the field in which they are used, but they all share the fundamental idea of replacing one thing with another according to

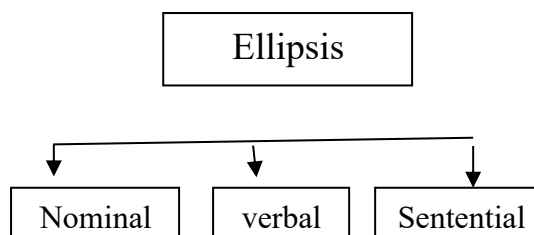
specific criteria. Among the types of substitution are verbal, clausal, and nominal substitution.



c. Ellipsis

Ellipsis is one of the pillars that achieve textual cohesion. Ellipsis is a phenomenon that distinguishes text as it requires a mental process from the recipient to restore the omitted part.

Thus, ellipsis is a process that contributes to textual cohesion and evokes a certain coherence within it. On this basis, ellipsis is "a subtle pathway, a gentle approach, a wondrous matter akin to magic, for you see in it that omitting mention is more eloquent than mentioning it. And silence about imparting information adds more to the information, and you find yourself more eloquent and complete in expression when you do not articulate."¹⁴ Ellipsis has categories, including verbal ellipsis and ellipsis within a phrase. Ibn Jinni identified categories of ellipsis, stating that "Arabs omitted sentences, single words, letters, and movements." ¹⁵



d. Conjunction

Conjunction is a type of syntactic link that contributes to textual cohesion. It connects successive sentences to form a coherent text. It is defined as "the conjunction of a sentence with a sentence and a single word with its like."¹⁶

It is clear that **conjunction** is a linguistic means that links sentences or words and contributes to achieving cohesion and interrelation within the text. The variety of conjunction tools reflects the language's flexibility and precision in change, and it also shows a clear effect on the clarity of meaning and fluidity of style. Among the types of conjunction are:

- ❖ **Conjunction by particles:** such as (و - *wa* - "and"), (ف - *fa* - "then"), (ثم - *thumma* - "then/after that").
- ❖ **Pronouns:** linking sentences by referring back to what preceded them.
- ❖ **Relative pronouns:** such as (الذي - *alladhi* - "who/which"), (التي - *allati* - "who/which").
- ❖ **Semantic conjunction:** linking meaning without an explicit tool.

e. Lexical Cohesion

Lexical cohesion is a manifestation of textual coherence, where lexical linking is a referential link achieved through the continuity of meaning, the systematic arrangement

of lexical elements, and their orientation toward the main idea of the text. Thus, it is a link that achieves textual cohesion through two means: **repetition** and **collocation**. Repetition has categories, such as:

- ✓ **Partial repetition:** where only a part is repeated.
- ✓ **Direct repetition:** "such as repeating a specific word or more."¹⁷
- ✓ **Full repetition:** where two or more sentences are repeated.
- ✓ **Repetition by synonymy.**
- ✓ **Rhythmic repetition.**

f. Collocation

Collocation is the second link among lexical links that contribute to textual coherence and cohesion. It refers to the consistent co-occurrence of pairs of words, where mentioning one necessitates mentioning the other due to an existing relationship between the two words, thus they only appear together.¹⁸ Among the forms of collocation are: antonymy, opposition, and the part-whole relationship. All these forms contribute to the cohesion and integration of text units.

6. Coherence

Coherence is an interrelation achieved at the level of meanings and ideas presented in the text. When a text is formally and grammatically interconnected but not intellectually interconnected, we say that its textuality is not yet complete.¹⁹ Thus, cohesion and coherence are two sides

of the same coin, which is the text. Cohesion deals with how the surface components of the text are linked, while coherence deals with how its concepts and ideas are linked. They complement each other, as the text as a whole must possess the characteristics of solidarity and interconnectedness.²⁰ Therefore, **textuality** is negated from a text if either of them is negated.

6.1. Mechanisms of Coherence

The mechanisms of **coherence** operate at the semantic and pragmatic levels within the text and are based on the idea that every text is subject to interpretation. If interpretation is achieved, the text can be considered coherent. However, this can only be achieved through a set of means and mechanisms, which include:

a. Context

Linguists have paid significant attention to **context** since the early 1970s in understanding text. Among the most prominent linguists who focused on context is the linguist J.R. Firth, who believed that "every word, when used in a new context, is a new word."²¹

J.R. Firth views spoken language texts as inherently possessing the qualities of discourse, referring to typical participants within a general context. The characteristics of context can be categorized as follows: (Sender, Receiver, Presence, Setting, Channel, System, Message Form, Key, Display).

b. Intertextuality

Studies related to textual interconnectedness aim to highlight that a text is not limited to a single event. Rather, it may involve a blend of voices resulting from the intermingling of texts within the same literary genre. As Roland Barthes put it, every text is an intertext, representing other texts at various levels and in specific forms, whether from past cultural texts or present ones. Thus, every text becomes a new fabric woven from re-used evidence.²²

c. Principle of Local Interpretation

The principle of local interpretation restricts the recipient to the concept upon which the text or discourse is built, preventing them from going beyond its scope. Moreover, the interpretation must adhere to the text's context, which helps limit possible readings or interpretations of the text and excludes arbitrary interpretations imposed on it.

d. Principle of Similarity

The **principle of similarity** is not confined to the text itself but extends to other texts. This occurs through the recipient's comprehension and their prior experiences.

e. Principle of Thematization (Titling)

The title is a crucial point that enables the recipient to enter the text. It provides them with what is needed to deconstruct and study the text, helping

them to regulate its coherence and cohesion. A title can also be considered a summary of the content.

f. Macrostructure of Discourse Topic

This represents the **fundamental axis** in understanding the text and its coherence, stemming from the function it performs. According to some text linguists, it is an operational tool and a semantic structure that organizes and categorizes the text.

In conclusion, cohesion and coherence are among the most prominent relationships that must be present in any text. They are what make a text a text, as the sentences within a single text undergo an organized and interconnected building process through linguistic tools and means, thereby achieving textual coherence.

The relationship between them is strong; neither can be dispensed with, as they perform an effective function in forming the overall unity of the text.

Manifestations of Cohesion and Coherence in a Textual Model

The Literary Text: "Jamila" by Shafiq Al-Kamali ²³

«هي لن تموت... فخولة
لما تزل
رغم الردى ... نَجْمَه...

تلوح في العتمة
ياقوتة خضراء بسامه
فجدتي تحكي لنا عنها
عن سيفها الذي تهاؤه الرقاب
وزندها الأسمر
وكيف كانت بالعصا تشتت الكفار
وأنقذت "ضرار"
لكن جدتي لا تسمع الأخبار
لم تدري أن خولة
عادت إلى الوجود
بزندها الأسمر
لكنهم يدعونها "جميله"
تعيش في قلب الثرى الأحمر
حمامة سجينه
ما أروع السجينه
ما أروع الصمود من جميله
يهائها السجان
يخيفه إصرار عينها
جميلة يهاها الرجال
جميلة اللبوة الجريحه
تفتّر فوق ثغرها ابتسامه
كأنها تقول:
لنشرب السياط من دمي...
ليرتوي الجلال
دروبنا قتاد
زيتوننا بنادق ونخلنا رماح
وخلف كل صخرة سنان
يا أنت يا سجان
يا حامي الحضارة العتيده
حضارة القرصان
حضارة الخنجر

الشعب لن يُقهر
حضارتي حضارة المشعل
عجل فلن أغدو فرنسية
عروبتني أقوى من الخنجر

عروبتني دمي وهل أعيش دون دم.⁽²⁴⁾

الثورة الجزائرية في الشعر العراقي لعثمان سعدي

The Algerian Revolution in Iraqi Poetry: Othman Saadi's

Contribution

1. Questions for Analysis

To understand the poem's structure and meaning, let's consider these questions:

Q1: The poem uses words and phrases that show how characters overcame physical imprisonment (the prison) and bent time (their destiny), earning them a place in eternal glory. Identify these specific words in the text and explain how they convey the poet's emotions.

Q2: What connects the first ten lines of the poem, and why is this connection crucial for the poem's overall unity?

Q3: The word "**civilization**" (حضارة) is repeated in the poem. What does this repetition signify, and how does it contribute to the text's coherence and flow? ²⁵

Q4: The poet comments on both the colonizer's civilization and Islamic civilization. Where are these comments found in the poem? Share your thoughts on his perspective.

Q5: There's a clear connection between the lines "Let the whips drink deep from my blood" and "So the torturer may be sated." What is this connection?

Q6: Establishing one's existence can be seen as having both a **temporal** and a **philosophical** dimension. How does the heroine in the poem achieve both these forms of existence?

2. Answers to the Questions

Here are the answers to the questions, providing insights into the poem's deep connections:

A1: The words that convey overcoming the **prison** and forcing **time** to change include: "steadfastness," "the jailer fears her," "the persistence of her eyes frightens him," "Jamila, the wounded lioness," "let the whips drink deep from my blood," and "so the torturer may be sated." These powerful words spring from the poet's deep feelings, allowing him to express pride in Jamila's dignity and resilience, presenting her as a symbol of the Arab woman's defiance and unwavering spirit.

A2: The first ten lines of the poem are linked by various **connective devices**:

❖ **Conjunctions:** "ف" (fa - then) and "و" (wa - and).

❖ **Prepositions:** "في" (fi - in), "عن" (an - about), "لـ" (li - for/to), and "بـ" (bi - with/by).

❖ **Relative Pronoun:** "الذي" (alladhi - who/which). These cohesive elements bind the text together, making it a unified and interconnected whole.

A3: The repetition of the word "**civilization**" (حضارة) in the poem serves to **emphasize the meaning**. It highlights the contrasting ideas of what constitutes true civilization, reinforcing the poem's central themes of resistance and identity against oppression.

A4: The poet comments on the **colonizer's civilization** by referring to it as: "the civilization of the pirate" and "the civilization of the dagger."

- ❖ He contrasts this with his description of **Islamic civilization** as: "My civilization is the civilization of the torch."
- ❖ My opinion on this commentary is that the poet strongly believes that genuine civilization benefits humanity, rather than leading to its enslavement. He champions a civilization of enlightenment and guidance over one of aggression and subjugation.

A5: The connection between "Let the whips drink deep from my blood" and "So the torturer may be sated" lies in the shared semantic field of the verbs "to drink" (شرب) and "to be sated" (ارتوى). Both verbs, in this context,

convey **Jamila's defiance** towards her tormentors and the instruments of torture. She presents her suffering as an act of resistance, saturating the torturer with her unwavering spirit rather than succumbing to despair.

A6: The heroine achieves her **temporal and philosophical existence** through her steadfast refusal to surrender or collapse in the face of torture. Her continued existence, symbolizing the Algerian people's endurance despite attempts at annihilation, secures her **temporal presence**. Her **philosophical existence** is cemented by her unwavering rejection of French identity, rooted in her profound belief that her Arab identity is more powerful and resilient than any torment inflicted upon her.

3. Manifestations of Cohesion

3.1. Reference

Reference is a key mechanism for creating textual cohesion, where one linguistic element points to another. The table below illustrates how different types of **reference** are used throughout the poem:

Referent (What is being referred to)	Reference (The word or phrase doing the referring)	Type of Reference
فخولة (Khawla)	نجمه (her star) العتمة (the darkness) عنها (about her)	Anaphoric (refers to something preceding it)
ياقوتة (ruby)	باسمه (her name)	Anaphoric
خولة (Khawla)	سيفها (her sword) تهابه (fears it) زندها (her forearm)	Anaphoric
جميلة (Jamila)	زندها (her forearm) يدعونها (they call her)	Cataphoric (refers to something following it)
جميلة (Jamila)	سجينة (captive) يهابها (fears her)	Anaphoric

Referent (What is being referred to)	Reference (The word or phrase doing the referring)	Type of Reference
السجان (the jailer)	يخيفه (fears him)	Anaphoric
أنت (you)	يا سجان (Oh jailer)	Cataphoric
الحضارة (civilization)	العتيدة (the ancient)	Anaphoric

From this table, we can see that **reference** in the poem varies between **anaphoric** (referring backward) and **cataphoric** (referring forward). This variety successfully achieves cohesion, interconnectedness, and the integration of the text's parts, making it a complete and unified structure

3.2. Conjunction

Conjunctions act as crucial connectors, linking sentences and ideas to ensure a smooth flow of meaning. Their function is vital for the text's coherence. Here's how different conjunctions are used in the poem:

Conjunction	Type	Frequency	Function
الواو (and)	Additive	5 times	Indicates simple joining and

Conjunction	Type	Frequency	Function
			participation
الفاء (then)	Sequential	1 time	Indicates sequence and immediate consequence
لا (no/not)	Adversative	1 time	Indicates negation
لكن (but)	Adversative	2 times	Indicates contrast
لـ (for/to)	Causal	3 times	Indicates emphasis and purpose
أن (that)	Conditional	1 time	Indicates condition and emphasis

This table highlights the significant role of conjunction as a primary tool for textual cohesion. It plays a fundamental and dynamic part in ensuring the coherence of the text's sections, which in turn facilitates the reader's understanding of its meanings and the organization of its ideas.

3.3. Repetition

Repetition is a powerful literary device that reinforces themes, emphasizes key ideas, and strengthens the overall unity of a text. In "Jamila," different forms of repetition are employed:

Repeated Element	Type of Repetition
فخولة-فخولة (Khawla)	Full repetition
زندها الأسمر-زندها الأسمر (her dark forearm)	Full repetition
فجدتي -جدتي (my grandmother)	Full repetition
جميلة-جميلة (Jamila)	Full repetition
السجينة-السجان (the captive-the jailer)	Partial repetition
الحضارة-حضارة-حضارتي (civilization)	Full repetition
عروبتني-عروبتني (my Arabism)	Full repetition
دم-دمي (blood)	Full repetition

The table above clearly shows the importance of **repetition** in enhancing the text's cohesion and interconnectedness. It underscores the

poem's core ideas, contributing to its clarity and highlighting its most significant parts.

3.4. Ellipsis

Ellipsis, the omission of words, phrases, or even entire clauses, is a subtle yet effective tool for textual cohesion. It relies on the reader's ability to infer the missing information from the context, creating a more concise and impactful expression.

Ellipsis	Type of Ellipsis
هي إلا لن (تموت) فخولة	Nominal ellipsis
رغم الردى (تظهر) نجمة	Verbal ellipsis
ياقوتة خضراء (تلمع) باسمه	Verbal ellipsis
فجدتي تحكي لنا (قصصًا) عنها	Nominal ellipsis
وكيف كانت تفعل (بالعصا) فتشنت	Verbal ellipsis
(لم ندر أن خولة (موجودة	Verbal ellipsis
حمامة (تحلق) سجيئة	Verbal ellipsis
ما أروع الصمود الذي (يبدو) من جميلة	Verbal ellipsis
أدعو يا حامي الحضارة العتيده	Verbal ellipsis
حضارتي (هي) حضارة المشعل	Verbal ellipsis
عرويتي (هي) أقوى من الخنجر	Verbal ellipsis

From this table, we observe a prevalence of verbal ellipsis in the text. This not only adds brevity and power to the meaning but also lends the text a stronger rhythm and expressive quality, thereby contributing significantly to its cohesion.

3.5. Substitution

Substitution plays a significant role in understanding the text, ensuring cohesion, interconnectedness, and the seamless integration of its various parts. It involves replacing a linguistic element with another, often to avoid repetition or to highlight a specific aspect.

Substitution (Original and substituted terms)	Type of Substitution
خولة-نجمة-ياقوتة (Khawla-star-ruby)	Nominal substitution
جميلة-حمامة-اللبؤة-الجريحة (Jamila-dove-lioness-wounded)	Nominal substitution

This table shows how nominal substitution is used, where different nouns or noun phrases refer to the same entity (Khawla/Jamila), creating a rich tapestry of descriptors without redundancy.

4. Manifestations of Coherence

4.1. Macrostructure

The poem we're examining celebrates **heroism and steadfastness** by drawing a powerful connection

between the historical figure of **Khawla**, a symbol of courage, and **Jamila Bouhired**, a modern icon of resistance. The poet begins by evoking Khawla's timeless symbolism as an eternal star and an honorable image of bravery. In the body of the poem, he draws a comparison between the historical Khawla and the contemporary Jamila, who faces oppression with the weapon of steadfastness, despite the confines of prison and the whips. Jamila thus becomes an emblem of Arab struggle, a rejection of colonialism, and a firm embrace of Arab identity, with the assertion that Arab blood is mightier than all forms of enslavement. This text eloquently expresses the continuity of the spirit of struggle and the pride of the nation throughout history.

4.2. Generalization and Specification

The poem effectively employs both **generalization** and **specification** to convey its message.

a. Generalization: The poet uses broad statements to introduce overarching ideas that summarize the main theme. Examples include:

- ❖ "She will not die, for Khawla," "Still," "Despite doom, her star," "Appears in the darkness." These lines generalize the enduring symbolism of Khawla as a living emblem of struggle.

- ❖ "The people will not be defeated" serves as a generalization for the idea of defiance and steadfastness.

b. Specification: The text then expands upon these general ideas by providing specific examples and detailed descriptions. This is evident in:

- ❖ Descriptions of Khawla, such as "About her sword that necks fear and her dark, strong forearm."
- ❖ Descriptions of Jamila Bouhired, like "Jamila, the wounded lioness, to let the whips drink deep from my blood." This approach clearly highlights the heroic stances of the characters, showcasing their suffering and achievements in vivid detail.

4.3. Thematization

The text revolves around the **glorification of Arab resistance and heroism**, embodied by two symbols: the historical **Khawla** and the contemporary **Jamila**. The author aims to expose injustice and colonialism while asserting Arab national identity as an unconquerable force.

The poet also uses various **similes** in the text, such as:

- ❖ "A star appears in the darkness," likening Khawla to a light amidst gloom.

- ❖ "A green, radiant ruby," describing her as precious and honorable.
- ❖ "A caged dove," symbolizing steadfastness. The purpose of these similes is to enhance the beauty of the meaning and make it more accessible to the reader or listener, while emphasizing the core message of the text. The poet also employs various **pronouns**, including the third-person pronoun for describing the heroic figure of Khawla, and first- and second-person pronouns to express pride, as seen in "My Arabism is my blood, the people will not be defeated." Through these linguistic cues, the text can be characterized as primarily descriptive, with touches of narration recounting the heroics of Khawla and Jamila, and a clear rejection of colonialism, as encapsulated in "My Arabism is stronger than the dagger."

4.4. Context

The poem's context revolves around the exaltation of Arab heroism and struggle, invoking two symbols of resistance: the historical Khawla, who embodies strength and bravery, and Jamila Bouhired, a symbol of steadfastness against French colonialism. The text bridges the past and the present, emphasizing the

continuity of the spirit of struggle that reflects the Arab nation's resilience and its unwavering commitment to freedom and identity. While the poem expresses the painful reality endured by the resistance fighters, it simultaneously carries a message of hope and pride that Arab dignity will remain alive, defying all attempts at enslavement or cultural erasure.

4.5. Similarity

The poem's content and style resemble those of other Arab poets who addressed issues of national struggle and pride in national identity, such as Mahmoud Darwish and Nizar Qabbani. These poets often personify national causes through female symbols, as seen in this poem about Jamila Bouhired.

Conclusion

Through the study of **cohesion and coherence** in this literary text, it becomes clear that understanding a text relies not only on its superficial linguistic structure but also extends to its deeper, semantic structure with which the reader interacts. Cohesion provides the overt grammatical and linguistic connections, while coherence imbues the text with its interpretative and semantic depth. Therefore, the success of a literary text in conveying meaning and having an impact is conditional upon achieving both these dimensions, alongside the reader's awareness. Key insights from this study include:

- ✓ Cohesion and coherence are essential elements in constructing a literary text and realizing its meaning.
- ✓ Cohesion is achieved through overt linguistic tools that connect different parts of the text.
- ✓ Coherence stems from the mental interaction between the reader and the text.
- ✓ A complete understanding of a literary text is impossible without the integration of cohesion and coherence.
- ✓ The effectiveness of a text is enhanced by the writer's awareness of how to achieve these two elements.
- ✓ The reader, in turn, plays a vital role in reconstructing meanings and perceiving the deeper connections.

Thus, it's evident that cohesion and coherence are not merely linguistic terms, but rather the beating heart of a literary text, giving it life, linguistic, and textual integrity. They transform reading into an enjoyable and seamless experience. A conscious writer doesn't

scatter sentences aimlessly; instead, they carefully weave them together to create a unified text that captivates the reader and makes them feel that every idea leads to another, and every phrase serves a deeper purpose.

This study has demonstrated how the mechanisms of cohesion—from references and repetitions to various linking relationships—work in conjunction with coherence, which stems from the text's logic and semantic progression. Together, they form the foundation upon which a successful literary text is built.

By understanding these manifestations, we can grasp how a text transforms from mere words into a complete structure with artistic and semantic impact. Comprehending these phenomena not only enriches the analytical process but also deepens our appreciation for literary texts, providing us with more nuanced tools for engaging with them, both critically and appreciatively.

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