



Coherence and Harmony and Their Impact on the Cohesion of the Contemporary Narrative Text – The Granada Trilogy as a Model

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Abstract :

Linguistics has seen wide openness to various fields, resulting in the emergence of several important sciences, including geographic linguistics, psycholinguistics, and discourse analysis.

Discourse analysis focuses on criteria such as coherence and cohesion. This research explores the relationship between coherence and cohesion in their theoretical and applied dimensions. It first outlines the theoretical dimension by defining these concepts as they appear in discourse analysis. The research then analyzes the impact of these factors on the cohesion of contemporary narrative texts, using examples from Radwa Ashour's trilogy "Granada" to demonstrate how coherence and cohesion are intertwined concepts with a significant impact on narrative text cohesion.

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1- Introduction

The research addresses a linguistic textual issue centered around the duality of coherence and cohesion and their impact on the cohesion of contemporary narrative texts.

The presence of a text without either of them is a matter that has long preoccupied linguists, as coherence represents form and cohesion represents content. Since the field of textual linguistics - discourse analysis - examines the means of text coherence and cohesion, and the resulting influence of these two factors on text cohesion.

Therefore, the research brings together textual linguistics and modern grammar in an applied manner through the most important tools of coherence and cohesion to determine the extent of the impact of these factors on text cohesion. It also explores whether, in the absence of one of them, the relationship between their presence within the text is affected, leading the text to lose its cohesion and become non-existent in the eyes of the recipient.

We have delved into the significance of this duality and then discussed their impact on the cohesion of contemporary narrative texts, after defining the latter - textual cohesion. Subsequently, we presented practical examples from the novel under study for analysis to see the extent of the duality's influence on the coherence of narrative text passages in the Granada trilogy. Additionally, we examined how successful the novelist was in creating a coherent narrative text that resonates with the reader.

2. Basic Concepts: Coherence, Cohesion, Textual Cohesion

2.1 Coherence and Cohesion:

Coherence and cohesion represent two fundamental elements of textual discourse, and often the coherence of a text is examined before its cohesion because studying coherence is a part of achieving cohesion. Some linguistic indicators may make a text coherent even in the absence of cohesion, whereby the manifestations of cohesion become interpretive rather than linguistic. Coherence is generally understood as "the strong cohesion between the constituent parts of a text." It focuses on the linguistic (formal) means that connect the elements comprising a segment of discourse or discourse as a whole.¹ It is evident that coherence and cohesion, as aspects of textual cohesion, have taken the forefront in textual research. While we do not dismiss the importance of other criteria, coherence and cohesion are commonly used terms among text analysts. Some may refer to coherence as structure, connection, integration, unity, or formal consistency, while cohesion may be described as weaving, unity, comparison, or Semantic cohesion, and perhaps these multiple designations refer to these two criteria, are among the most well-known standards in textual research. Cohesion is a criterion that focuses on the surface of the text and studies the means by which the property of verbal continuity is achieved. On the other hand, coherence is concerned with meaning, and context plays a significant role in the coherence of the text. If we examine the treatment

of these two criteria, we find that their approaches vary from one researcher to another. "Halliday" and "Ruqayah Hasan" addressed cohesion in detail in their book "Cohesion in English," while "van Dijk," "Brown," and "Yule" focused on coherence without delving into the precise details of cohesion. However, their treatment demonstrated that textual cohesion, as indicated by cohesion and coherence, is not merely an abstract property of statements. It is not limited to the level of relationships between sequences and sentences alone, but rather through the overarching structure that "Halliday" relied on and which "van Dijk" developed. It is worth noting that both "Halliday" and "Ruqayah Hasan" treated cohesion with great precision, while "Brown," "Yule," and "van Dijk" placed significant importance on coherence and paid considerable attention to context. Thus, textual analysis "begins with the actual realization of the overarching structure through cohesion and coherence."²

2.2 Textual Cohesion: In Language: The term "cohesion" in its Arabic origin derives from the linguistic root "massaka" "which contrasts with the concept of disintegration and signifies complete connection, strength, and solidity. It is mentioned in "Lisan al-Arab" that "almaceek" refers to the channels that hold water so that it does not evaporate, and "ardhon maceeka" refers to land that retains water due to its firmness, and "ardon missak" as well.³ In "Taj al-Arous," it is described in reference to the Prophet Muhammad (peace be upon him) as having a "consistent" physique, meaning that despite his bulk, his flesh is firm and

not slack or loose, indicating that he had a well-proportioned body where his limbs support one another. Therefore, we believe that the term (masaka) conveys the meanings of solidity, strength, and the interconnection of parts with one another.

In Terminology: Textual cohesion, in the terms that emerged within the framework of textual linguistics or text theory, refers to the semantic cohesion between the linguistic units that make up a literary text, whether in their partial or total forms. This results in a type of complete internal harmony among its units, presenting itself as a single entity that carries its own distinctive and qualitative characteristics, setting it apart from other texts. As defined by Weinrich, "a text is a cohesive whole, where the sentences follow one another according to a sound system, such that each sentence contributes to the understanding of the following sentence in a reasonable manner, while the subsequent sentence, in turn, enhances the understanding of the preceding sentences."⁴ Therefore, the primary function of textual linguistics is to reveal the aspects of cohesion among the linguistic units of the text, uncovering the relationships within grammatical connections, semantic ties, referential and deictic relationships, and other relationships that manifest at the sentence level and extend beyond it.

Thus, textual cohesion refers to the means through which the property of stability is realized on the surface of the text.⁵ As Robert de Beau Grande stated: It results from procedures that make the surface elements appear as events, where the previous ones lead to the subsequent

ones, achieving coherence through this connection.⁶

Due to the importance of textual cohesion, we have seen that some linguists have titled their books with this term. This importance arises from the fact that "each sentence usually possesses some forms of cohesion with the immediately preceding sentence, and on the other hand, each sentence contains—at least—one link that connects it to what has happened previously, while some other sentences may contain a link that connects them to what will come next."⁷ Therefore, textual cohesion, according to scholars of text theory, signifies solidity, unity, and continuity, representing one of the necessary aspects to ensure the scientific character of any theory or body of research. Cohesion is what highlights the properties of any system of thought, whether it is a theory or a text, meaning that the parts of this system must be intimately connected with one another, which establishes links between elements in a text to create a network that governs both close and distant relationships, emphasizing the semantic properties of discourse. It concludes that textual cohesion is a meaningful relationship between elements in a text, essential for interpreting a sequence of facts.⁸

This necessitates the establishment of links that represent a network for regulating both close and distant relationships, which is a semantic property of discourse that relies on understanding each sentence in relation to the others. In summary, after all that we have presented regarding cohesion from a terminological perspective, textual cohesion is a meaningful relationship between one

element in the text and another that is essential for interpreting the text, which carries a series of consecutive facts. If a sentence refers to a fact through a set of words, then the sequence of sentences will refer to a set of facts, and the text must reveal the meaningful relationship among this collection of facts. This meaningful relationship often comes through the tools present in the surface of the text.⁹

3. The Impact of Coherence and Harmony on the Cohesion of Contemporary

The effect of coherence on the surface of the text is highlighted through a set of links and verbal cues, which include grammatical and lexical elements that work to connect the sequential textual parts, forming a cohesive and well-structured textual unit. This underscores the importance of coherence in influencing the recipient through their communication and interaction with the text, resulting in the inevitable manifestation and clarity of meaning for the reader, thereby facilitating the understanding of the text and elucidating its significance. This is what we will attempt to explore and investigate through selected excerpts from the novel "The Granada Trilogy" and the contributions of the novelist Radwa Ashour.

And the discussion of textual cohesion at the level of meaning cannot be considered an extension of the discussion of textual cohesion at the surface level, except in the sense that the surface of the text is a preliminary step toward achieving harmony. This is because the transition from coherence tools to harmony tools is a methodological one, and the coherence of the text is based on its own concepts and

tools, while moving toward harmony necessarily means moving from the text to its different contextual knowledge.

3.1 The First Model : "Some soldiers had scattered among the books and began to kindle a fire in them, then they withdrew, running to avoid the flames that spread horizontally, rising and billowing. The fire devoured the books, charring their edges, drying their pages, as the paper curled around itself as if to fend off the fire, but to no avail. The fire strikes and consumes, devouring them line by line, page by page, book by book. A fire is kindled in the square, raging and blazing, scorching the eyes and choking the chests with its smoke. Abu Jaafar stares at it intently, screaming silently: 'It was not a forest set ablaze, where the fire rages through the green, consuming branches and trunks. It was not a forest carried by the wind, watered by the rains of heaven, growing wild and demonic. It was not like the fields of Granada, tended by farmers year after year, with wheat, figs, olives, lemons, and oranges, only to be burned before their eyes, making them say, "There is no power and no strength except with God," as they roll up their sleeves and plow the land, nurturing it to reward them with a new harvest. It was not so, but to Abu Jaafar, it appeared as a field or a forest besieged by death, with its carrion circling above the heads of the witnesses, snatching hearts from chests." 10

It may be noted that this passage is a reflection of what happened during the time of Ibn Rushd, when his books were gathered and burned before his eyes and the eyes of those present in the square. However, the difference lies in who carried out the act. In Ibn Rushd's time,

the ruler of the land ordered the burning of his books because he deemed them to promote heresy and disbelief. In Granada, it was the potential destroyer who obliterated the features of Islamic civilization.

From this standpoint, we will analyze the excerpt to understand the extent of its cohesion through the means of coherence and harmony

3-1-1: Mechanisms of Coherence:

A. Deixis: Here, Radwa Ashour employs situational deixis, despite the presence of some textual deixis indicators. The essence of the passage alludes to meanings that imply the oppression and tyranny exercised by the occupier over this land.

words (devour, char, dry, curl) carry the horror of what the enemy has committed against the cultural heritage of a nation whose foundation and prosperity were based on knowledge. We also find the phrase "screaming silently," which describes the extent of the scene's brutality for Abu Jaafar, who compares what is happening to the burning of agricultural land. While agricultural land may suffer from the flames consuming its crops, the farmers' hands will restore it to green once again. However, who will rewrite and bind these books?

The situational deixis serves to paint the scene and depict it in the reader's mind, providing a new example of the cruelty and injustice of occupation. This passage effectively draws the reader in to build and envision the implied meanings, allowing for continued engagement with the novelist's work.

B. Conjunction: The conjunction "waw" plays a significant role in this text, as it is the most suitable for the sequence and

succession of events without the need for extended time gaps between them. It also helps convey the scene to the reader, allowing them to imagine the horror and the extent of the weakness and frailty that the people of Granada have come to face, standing helpless before the destruction of their civilization.

C. Lexical Coherence:- Repetition: The phrases "line," "page," "book," "forest," and "field" appear to emphasize the horror of what the enemy has committed against a cultural heritage that is not trivial. It was crafted by the hands of the scholars and philosophers of this nation and bound into volumes like those in the hands of Abu Jaafar. The repetition of the word "forest" serves to compare the burning of the books to the burning of a forest; in the latter case, it is a minor issue because, with the efforts of men, it can be restored to green once again. However, can the books that have burned and been destroyed be restored? This is not an easy or possible matter in the eyes of the people of Granada and Abu Jaafar.

The repetition has reinforced the enemy's deep-seated hatred towards Islam and Muslims, leading them to strive diligently to erase its features and obliterate it from existence. This repetition has further engaged the reader, allowing them to envision the unfolding events and anticipate what the upcoming events will bring. Thus, the passage is coherent with the preceding and subsequent narrative segments.

Relational Cohesion: Relational cohesion is most suitable here to describe the cruelty and horror of what the enemy has committed against the cultural heritage of the people of Granada. The

sentences and phrases are interconnected to depict the scene and recall what happened to the books of "Ibn Rushd."

The description of the burning of books is intertwined with the burning of a forest or a field, allowing the reader to grasp the difference between the two and to infer why the enemy chose to burn and destroy the books. This act reveals the enemy as not only an adversary to individuals but also to knowledge and culture, especially considering that Europe was living in a time of darkness, governed by the church in political matters.

3-1-2: Mechanisms of Harmony:

A. Context: The elements of context (speaker/novelist/recipient), time (the fall of Granada), and place (the square of Ramla) converge to express whether the passage is coherent or not.

The cultural and historical context is strongly present in this passage. On the cultural side, it highlights the vast difference between two poles: one that loves knowledge and scholars, and another that rejects everything documented outside the walls of the church. This situation is not much different from what the Mongols committed against the heritage of the Islamic nation in Iraq.

Historical Context: It is as if history is repeating itself, but in a different form. Ibn Rushd was accused of heresy and blasphemy, leading to the burning of his books. In contrast, the enemy, due to ignorance and rejection of knowledge, has executed the books of a nation whose civilization is fundamentally based on science.

The linguistic context also prominently features the grammatical, morphological,

and semantic connections between phrases and sentences, expressing the brutality of the scene and the pain and sorrow in the hearts of those who gathered at the Bab al-Ramla square. Thus, this context—of various types—highlights the coherence of the narrative passage.

B. Local Interpretation: With a recipient possessing significant knowledge and cultural background, the mechanism of local interpretation can highlight the coherence and cohesion of this passage with other narrative segments. By interpreting and visualizing the scene and comparing it to the past events of the burning of Ibn Rushd's books, the recipient can grasp the meaning and purpose behind the novelist's invocation of this scene from their audience's memory. This is not merely to fill the pages but to emphasize the horror of what the enemy has committed against cultural heritage, as well as the humiliation and degradation that the people of Granada have faced, rendering them helpless in defending what their hands have crafted and their minds have created. Local interpretation thus draws the recipient further into the narrative alongside the novelist, contributing to the coherence and interconnectedness of the passage.

C- Moral Knowledge: The novelist presented this passage to an audience with a background understanding of what has transpired in this country, as well as the hatred and animosity harbored by the enemy. The enemy has attempted to erase the features of Islamic civilization by various means in different countries it has occupied. Although the origins may differ, the common thread is the obliteration and destruction of the cultural landmarks in

the occupied country. This background knowledge contributes to the coherence of the passage, and one might wonder about the neglect of the mechanisms of the overall structure and the framing that determine whether this coherence is achieved or not. We return the matter to:

D- Overall Structure We will focus on the first chapter as a whole, starting from the title: "Granada" and its relationship to the content of the discourse. We find that the title is closely linked to what the lines and phrases convey. The events unfold in succession to depict the fall of Granada into the hands of the Castilians and how life changed for its inhabitants after this fall.

The novelist expressed the defeat of the leaders and rulers of the Arab states and their weakness, which manifested in their surrender of their countries and the lives of their people through a document penned by a hand that recorded a farce in this chapter, marked by tears of blood. In this scenario, the tyrant was the ruler, and the victims were the people of the land.

As we examine the title and the content of the chapter, we grasp the bitterness and sorrow felt by the novelist, not only for the inhabitants of Granada but for all peoples whose rulers surrendered their lives to the enemies and withdrew.

Regarding the mechanism of framing, we will pause for a moment to consider the meaning of the word "Granada," which may be derived from the Spanish word "granada," meaning pomegranate, a local fruit that is abundant there and appears on the city's coat of arms. Alternatively, its name may be derived from the Moroccan word "karanttah," which means "hill of the

strangers." Granada was the site of the Islamic state of Al-Andalus, which fell to the Catholic King Ferdinand II and Queen Isabella I in January 1492. Here, the audience plays a significant role in discovering the connection, or lack thereof, between the title and what is presented within the pages of this chapter

3.2 - The Second Model : "They decide that he must leave, pulling the ground from beneath his feet. The land was not a carpet he bought at the market, haggled over its price, then folded it into his pocket and paid what was required. He returned, carrying it to his house, laid it out, and sat on it in contentment. It was not a carpet; it was earth, soil, in which he had planted his life and the legacy of olive trees. So what remains of life after being uprooted? What use is there in buying or selling? And why do they bring forth the hidden things from their homes, where feet stumble upon them? What can a handful of coins give to a tree that has been uprooted, its roots stretching into the air, trying to grasp at a vanished soil?"¹¹

The passage presents a poignant reflection on the concept of homeland and its intrinsic value, questioning whether a homeland can be quantified in monetary terms. The author, Radwa Ashour, uses vivid imagery and rhetorical questions to emphasize the emotional and existential loss associated with displacement. This sets the stage for analyzing the coherence and unity of the text through the mechanisms of cohesion and coherence.

Now, let's proceed to discuss the mechanisms of cohesion in the text:

3-2-1- Mechanisms of Cohesion:

A- Deixis: The situational reference in this passage is highlighted through the

sentences and phrases it contains, which refer to the status of the homeland in "Ali's" self and whether it can be bought and sold, like items in a market. Can we value homelands with monetary amounts that fluctuate based on the negotiator's ability and cunning? Can a tree grow in soil that is not its own and cling to the sky to reach the soil that is absent from it? These questions, among others, confront the recipient of this passage and compel them to seek answers. Here, the precision of observation and contemplation, as well as mental engagement, come into play to envision the situation that "Ali" is experiencing and the psychological conflict between leaving the homeland to strangers or clinging to it.

The situational Deixis has led to engaging the recipient and involving them in the construction of events, resulting in a cohesive passage.

B- Conjunction: The conjunctions in this passage are interwoven, with the lion's share belonging to the conjunction "waw" (and), which is the most suitable for linking events and occurrences in a chronological sequence without the need for pauses between one event and another. The various types of conjunctions have worked to convey the scene and depict it for the recipient, allowing them to imagine the upcoming events and anticipate what the future holds for the character "Ali." Thus, the conjunctions contributed to the internal cohesion of the passage.

C- Lexical Cohesion: Repetition is evident in this passage through the novelist's reiteration of the words "land" and "carpet," which serves to compare them. Can we easily refer to the land as a carpet? Can the latter be bought and sold?

All these questions, among others, are expressed by Radwa Ashour through repetition to emphasize the value of the land to its inhabitants and how the idea of departure weighs heavily on "Ali," whose roots are deeply embedded in this land, making him like a tree that dies if uprooted from its soil. The repetition stirred the recipient and ignited a longing to understand "Ali's" attachment to his homeland or his departure from it.

The repetition led to internal consistency within the narrative segment and then with other narrative segments. As for the relational cohesion, it manifested in the type of relational solidarity, where sentences and phrases were interconnected to convey the scene and paint a picture in the recipient's mind. This connection made the character "Ali" compare the land where he grew up and thrived with a carpet that is bought and sold. The relational solidarity contributed to depicting the circumstances and intricate details that the novelist did not express, leaving the space open for the recipient to share their thoughts on the significance of the homeland in the hearts of its children. The relational cohesion contributed to the consistency and coherence of this segment.

3.2.2 Harmony Mechanisms:

A. Context: The psychological context in the relationship between "Ali" and his homeland is clear: the homeland is like a second mother, filled with love, longing, and loyalty, as expressed in the phrase: "It was not a rug, but land—soil where he planted his life." The word "plant" has multiple connotations, suggesting a connection where the part (Ali's life) belongs to the whole (the homeland). In

linguistic terms, the non-verbal context is more prominent here, conveying the feelings of loss, frustration, and disorientation that come with being displaced from one's homeland. "Ali" is living a moment of scattering, loss, and the severing of a precious bond that cannot be negotiated in terms of price. This non-verbal context stirs up emotions in the reader, heightening their anticipation of what will happen next and how "Ali" will face the decision to leave.

The synergy between the psychological context and the non-verbal context creates harmony within the passage.

B. Local Interpretation: The homeland is the most precious possession a person can have, occupying the second place in one's heart after parents. Radwa Ashour draws upon local interpretation mechanisms to engage the reader in making sense of the passage and its connection to the rest of the story. The reader brings their own knowledge and experiences to the interpretation, linking the sentences and phrases of the passage to form a coherent picture of the homeland's significance.

The local interpretation mechanism provokes the reader to question whether it is possible for a rational person to easily relinquish their homeland. Does the love for one's homeland vary from person to person?

All these questions circulate in the reader's mind, pushing them to interpret the many meanings and implications of the passage's portrayal of the homeland.

This local interpretation mechanism deepens the reader's engagement, compelling them to continue reading with

the author to reach the final construction of the narrative, thus maintaining harmony.

C. Background Knowledge: Even if we sometimes feel that our homeland does not offer us material happiness, it remains the only place that shelters us, protects us, and gives us love, warmth, and security. This knowledge, acquired over the years and confirmed by the experiences of people defending their homelands, allows the reader to "read between the lines" of the passage and uncover the homeland's true place in "Ali's" heart. Radwa Ashour taps into the reader's emotional memory and makes them feel "Ali's" distress, forcing them to realize that homelands cannot be bought or sold.

The integration of this background knowledge further reinforces the internal harmony of the passage and makes it cohesive with the rest of the narrative. Perhaps many wonder about the role of the mechanisms of the overall structure of the discourse and embedding, and their impact on the coherence of the narrative passage.

The mechanism of the overall structure of the discourse is determined by the relationship between the discourse (the confrontation or abandonment, and this decision lies with the reader as they explore the details of the discourse. The title is consistent with the content of the discourse, and thus connected and coherent with it, guiding the reader to understand the aim behind this presentation.

As for the **embedding mechanism**, we observed the phenomenon of repetition in the passage, which serves to reinforce the meaning at times and, at other times, to attract the reader. We also previously

entire third chapter) and the title "The Departure," which serves as the threshold through which the discourse is entered. The title arouses the reader's curiosity to discover what the discourse holds within its pages.

Departure means abandoning a place, family, and memories, and going to another place to live with new people and build new memories. This type of departure, when voluntary, does not tighten the chest or sadden the heart; however, longing and nostalgia may occasionally knock at the door of the heart, reminding it of the past. But forced departure, one imposed upon the individual, is the one that wears down the heart. How can one abandon a place they have known, where they planted their roots in the soil and spent their life in its embrace, with its joys and sorrows? This is the type of departure that Radwa Ashour refers to and discusses in the final chapters of her novel. The title, therefore, piques the reader's curiosity to understand what is concealed within the sentences, phrases, and meanings—about facing or accepting the matter of departure.

The title links the overall structure of the discourse to the idea of concluded that there is harmony between the title, the overall structure of their relationship with the reader. We discourse, and the reader's engagement—encouraging them to read, interpret, analyze, and imagine what the pages contain in terms of events and occurrences, and to envision what the situation will be like each time touched upon the title and tried to understand the connection between it and the overall structure of the discourse and.

4. CONCLUSION

From these two models, we conclude that Radwa Ashour has effectively utilized coherence and harmony mechanisms in her novel, weaving its chapters in a cohesive manner. The text achieves textuality through the appearance of these two criteria. This highlights Ashour's skill in narrating events and occurrences and her success in capturing the reader's attention by making the chapters cohesive through the use of coherence and harmony mechanisms, which represent textual cohesion. The mechanisms of coherence highlighted the syntactic and semantic levels in the connections between sentences. They also showed an effective integration of text cohesion within the narrative. This integration manifested through reference, conjunctions, lexical coherence through repetition, and collocation. It is clear that Ashour made significant use of references, including pronouns and demonstrative nouns, to connect words and phrases in the text. Harmony, on the other hand, determined the overall theme of the text by enabling its interpretation through context. Thus, the intended meaning of the text is realized. Notably, coherence and harmony have contributed to the cohesion of the passages under study.

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