



Coherence in the Poetry of Abdelhamid SHKAYEL

A Textual and Analytical Study of the Poem "Not Here" from the Collection “ The Trees Seek Solace in Their Shades”

BENAMANE Meriem^{1,*} , DRARAS Fatima² 

¹ **University of Tamanrasset ; Science and environment laboratory (Algeria),
(m.benamane@univ-tam.dz 

² **University of Tamanrasset ; Science and environment laboratory (Algeria),
(deraresfatima@yahoo.com 

Received: 20/03/2025****

Accepted: 15/05/2025

10.2478/2543-3938.1002025.00013.25

Abstract:

This study explores the concept of consistency, one of the fundamental standards of text linguistics, by highlighting the role of its mechanisms in achieving semantic and linguistic coherence in the poem "Not Here" by the Algerian poet Abdelhamid SHKAYEL. Through this analysis, we seek to shed light on the significance of these mechanisms in ensuring textual cohesion within the poem.

Keywords: Textual consistency, textual coherence, syntactic mechanisms, lexical mechanisms.

*BENAMANE Meriem ,

I. INTRODUCTION:

Linguistic texts, in all their forms—prose and poetry alike—have long been subject to analytical study across the various branches of Arabic linguistics. Text linguistics, in particular, has carved out a distinctive discourse within this realm, successfully integrating itself into the landscape of modern linguistic methodologies. With its meticulous mechanisms working in harmony to construct a syntactically and semantically coherent text, it has remained at the forefront of linguistic research since the 1960s and the early twentieth century. In this paper, we embark on a brief yet insightful journey through this field, seeking to illuminate the role of consistency mechanisms in achieving textual cohesion within the poetry of Abdelhamid Shkayel—one of Algeria's most distinguished contemporary poets. Shkayel possesses a conservative style, seamlessly blending imagination with reality, enabling him to craft a unique and innovative verse form that transcends both classical and free verse. His poetry embodies a distinctive mode of expression known as *the poem of 'Elnathira'*.

For our study, we have selected his poem *"Not Here"*, drawn from the collection *"The Trees Seek Solace in Their Shades"*. Through our analysis, we aim to address the following questions: What is consistency, and what are its mechanisms? What constitutes textual coherence? And to what extent do these mechanisms contribute to the cohesion of *"Not Here"*? To answer these inquiries, we begin by exploring the concept of consistency, preceded by an overview of Abdelhamid Shkayel's poetic experience. We then delve into the notion of textual coherence and its significance within text linguistics, followed by a detailed analytical study based on cohesion mechanisms. Finally, our conclusion presents the key findings of this research. To achieve this, we have adopted a descriptive-analytical approach.

1. First Headline: Abdelhamid Shkayel's Poetic experience.

Abdelhamid Shkayel stands as one of the pioneering figures of the prose poem in Algeria, a literary path he has walked since the early 1970s. Before delving into the distinctive features of his poetry, it is essential to glance briefly at his life. Born on February 22nd, 1950 in the village of *Shkayel*, within the Ouled Attia tribe in Collo, province of Skikda, he was raised amidst the simplicity of his homeland, receiving his early education in the local kuttab. However, in 1970, driven by difficult social circumstances, he made the decisive move to Annaba, where he pursued his studies. This transition proved pivotal in his life, for it was there that he embarked upon his literary journey, marking the dawn of his career in writing and authorship. Many of his works have been published in Algerian and even Arab newspapers and magazines, and has several publications, including *Orbit of Water*, *Gaps of Water*, *Mirrors of Water*, *States*, and *I Vanish, Yet My Shadow Remains*, among others. In each of these, his poetry remains an unbroken stream of creativity and depth, drawing the reader into the very core of his verses in search of elusive meaning. This, indeed, is what grants his poetry its distinctiveness and singular charm.

The Algerian novelist and critic Saïd Boutadjine once remarked in that context: **«On many occasions, the reader may struggle to find a single path leading to meaning or to the intended essence sought by the poet. This is because his poetry is woven through intricate intertextuality—whether in its lexicon, its knowledge, its structure, or its direct and indirect references.»** (Boutadjine, 2013). Shkayel distinguished himself through an inexhaustible originality that seamlessly intertwines intellectual creativity with the ideological landscapes that shaped his path. Neither the "Black Decade" of the 1990s, nor the scarcity of critical studies on his works, nor even the past restrictions on publication, could deter him from his poetic path. Known among critics and scholars as *the Poet of Water* or *the Poet of*

the prose ‘‘ El nathira ‘‘, his verses invite the reader into a voyage of the imagination—an expansive journey through language in its most authentic form. His words unfold like boats drifting across expressive oceans, sculpted with meticulous precision, where carefully chosen phrases are woven into harmonious rhythmic structures. At the heart of his poetic vision lies a mystical inclination, a testament to his mastery in interlacing diverse linguistic and symbolic textures, each laden with profound connotations. His poetry compels the reader to turn to the texts of Sufi literature, searching for the secrets of the mystic poets, whose verses often shimmer with ambiguity and an abundance of imagery. This inclination led him to break free from the constraints of both classical and free verse, embracing instead the prose poem, or El nathira as he termed it.

Shkayel himself articulated the essence of this choice: **‘‘I mean that this El nathira aligns with its creative and national condition without being bound or subdued by the authoritarian decrees of literary conventions, which teem with prohibitions that stifle creativity and obstruct the freedom of writing and thought...’’** (Shkayel, 2022, p. 22).

And, the poet still continues to write and publish his refined works, brimming with the beauty of language and style. With each collection, he renews his poetic expression, shaping his craft anew until, at last, he releases a fresh volume—a collection imbued with the finest that the Arabic language has to offer in words and expressions.

2. Second headline: The Conceptual Framework of Consistency.

To speak of text linguistics is to affirm the element of consistency, for it stands as one of the fundamental pillars of this discipline—an essential element in establishing the textuality of discourse or text. Scholars of text linguistics, across their works and research, have extensively examined cohesion, exploring its definition, mechanisms, significance, and role in achieving textual connectivity. In this study, we, too, shall delve into the concept of consistency, both linguistically and terminologically.

2.1. Linguistic definition :

In Lisan al-Arab dictionary of Ibn Manzur states that, in the section of (wasaka- وَسَقَ) : ‘‘ Al-wusūq (الْوُسُوق) refers to that which takes place at night or that which embodies. The night itself is said to have ‘wasaq’ when it settles in and ‘ittasaq’ when it becomes whole. Everything that comes together is described as ‘ittasaq.’ A road that aligns and straightens is said to ‘ya’tasiq’ or ‘yattasiq,’ meaning it becomes consistent. The moon, too, is said to ‘ittasaq’ when it reaches fullness and perfection. The term ‘ittisāq al-qamar’ refers to its completeness, its gathering into a whole, and its full illumination. Likewise, al-wasq signifies the bringing together of one thing with another.” (Manzur, n.d., pp. 4836–4837).

Thus, in its linguistic sense, consistency conveys the meanings of gathering, alignment, balance, and unity, in its linguistic concept.

2.2. From Terminological point of view

2.2.1. Among western scholars:

‘‘Consistency is believed to arise from the sequential arrangement of sentences and the linearity of the text (Linéarité).’’ (Dominique, 2008, p. 18). This is how **Dominique Maingueneau** defines consistency. Meanwhile, **Halliday and Roqia Hasan (1976)** describing consistency as: *‘‘A semantic concept—it refers to the meaning relations that exist within a text and define it as a text.’’* (Halliday & Hasan, 1976, pp. 4, 12).

2.2.2. Among Arab Scholars :

Arab scholars have largely aligned their definitions of consistency with foreign linguistic concepts. One of the most well-known definitions in Arabic linguistic studies is that of **Mohammed Al-Khatibi**, who states: "*Consistency is the strong interconnection between the components that form a text or discourse. It concerns the linguistic tools that link the constituent elements of either a segment of discourse or the discourse as a whole.*" (Mohammed, 1991, p. 5).

Thus, consistency is a network of profound semantic relationships that extend from the smallest textual unit to the largest, operating across various linguistic levels—phonological, morphological, syntactic, and semantic—to **create a unified and coherent text**.

3. Third headline: Textual Coherence and Its Importance

Textual coherence is the most fundamental characteristic of text linguistics, through which the text is deemed to be a text or vice versa, and that is after verifying the integrity of the relationships between the text's components, ensuring that each element fulfills its role completely. Such interdependence fosters a sense of textual cohesion and fluidity. However, coherence extends beyond mere structural consistency and sequential arrangement. It delves into deeper relationships that transcend the boundaries of the text, ultimately ensuring that the reader grasps meaning and engages in interpretation. In his book *Text Linguistics*, Sobhi Ibrahim Al-Faqi highlights the significance of textual coherence, stating that its importance lies in:

- Focusing on how the text is structured as a semantic construct.
- Establishing cohesion as the sole foundation of textuality.
- Distinguishing between what qualifies as a text and what does not.
- Linking sentences that are temporally distant within the discourse, (Al-Faqi, 2000, p. 100).

Textual coherence carries a profound and intricate meaning, as textuality cannot be achieved without the interconnection of its constituent elements—words, sentences, paragraphs, and even entire texts. Furthermore, external factors play a crucial role in this process, with context serving as a key component in ensuring coherence. The situational context shapes the meaning and intent of discourse, while the reader's interpretation also plays a pivotal role. As the primary recipient of the text, the reader has every right to decipher its codes, interpret its layers, and judge its meaning. Once a text is in the hands of its audience, the writer's role ceases, leaving interpretation entirely to the reader. This underscores the notion that textual coherence is realized through two fundamental aspects, The semantic aspect, which ensures meaning is conveyed and sustained, and The formal aspect, which maintains formal cohesion through linguistic and grammatical mechanisms. Both aspects work in tandem to create a harmonious and unified text (Al-Faqi, Text Linguistics, 2000, pp. 97–98).

4. Fourth headline: Mechanisms of Consistency in the Poem

"*Not Here*": Consistency in a text is established through various interconnected mechanisms and tools that collectively ensure its adherence to the principles of textuality. These mechanisms are categorized into two main types:

4.1. Syntactic Connectors: These refer to the grammatical relationships that bind the components of a text together. They include pronouns, demonstratives, relative pronouns,

conjunctions, prepositions, and particles of negation, emphasis, and subordination. Their presence is crucial in establishing cohesion, as they contribute to linking various elements within sentences, that is to say the words forming part of the discourse or the discourse in its entirety.

4.1.1. Reference : Reference refers to the relationship between textual components, linking elements to what precedes or follows within the text. This includes pronouns, demonstratives, superlatives, and definite articles (Khadija, 2012, p. 101). Among all consistency mechanisms, reference plays the most significant role in establishing linguistic connectivity, ensuring meaning is effectively conveyed. The most prevalent reference tools are pronouns—whether attached, detached, or implied. Based on the classification of text linguistic scholars, reference is divided into two main types:

- **Situational (Exophoric) Reference:** This type of reference occurs when a linguistic referential element **points to a** non-linguistic entity that exists outside the text itself—in the external context. It relies on the situational context to determine the intended referent (Bkhoula, 2014, p. 14).

This passage emphasizes the role of external context (exophoric reference) in shaping the meaning and themes of the poem. The poet portrays deep suffering experienced by any nation where its people are oppressed and deprived of their rights. Even the title, "ليس هنا" ("Not Here") aligns with the poem's essence, as this phrase recurs throughout its verses, reinforcing the harsh realities and absence of fundamental necessities. The poet deliberately chooses expressions of despair to evoke the bitterness of war and destruction, as seen in phrases like: "هنا.. خراب" ("Here... Ruin...") "هنا.. مدفع" ("Here... A Cannon...") , and this contributes to ensure the textual semantic consistency .

Textual reference: This occurs within the text itself, that is, among the linguistic elements that constitute the text. It is divided into two branches, according to the classification of Halliday and Ruqaiya Hasan, namely:

- **Anaphora:** This occurs when the referent precedes the referring expression. It refers back to an antecedent that has already been mentioned, replacing the explicit term with a pronoun or another substitute where the original word would otherwise appear. (Boukhoul, *Consistency and Coherence: Mechanisms and Links*, 2014, p. 14).
- **Cataphora:** Also known as forward reference, this occurs when a word or phrase refers to another word or phrase that will appear later in the text or conversation. (Al-Faqi, *Text Linguistics: Between Theory and Practice*, 2000, p. 38)

One of the instances of textual reference found in the poem "Laysa Huna" ("Not Here"):

- **Pronoun Reference:** The pronoun serves as one of the fundamental pillars in achieving textual cohesion, as it links different parts and sentences of the text. Pronouns are divided into two categories: existential pronouns such as (*anta, anti, huwa, hiya*, etc.), and possessive pronouns such as (*yaa* for the second person). Various types of pronouns appear throughout "Laysa Huna", including:

The attached second-person singular pronoun (-ka): It appears in the poem to refer to an external antecedent—one that is neither named nor explicitly mentioned. Instead, the poet deliberately directs the discourse toward this referent, as seen in the following line:

هنا.. رأسك..
"Here... your head..."

لا ترفع..
"Do not lift..."
 وحدك..
"Alone..."

This referrer, whose owner is not explicitly mentioned in the poem, points beyond the text itself. Through the context of the verses, it becomes clear that it refers to the oppressed individual awaiting victory and freedom. The poet also alludes to him elsewhere in the poem through the use of the imperative verb, as seen in the following line:

احذق تفاصيل القول المنشور..
Discern the details of the published words..
 أو خذ تدابير قول مبرور..
Or take heed of a righteous word...

The use of the second-person singular pronoun adds another semantic dimension to the poem, shifting from the poet's physical depiction of the suffering caused by war to a dialogue directed at this referrer who longs for freedom and security.

The implicit third-person singular masculine pronoun (he) appears in his saying:

ليس هنا قمرٌ يطلع..
"There is no moon rising here..."
 ليس هنا نورٌ يسطع..
There is no light shining here..."

His saying also :
"He rambles and wanders..."

The poet employed verbs in the present tense, as it suits descriptive expression, indicating continuity and persistence. All these verbs refer to the implicit third-person singular masculine pronoun (he), which points to elements mentioned within the text that are essential for maintaining consistency and coherence. The same applies to the feminine pronoun, as seen in his saying:

هنا.. عين تدمع..
"Here... an eye weeps..."
 هنا كلمات..
"Here... words..."
 .. وتفور.. تَربُّدُ

"Foaming... and boiling over..."

- **Demonstrative Reference:** Demonstrative pronouns are among the tools that contribute to achieving and highlighting cohesion. They serve a communicative function by linking sentences and referring either anaphorically (backward) or cataphorically (forward), depending on their placement in the text. Among the demonstrative pronouns found in the

poem that indicate a temporal context is "here" (هنا). It appears frequently throughout the verses, sometimes in affirmative statements and sometimes in negations, such as:

There is no dawn here...	ليس هنا صبح..
No breeze stirs here...	ليس هنا ريح..
No triumph here...	ليس هنا فتح
Here..a spark...	هنا..قذح..
Here..a wound	هنا..جرح..
Here..exposure...	هنا..فضح..

The demonstrative pronoun "here" (هنا) appears thirty-six times in the poem, while "not here" (ليس هنا) is mentioned twenty times. These references point to the place the poet speaks of, depicting its wretched state—one shaped by war, bombardment, and tyranny. These pronouns play a crucial role in linking the different sections of the poem, fostering cohesion by weaving together sentences and their meanings.

Relative Pronoun Reference: The relative pronoun plays a crucial role in achieving consistency within the text, as it is a fundamental grammatical unit that connects sentences. It is divided into two categories: **Specific relative pronouns** such as (الذي، التي، الذين، etc.) , and **General relative pronouns** such as (من، ما، etc.). The Shkayel's poem is not devoid of these pronouns. The general relative pronoun "من", which generally refers to a sentient being, appears eight times throughout the poem. Here are some instances where it is mentioned:

who intercedes...	من يشفع..
who creates...	من يبدع..
who sees...	من يرى..

The use of the relative pronoun "من", which refers to the antecedent, has contributed to the cohesion of the sentences, making the poem a tightly woven textual unit.

4.1.2. Substitution: Mohamed Khattabi defines it as: "A process that takes place within the text, where one element is replaced by another. Like reference, it contributes to cohesion, but it differs in that it operates at the grammatical-lexical level, linking words or phrases." (Khattabi, 1991, p. 19).

Substitution enhances textual consistency by replacing one element with another, allowing the text producer to avoid repetition. It takes three forms: nominal, verbal, or clausal. (Mubarak, 2017, p. 86).

- Instances of Substitution in the Poem "Laysa Huna":

The word "المستعمر" (the colonizer) does not appear in the poem in its lexical form. Instead, the poet replaces it with "الذئب" (the wolf) and "الكلب المسعور" (the rabid dog) in his saying :

- "تتفُشهُ أنياب ذئب مسعور" (His flesh is torn by the fangs of a rabid wolf..)
- "من يُشير إلى كلب مسعور" (Who points to a rabid dog..)

This is an example of **nominal substitution**.

4.1.3. Ellipsis: According to Robert de Beaugrande, "Ellipsis is the omission of surface expressions whose conceptual content can be inferred, expanded, or modified through incomplete phrases." (De Beaugrande, 1998, p. 301). This means that ellipsis operates at the **semantic level**, linking different parts of the text to shape meaning by filling in the gaps left by omitted elements. When ellipsis occurs, the reader actively participates in understanding the text by relying on preceding or following references to the omitted words. This process ensures textual consistency by allowing the reader to infer the missing elements and grasp the intended meaning. Scholars categorize ellipsis into several types: Nominal ellipsis, Verbal ellipsis, Letter ellipsis, prepositional phrases ellipsis and phrase ellipsis (Farhat, 2016, pp. 116–117).

- **One of the instances of omission in the poem** is the ellipsis of the grammatical subject, " *a camel*", in the poet's line: "هنا جمل تصرخ ، و تغور" *"Here, a camel cries out, then vanishes..."* Another instance is the omission of the adverb of place, "around", in his words: "حول السر ، الجهر" *"Around the secret, the spoken word..."* Likewise, there is the omission of the demonstrative "هنا" *"here"* in his words : "هنا ... التعذيب" *"Here... torment..."*

هتاك.. موت..

Violation... Death

Since the poet employed ellipsis for specific purposes, the preceding references to the elided elements allowed the gaps to be bridged, ensuring continuity. This is particularly significant given the poem's theme, which conveys deep emotions reflecting the poet's psyche in defiance of the oppressor's brutality. His precise depiction of injustice and torture in this betrayed homeland imbued the verses with a distinctive semantic resonance, reinforcing the cohesion between its parts .

4.1.4. Connection or Linking: "It is a semantic relationship established through conjunctions, exceptions, parenthetical clauses, and relative clauses. It may go beyond mere meaning to serve contextual purposes." (Iker, 2012, p. 101). Linking, in turn, is divided into four types:

- Additive, adversative, causal, and temporal.

- Instances of Linking in the Poem:

The poet employs conjunctions such as "and" (و), "or" (أو), and "then/so" (ف) to establish connections, as seen in the following lines: "He raves and wanders." (يهذي ويدور) , "Here, a camel cries out , then vanishes..." (هنا جمل تصرخ، وتغور) , "It foams... and boils over..." (تُرْبِدُ..) , "Or take heed of a well-founded word..." (أو خذ تدابير قول مبرور) , "So go forth to the nations of water..." (فامض إلى أمم الماء)

The function of conjunctions in this poem is to establish connections between the components of sentences. The more frequently the poet employs conjunctions, the greater the cohesion between his verses and the clearer the meaning becomes. Notably, the conjunction "and" (و), being the most frequently used, signifies direct linkage. If we analyze its

significance in these lines, we find that the poet employs it to depict the extent of suffering that has befallen the land due to the oppressor's cruelty and loss of humanity. As for "or" (أو), its use conveys the notion of choice, offering the reader an alternative at the poem's conclusion—an invitation to act wisely in deciphering the poet's intent, which is one of rebellion and defiance. Meanwhile, "then/so" (ف) serves to indicate succession between ideas. In this context, it carries a conditional nuance, linking cause and effect. The poet urges the reader to escape the inferno of war and seek an alternative path—one that leads to safety and peace.

4.2. Lexical Links: These are direct connections that do not rely on reference, conjunction, or omission. Instead, they function through the relationships between words on a semantic or lexical level. Under this category falls lexical consistency, which is further divided into two types: repetition and collocation.

4.2.1. Repetition: El-Azhar Zannad defines it as "the recurrence of a word or a set of words at the beginning of each sentence in a text for the purpose of emphasis." (Zannad, 1993, p. 119). Its function is binding, which means linking an element to what it is associated with, thereby achieving cohesion between them (Al-Faqi, Text Linguistics: Theory and Application, Vol. 2, 2000, p. 19). Repetition is categorized into several types: Complete repetition, Partial repetition, Homonymy, Synonymy or near-synonymy (Jamil, 1998, pp. 80–84).

- Instances of Repetition in the Poem:

▪ Total Repetition:

It is quite evident that the phrase "ليس هنا" (Not here) is repeatedly used throughout most of the poem, appearing twenty times. Each instance of its occurrence signifies the negation of any signs of a peaceful life. This repetition is closely tied to the descriptions that reflect the poet's state of mind, as he channels the voice of the oppressed through his own. The frequent use of this phrase evokes a sense of despair and the end of hope, as seen in the following lines:

Not here does the moon rise	ليس هنا قمر يطلع..
Not here does light shine	ليس هنا نور يسطع..
Not here does lightning flash	ليس هنا برق يلمع..
Not here does anyone listen	ليس هنا من يسمع..

The same applies to the word "هنا" (Here), which is repeated thirty-six times throughout the poem saying :

Here, a bitter word lingers	هنا قول مرّ..
Here, a people stand, row on row	هنا شعب يصطف في طابور..
Here, blossoms are strewn with a fateful fume	هنا زهرات مرشوشات بأزوت ماثور..
Here, circles of remembrance drown in woe	هنا حلقات ذكر مقهور..

This repetition was intertwined with sorrowful descriptions and the dire conditions of the colonized homeland, reinforcing the absence of security and stability. It served as a continuation of the poet's earlier negations of peaceful life, creating a rhythmic resonance that captures the listener's ear and draws them into the unfolding events. Through this artistic mastery, the poet transforms the poem from mere words into a vivid reality, his precision in selecting imagery and structuring phrases lending the verse a seamless cohesion and an unshakable unity.

- **Partial repetition** , in the poet saying :

احذق تفاصيل القول المنشور..
Discern the details of the published words
 أو خذ تدابير قول مبرور..
Or take heed of a righteous word...

The word "القول" (**the word/speech**) is repeated in the following line of the poem, but this time in a negative form. This subtle shift highlights the poet's intent to guide the innocent away from despair and sorrow toward seeking paths of salvation. Through this repetition, the poet urges awareness and discernment, emphasizing the need for the reader to grasp the deeper meaning of his words. He repeats it because he firmly believes in his message—one that unveils the stark reality of **misery, suffering, hunger**, and the relentless oppression endured by colonized nations.

- **Homonymy** : The word "نور" (**light**) appears twice in the poem, but with different meanings: in the first instance , it refers to radiance or physical light , when the poet says : “ Not here doest the light shines “ , and in the second instance , it refers to freedom and security , when the poet says : “No path to light remains here “
- **Synonymy**: Synonymy is a form of repetition in which two different words share the same or nearly the same meaning. The poet has employed it in several places in his poem , when he says :

Not here does the moon rise

ليس هنا نور يسطع..

Not here does lightning flash

ليس هنا برق يلمع..

The words " يسطع " « shines brightly » or " يلمع " « glimmers / sparkles » both convey the meaning of radiance and illumination.

Also , when he says :

False words	هنا قول زائف..
A hidden meaning	معنى مستور..
Betrayed words	هنا كلمات مغدورة..
Words of deceit	هنا قول زور..

The previous lines convey a singular meaning: the **false promises** used by the ruthless colonizer to lull the people into a false sense of security before unleashing his brutal crimes upon the nation. The phrases "قول زائف" (*false words*) and "قول زور" (*words of deceit*) share the same semantic value, both referring to lies and falsehoods. The poet skillfully employs synonymy, ensuring that the repetition does not render the poem monotonous or unappealing. Instead, his rich and varied lexical choices showcase his mastery of language, demonstrating both linguistic finesse and artistic excellence. His long experience with writing which has established him as a brilliant and outstanding figure in his field

4.2.2. Collocation (التضام), also known as **lexical association**, refers to the habitual pairing of words due to their natural semantic or contextual relationship. According to **Khattabi** (*Linguistics of Text – An Introduction to Discourse Coherence*, 1991, p. 25), Similarly, **Ahmed Mukhtar Omar**, in Chapter Three of his book *Semantics* (1998, p. 74), describes it as: "The habitual association of a particular word with specific other words in a language."

Examples of Collocation in the Poem: One of the most prominent instances of collocation (التضام) in the poem is:

- **Antonymy (علاقة التضاد)**

- **Noun Antonyms (تضاد الأسماء):** when the poet says

No sea lies here...	ليس هنا بحر..
No river flows near...	ليس هنا نهر..
No secret is kept...	ليس هنا سر..
No truth is declared clear	ليس هنا جهر..

The depiction of the horrors of war and suffering in these verses is shaped through semantic contrast between the words "sea" and "river", as well as "secret" and "declaration." This lexical dissonance enhances the consistency of the lines, reinforcing the poem's thematic depth and emotional impact.

Likewise, in his words: "No evening here... nor dawn's first light..." ليس هنا مساءً، أو صبح..

The words "evening" and "dawn" carry different meanings, yet their juxtaposition enhances the poem's cohesion and aesthetic appeal through this relation

Correlation (علاقة التلازم): This mechanism appears in several instances throughout the poem. Here are a few examples:

هنا.. تعذيب..
هنا.. موت..
Here.. torment...
Violation... death...

The words employed by the poet in these two verses converge upon a singular theme—annihilation, and what an annihilation it is! Executed through the most ruthless and merciless means: hanging, burning, bombing, and the like. Such imagery strikes the heart, for torture is

a terror beyond reckoning, summoning naught but pain. And this pain arises from violation—violation in its most savage form, through severance and brutal desecration—leading, inevitably, to death. This lexical convergence forges a deep semantic bond, as the direct interlinking of these harrowing events weaves a seamless unity within the verses.

And likewise, in his words: "Here... death... slaughter..." : هنا ... موت .. ذبح : The poet has again entwined the words *death* and *slaughter*, for slaughter is but one of death's many causes—an inevitable fate, leaving no room for choice.

II. Conclusion:

In conclusion, our research study has led to several key findings and recommendations, summarized as follows:

- Consistency plays a fundamental role in text linguistics by establishing structural connectivity through its mechanisms, making it an essential principle in this field.
- Textual coherence represents a deep integration of a text's internal and external elements, extending to the surrounding conditions of its production, such as context and communicative setting.
- Reference mechanisms, both textual and situational, contribute to linking the syntactic and semantic elements of the text through grammatical tools such as pronouns, demonstratives, and relative pronouns, which played a crucial role in ensuring the cohesion and consistency of the poem.
- Pronouns, in their various forms, serve as a primary means of connecting sentences and elements within a text, as observed in our studied poem, where they were among the most prominent cohesive devices.
- Substitution plays a crucial role in textual cohesion by replacing certain elements with others, thereby enriching the poem's lexical depth.
- Ellipsis also contributes to textual cohesion, as its use engages the reader in filling the gaps, prompting them to deduce the intended meaning.
- Conjunctions significantly enhance the structural unity of the poem by linking causes to effects and connecting preceding and succeeding statements, as previously noted.
- Repetition reinforces textual consistency by serving various rhetorical functions, such as insistence, emphasis, negation, and continuity.
- Collocation supports textual cohesion through lexical relationships, particularly antonymy and verbal association.
- **Referrals and references:**

-Halliday, & Hassan. (1976). *Cohesion in English*. London: Longman group limited.

-المركز الثقافي العربي: بيروت. (1. éd.) *تسيج النص*. (1993). ا. الزناد.

-قباء للطباعة والنشر والتوزيع: القاهرة، مصر. (1. éd.) *علم اللغة النصي*. (2000). ا. ص. الفقي.

-قباء للطباعة والنشر والتوزيع: القاهرة، مصر. *علم اللغة النصي*. (2000). ا. ص. الفقي.

-قباء للطباعة والنشر والتوزيع: القاهرة، مصر. (1. éd.) *علم اللغة النصي بين النظرية والتطبيق*. (2000). ا. ص. الفقي.

-دار قباء للطباعة والنشر والتوزيع: القاهرة. 2. *علم اللغة النصي بين النظرية والتطبيق*, ج. (2000). ا. ص. الفقي.

-وزارة الأوقاف والشؤون الدينية: الكويت. *المدخل المعرفي واللغوي للقرآن الكريم*. (2012). خ. إيكير.

-الجزائر /التتوير: الجزائر. (1. éd.) *لاتساق والانسجام الآليات والروابط*. (2014). ا. ب. بخولة.

-الجزائر /التتوير: الجزائر. (1. éd.) *لاتساق والانسجام النصي الآليات والروابط*. (2014). ا. ب. بخولة.

- الجزائر نيوز*. نموذج من شعر السبعينيات...الشاعر: عبد الحميد شكيل. (2013, 11 11). ا. بوطاجين -
- الجزائر نيوز*. نموذج من شعر السبعينيات...الشاعر: عبد الحميد شكيل. (2013). ا. بوطاجين -
- دار خيال للنشر والترجمة: برج بوعريش، الجزائر. *لا أجراس في قد النهر*. ا. بوطاجين -
- الهيئة المصرية العامة للكتاب: دب. (دط. éd.) *البديع بين البلاغة العربية واللسانيات النصية*. (1998). ا. ع. جميل -
- وزارة الأوقاف والشؤون الدينية: الكويت. (1. éd.) *المدخل المعرفي واللغوي للقرآن الكريم*. (2012). ا. خديجة -
- المركز الثقافي العربي: بيروت، لبنان. (1. éd.) *لسانيات النص مدخل إلى انسجام الخطاب*. (1991). م. خطابي -
- المركز الثقافي العربي: بيروت. *مدخل إلى انسجام الخطاب للسانيات النص*. (1991). م. خطابي -
- الدار العربية للعلوم ناشرون: لبنان. (Trad. محمد. ي.) *المصطلحات المفاتيح لتحليل الخطاب*. (2008). م. دومينيك -
- عالم الكتب: القاهرة، مصر. (Trad. حسان. ت.) (1. éd.) *لنص والخطاب والاجراء*. (1998). ر. ديبوجراند -
- دار خيال للنشر والترجمة: الجزائر. *أسفار طائر الوروار*. (2022). ا. ع. شكيل -
- خيال للنشر والترجمة: الجزائر. *أسفار طائر الوروار*. (2022). ا. ع. شكيل -
- عالم الكتب: القاهرة. (5. éd.) *علم الدلالة*. (1998). م. أ. عمر -
- منشورات نون: دب. *لسانيات النص*. (2016). س. فرحت -
- 13 (1), pp. 83-94. *الصوتيات*. مفهوم الاتساق بين نظرية النظم ولسانيات النص. (2017, 1 10). س. ف. مبارك -
- المركز الثقافي العربي: بيروت، لبنان. (1ط. éd.) *لسانيات النص مدخل إلى انسجام الخطاب*. (1991). خ. محمد -
- دار المعارف: القاهرة، مصر. *لسان العرب*. (دت). ا. منظور -