

Cohesion in Arabic Figurative Style: Investigation of Some Considerations in Figurative Language from a Textual Perspective

السبك النصي في البديع العربي: "قراءة نصية لبعض المسائل البديعية"

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Abstract

This research introduces a textual approach to Arabic figurative language through a basic characteristic of text semantics or text linguistics, namely cohesion. The research tracks the relationship of the words in a text to one another (which is the essence of cohesion) in a number of examples of Arabic figurative language, and figures out the effective role of figurative language in achieving cohesion from ancient Arab rhetoricians' perspective, in addition to its role in improving text quality.

Keywords: Cohesion; Text Linguistics; Speech Relations; Figurative Language.

ملخص:

هذا البحث عبارة عن محاولة لمقاربة البديع العربي مقاربة نصية، من خلال قضية أساسية من قضايا نحو النص أو لسانيات النص، وهي قضية السبك النصي؛ حيث يتتبع تعلق كلمات النص بعضها ببعض، -وهذا هو المعنى الموجز للسبك النصي- في بعض مظاهر البديع العربي، والتعرف على الاشتغال الفعلي لبعض مسائل ذلك البديع في إحداث السبك النصي من منظور البلاغيين العرب القدماء، إضافة إلى دورها التحسيني.

الكلمات المفتاحية: السبك النصي، لسانيات النص، تعلق الكلام، علم البديع.

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1. Introduction :

The text linguistics is a modern branch of linguistics. It is characterized with studying the text instead of the sentence. Thus, it focuses on the text inclusion, and on all its components, including all what contributes to its cohesion and coherence. Studies in this field include that of “al Sabak al Badiia”, (the metaphor), which is an important field of the Arabic rhetoric. In this context, the Arabic linguists have an important view in the functioning of the metaphors in the text, as we shall detail in the study.

2. Text-Semantics Perspective:

Since ancient times, the literary text has been a rich field of study, and it is still addressed by many researches. However, all the studies of the literary text used to focus on the sentence as the main factor that figures out the syntactical and semantical profile of the text. These studies that relied on the sentence seemed to be confusing and awkward, which diminished some of their systematic characteristics. Hence emerged new orientations that bypass the sentence and depend on a higher level like the major sequences in the whole text that contribute to its overall composition.

These new orientations resulted in the emergence of a new field of study that was able to overcome this defect by adopting other considerations that go beyond the boundaries of the sentence. This field is known as Text Language, or Text Semantics, or Text Linguistics (Afifi, 2001, 31) which emerged in the late sixties and became a branch of linguistic studies and was documented by the publishing of the establishing works of this field between the years 1960 and 1970 before text gained the focus of interest and had collective works and publications devoted to it in the seventies in particular, all of these works and publications called for bypassing the previous approaches from which text was absent.

3. Cohesion:

Text Semantics deals with the text as a comprehensive structure, so the analysis of texts will be based on the analysis of the properties that contribute to cohesion, and from here appears the basic function of cohesion; that is the ways in which components are interconnected in the text which is a semantic unit whose parts are linked together by means of explicit and apparent linking tools that accentuate its cohesion. These tools are semantical and lexical tools that guarantee cohesion as one of the most important textual standards that guarantee the clarity of the meaning of the text and ensure the continuity of events within it. For instance, when a tool links a sentence to a preceding or a following sentence, “it makes cohesion have a special role in creating the text.” (Shawsh, n.d, 79) Perhaps the most important person who clearly addressed cohesion was Halidi and Ruqayya Hassan in their book “الانسجام في الانجليزية” (Harmony in English).

4. Cohesion in Figurative Language in Arabic Literature:

Some of the original considerations of figurative language in Arab heritage can be classified into text semantics. Most of these considerations were tackled by rhetorical scholars, some of whom pointed to their role in improving the text, others stopped at them without any comment, and others pointed to their function in connecting two or more parts of the text. It can be said that the scholars after Abu Hilal Al-Askari were the most interested in this function (Khatabi, 1991, 130) which is described as a linguistic treatment that moves the characteristics of figurative language from improving the text to contributing to its cohesion and coherence. "Perhaps some or most of these characteristics were found in the critical and rhetorical heritage of the Arabs, together or individually... and figurative language heritage may be rich and vital enough from this perspective to motivate serious researchers to delve into reshaping this field of study from a textual perspective." (Sa'd Maşlūh, n.d, 107); (Jamil Abdul Majid, 1998, 71) Although some Researchers have narrowed down this field and pointed out that the types of figurative language improvements have only been studied within the framework of clarifying their meanings, types, and rhetorical purposes (Sobhy Ibrahim EL Feky, 2000, 17), this article has collected, to the best of our knowledge, important studies that prove that figurative language has cohesion and coherence capacities in addition to its characteristic of improving the text. In fact, the concept of cohesion was mentioned by ancient Arab scholars like Al-Jahiz, who considered "the finest poetry is the one with well-connected parts, and easy tokens, so it is known that it has been edited as one unit with good cohesion." (Haroun, 1986, 67)

Likewise, Abu Hilal Al-Askari commented on verses by Al-Nimr bin Tulp: "They have a good coherence and cohesion." (Abu Hilal al-Askari, n.d, 185) We also find the cohesion and coherence in Ibn Abi Lasbaa, who defines coherence as "speech flowing like water with simple cohesion, graceful tokens, and sound composition." (Ibn Abi Al-Asba' al-Masri, n.d, 429) Cohesion is not only achieved by cohesive devices, it is achieved by some considerations in text semantics as well, and this will be investigated in the rest of this research.

5. Section One: Repetition

It is one of the common issues between the syntax of the Western text and the Arabic conception. According to Ibn al-Atheer, it is "the indication of a repeated token on the meaning," (Ḍiyā' al-Dīn Ibn al-Athīr, n.d, 03), and Al-Sijilmasi defines it: "the repetition of a single token in number or type, or the repetition of a single meaning in number or type in a statement twice or more." (Abu Mohammed al-Qasim al-Sijilmasi, 1980, 476) According to him, the repetition has two types: verbal, called resemblance in shape (mushakala), and syntagmatic, called fitness (munasaba), and in the terms of text semantics repetition of a token is called: "returning the same lexical element." A good example of this is found in this poem:

٠مَوْتُكَ مَوْتُكَ يَرْسِلْ يَنْسَلْ ٠مَوْمَنْ مَوْمَنْ يَدْخُبْ يَعْمدَوْ
 ٠هَبُجْ يَنْقَشْ كَلَامَ يَلَوْ ٠مَيْسَوْ مَيْسَوْ لَا مَجَلَا عِيدِبْ
 ٠رَوْحاً نِدَاشْ اَتَلَقُمْ هَلْ ٠مِيخَرْ مِيخَرْ رَوْحُسْ ظِفْلَوْ
 ٠مَوْجُسْ مَوْجُسْ هَيْلَعْ يَعْمدَفْ ٠مَيْقَسْ مَيْقَسْ هَيْلَعْ يَمْسَجَوْ

My secrets do my tongue conceal, conceal,

But my tears do my love reveal, reveal.

My mistress killed me by her love,

She has a great appeal, appeal.

She has the eyes of a charming deer,

Her voice is sweet and clear, and clear.

My crying is severe, severe,

By illnesses does my body tear, does tear.

The same lexical items were repeated, which gave the text good cohesion, and this is one of the most important functions of repetition. Syntagmatic repetition is called in text semantics: "tandem" or "semi-tandem." An example of this is the Quranic verse: (وَلْتَكُنْ مِنْكُمْ أُمَّةٌ يَدْعُونَ إِلَى الْخَيْرِ وَيَأْمُرُونَ بِالْمَعْرُوفِ وَيَنْهَوْنَ عَنِ الْمُنْكَرِ) (Surah Surah Ali 'Imran, Verse: 104.) (Let their arise out of you a band of people inviting to all that is good, enjoining what is right, and forbidding what is wrong), here the meaning of (يَأْمُرُونَ بِالْمَعْرُوفِ) (enjoining what is right) is connected to the meaning of (يَنْهَوْنَ عَنِ الْمُنْكَرِ) (forbidding what is wrong), and it is a type of syntagmatic semi-tandem.

Anyone who follows the history of Arabic rhetoric will find disparity in the opinions among its scholars regarding repetition, some of them consider it a flaw, while others bestowed multiple tasks in it; The poet should not "repeat a noun except in an exciting and graceful way like in flirtation," (Al-Hasan & Ibn Rachik al-Qayrawani Al-Azydi, n.d, 78) as Imru' al-Qays said (Imru' al-Qais bin Hujr, 1974, 99-100):

دِيَارُ لِسْلَمَى عَافِيَاتٌ بِذِي خَالٌ أَلَجَّ عَلَيْهَا كُلُّ أَسَحَمٍ هَطَالٍ
 وَتَحَسَّبُ سَلْمَى لَا تَرَا لُ تَرَى طَلًا مِنْ الْوَحْشِ أَوْ بَيْضًا بِمِثْلِ مَحَالٍ
 أَلِيَّ إِلَيَّ سَلْمَى ثَرِيكَ مِنْ ضَدَا وَجِيداً كَجِيدِ الرِّيمِ لَيْسَ بِمِعْطَالٍ

The home of Salma at The Khal Mountain

Turned into ruins under heavy rain.

Does Salma think there could one baby deer

Or one white ostrich in these plains appear?

I spent with Salma hours in the night;

Her teeth like pearls, her neck even more bright.

Repetition has several diverse functions mentioned by Ibn Rashiq in his book (العمدة) Al-Umdah. However, what concerns us here from the rhetorical heritage is the functions of repetition related to linking parts of the text. We take the definition of the Sijilmasi, which carries the meanings of interconnection and fitting of parts of speech, which is his definition of a type of repetition that was termed as

“composition” and was defined as follows: “Repeating the very same token with absolutely the very same meaning in all repetitions a number of times (two at least), for fear of forgetting the first due to a lengthy speech. Among its partial forms, is the Quranic verse:

(أَيَعِدُّكُمْ أَنْكُمْ إِذَا مِتُّمْ وَكُنْتُمْ تُرَابًا وَعِظَامًا أَنْتُمْ مُخْرَجُونَ) (Surah Al-Mu'minun, Verse: 35). (Does he promise you that when you are dead and have become dust and bones, you are coming out alive resurrected?)

His second saying: (أنكم)(you are) is based on the first, and mentioning it was for fear of forgetting the first due to a lengthy speech between the two. Al-Sijilmasi meets at this point with text semantics scholars when they reveal the aspects of interconnection of parts of the text through “the achievements of cognitive or perceptual psychology in the field of memory investigation in both of its types; long-term and short-term memory, as well as the mechanisms of remembering.” (Jamil Abdul Majid, 1998, 93) He clarified what speech needs to stimulate the memory in order for it to be able to connect its parts, and link its beginning with its end, as mentioned above in his definition: “and mentioning it was for fear of forgetting the first” (Abu Mohammed al-Qasim al-Sijilmasi, 1980, 478); The essence of this repetition is that the creative writer or poet intends the repetition to stimulate the reader’s memory so that he can connect the parts of the text as one cohesive piece. In addition to that, repetition has other patterns that contribute to cohesion in the text, which will listed below.

5.1. Replication:

The poet relates a word (through an object or a preposition or a pronoun...) with one meaning, then repeats the same word and relates it (through an object or a preposition or a pronoun...) to another meaning in the same verse or in part of it. An example of this is a verse from Zuhair bin Abi Salma’s poem (Zuhayr bin Abī Sulma, 1988, 77):

مَنْ يَلْقَى يَوْمًا عَلَى عِلَاتِهِ هَرَمًا يَلْقَى السَّمَاحَةَ مِنْهُ وَالنَّدَى خُلْفًا

That who encounters a weak elder,
encounters eminence and good manners

The poet related (يَلْقَى) (encounters) to (هَرَمًا)(elder) as an object to the verb find, and then repeated it in relation to (السَّمَاحَةَ)(eminence) as an object to the same verb as well; This type apparently links two parts of the text to ensure a clear and complete observation of its purposes and meanings by linking all of those (different) parts with one (common) link, and this made the text semantics in contrast with the sentence semantics.

5.2. Attaching

Which is a common poetic style in Arabic poetry that starts the verse and ends it with two identical tokens (or two congruous tokens, or two tokens one derived from the other). An example of this is the Quranic verse:

(وَتَخْشَى النَّاسَ وَاللَّهُ أَحَقُّ أَنْ تَخْشَاهُ) (Surah Al-Ahzab, Verse: 37).

(Fear you people; although Allah has a better right for you to fear)

Another example is the poet's saying (Jalal al-Din Muhammad bin Abd al-Rahman bin Umar ibn Ahmad ibn Muhammad & Al-Khatib Al-Qazwini, 2003, 294):

سَرِيعٌ إِلَى ابْنِ الْعِمِّ يُلْطُمُ وَجْهَهُ وَلَيْسَ إِلَى دَاعِ النَّدَى بِسَرِيعٍ

Fast slapping his cousin but in the war not fast

This type is more effective in linking parts of a text; and its use is not limited to one or two verses, or to a part of the text, but rather can be used in the whole text. An example of this is Ibn Abi Al-Asba's analysis of the Quranic verse:

وَقِيلَ يَا أَرْضُ ابْلَعِي مَاءَكَ وَيَا سَّمَاءُ أَقْلِعِي وَغِيضَ الْمَاءِ وَقُضِيَ الْأَمْرُ وَاسْتَوَتْ عَلَى الْجُودِيِّ وَقِيلَ (بُعْدًا لِلْقَوْمِ الظَّالِمِينَ) (Surah Hud, Verse: 44). (And it was said: "O earth! Swallow up your water, and O sky! Withhold your rain. And the water was diminished and the Decree of Allah was fulfilled. And the ship rested on Mount Judi, and it was said: "Away with the people who are wrong-doers!")

He pays attention here to attach this verse to a previous verse, Ibn Abi Al-Asbaa explains: "If the word (القوم)(the people) is claimed to be redundant, it would prevent the verse from being linked to a previous verse, because if it were omitted (وقيل بعدا للظالمين), the verse becomes independent and loses the link (القوم)(the people) with a previous verse where the word (القوم)(the people) is mentioned there to define who those people are, like the verse:

(...وَكُلَّمَا مَرَ عَلَيْهِ مَلَأَ مِنْ قَوْمِهِ سَخِرُوا مِنْهُ...) (Surah Hud, Verse: 38), (Every time that the chiefs of his people passed by him, they threw ridicule on him) and the verse: (لَا تُخَاطِبْنِي فِي الَّذِينَ ظَلَمُوا إِنَّهُمْ مُعْرِضُونَ) (Surah Hud, Verse: 37), (do not address Me concerning those who have wronged; indeed, they are [to be] drowned.)

The word (القوم) (the people) came at the end of the story to define the people as 'those who, have wronged' to achieve the attaching" (Ibn Abi Al-Asba' Al-Masri, n.d). The effectiveness of this figurative style in achieving coherence and cohesion in the text becomes clearer in the definition of Ibn Abi Al-Asaba: Attaching is "a style of speech in which there is a (most commonly) verbal or (less commonly) syntagmatic connection between its beginning and its end, which creates harmony and cohesion between the two parts of every speech." (Ibn Abi Al-Asba' Al-Masri, n.d, 80-81). One of the best examples of this is Zuhair's saying (Zuhayr bin Abī Sulma, 1988, 110):

سَيِّمْتُ نَكَالِيفَ الْحَيَاةِ وَمَنْ يَعِشْ ثَمَانِينَ حَوْلًا لَا أَبَا لَكَ يَسَامُ

Bored I am by life's commitments,

Who lives eighty years, I swear, gets bored.

It is a style of speech critics resemble it to two pieces of text linked tightly in a “tug of war”, and this is the whole essence of attaching; linking the beginning of a text with the end of it.

5.3. Derivation

It is one of the adjuncts to “alliteration”, one of the adjuncts of alliteration is when two words have been derived from the same root, such as in the Quranic verse:

(فَأَقِمْ وَجْهَكَ لِلدِّينِ الْقَيِّمِ) (Surah Ar-Rum, Verse: 43),

(Straighten your face towards the religion which is straight)

and the Quranic verse:

(فَرَوْحٌ وَرَيْحَانٌ...) (Surah al-Waqi'ah, Verse: 89)

(Spirits and good scents)

And the noble hadith

(الظلم ظلمات يوم القيامة),

(Injustice will appear as darkness on the Day of Rising)

And from the poetry, we have for example Al-Buhturi verse (Buhturi, 1987, 170):

يَعِشَى عَنِ الْمَجْدِ الْغَيْبِيُّ وَلَنْ تَرَى فِي سُودٍ أَرْبَاباً لَغَيْرِ أَرِيبِ

The idiot cannot see the glory,

Glory is achieved by achievers

And the saying of Ibn Abi Wahb: (Jalal al-Din Muhammad bin Abd al-Rahman bin Umar ibn Ahmad ibn Muhammad & Al-Khatib Al-Qazwini, 2003, 293)

قَسَمْتُ صُرُوفَ الدَّهْرِ بِأَسَاءٍ وَنَائِلًا فَمَالِكَ مُؤْتَوَّرٍ وَسَيْفِكَ وَاتِرٍ

You spent your life doing the good:

With destroyed gold, and destroying sword.

This type of repetition corresponds to the concept of partial repetition of Dressler and de Beaugrande, two of the pioneers of text semantics who participated together in formulating textual standards, which was a great contribution to lexical cohesion “Lexical cohesion is the unifying relationship between two or more words within a word sequence, and it is a purely lexical relationship that lacks a semantic context to show it” (Alsamerai, 2007). Derivation is distinguished by the possibility of having multiple parts which are all derivatives of one single token. This enables the expansion the scope of cohesion thanks to the multiple derivatives that can be distributed throughout a larger scope of the text, and this contributes to the text comprehensiveness and totality.

5.4. Alliteration

Alliteration in Arabic literature stands for having two words with the same pronunciation. If the two words are identical (having the same letters, with the same number and order), then it is called a complete alliteration. If the two words

of a complete alliteration are of the same type (they are both nouns for instance), then alliteration is called identical alliteration. An example of this is the Quranic verse:

(وَيَوْمَ تَقُومُ السَّاعَةُ يُقْسِمُ الْمُجْرِمُونَ مَا لَبِثُوا غَيْرَ سَاعَةٍ...) (Surah Ar-Rum, Verse: 55),

(Upon the Day when the Hour has come, the harm doers will swear that they had stayed no more than an hour.), and the poet's saying:

حَدَقُ الْإِجَالِ أَجَالُ وَالْهَوَى لِلْمَرْءِ قَتَالُ

The first (الْإِجَالِ) is the plural of (إِجَالِ) which means a baby male cow, and the second is (أَجَالُ), which means the age of a man on death. There is no English translation for this verse that applies to the similarities between the words (أَجَالُ) and (الْإِجَالِ), but here is a close translation after replacing the two identical Arabic words with two identical English words:

Love makes the beloved dominate one's sight

Wherever goes he or changes his site

This combination makes the text inherently cohesive by its tokens; its tokens do the job of cohesion automatically because as soon as the reader reads the second part of the alliteration, he can immediately remember the first part, and this is a tight connection of the parts of the text.

It can be clearly observed that the previous patterns of repetition are interconnecting and corresponding with the concepts of the elements of lexical cohesion in modern text semantics. Repetition often goes beyond the limits of the sentence to the whole text, and acts as a reference from one part to another within the text. This makes it guarantee the continuity, cohesion and harmony in the text.

6. Section Two: Collocation

Among other patterns that contribute to the cohesion of the text and can be classified into Arabic figurative language is collocation. Perhaps the most appropriate subcategories of collocation that are considered patterns of Arabic figurative language are as followed below.

6.1. Counterpoint (Antithesis)

Counterpoint is the combination of two opposites, that is, two opposite meanings in a sentence, and it is accomplished either by two words of the same type, two nouns: like in the Quranic verse: (وَتَحْسَبُهُمْ أَيْقَاظًا وَهُمْ رُقُودٌ...) (Surah Al-Kahf, Verse: 18), (Thou wouldst have deemed them awake, whilst they were asleep) or two verbs: like in the Quranic verse: (وَنُذِلُّ مَنْ... تُؤْتِي الْمُلْكَ مَنْ تَشَاءُ وَتَنْزِعُ الْمُلْكَ مِمَّنْ تَشَاءُ وَتُعِزُّ مَنْ تَشَاءُ) (تَشَاءُ...), (O Allah! Possessor of the kingdom, You give the kingdom to whom You will, and You take the kingdom from whom You will, and You endue with honour whom You will, and You humiliate whom You will. In Your Hand is the good) and the saying of the Prophet, may God's prayers and peace be upon him, to the Ansar: (إنكم لتكثرُونَ عند الفزع، وتقلون عند الطمع) (You increase when you are asked for help, and

decrease when one wants to reward you) or two prepositions: like in the Quranic verse: (...لَهَا مَا كَسَبَتْ وَعَلَيْهَا مَا اكْتَسَبَتْ...) (Surah Al-Baqarah, Verse: 286.) (man is rewarded for what he intends to do and is punished for what he elects to do), or two tokens, Like in the Quranic verse: (...أَوْ مَن كَانَ مَيِّتًا فَأَحْيَيْنَاهُ...) (Surah Al-An'am, Verse: 122) (And is one who was dead and We gave him life), i.e., he was lost and God guided him, all of the previous texts are connected by lexical collocation. Counterpoint, has many types according to Arab figurative language scholars: affirmative-and-negative, contrary, and others. However, there is one thing in common among them which is lexical cohesion in the text. Although the most common forms of counterpoint appear in one sentence or one verse, they exist at the level of the whole text as well. For instance, one can find counterpoint between two tokens, one in the first paragraph and the other in the second. The reader connects the two paragraphs automatically in his mind revealing the implied connection however large the space of the counterpoint's two paragraphs is, and this is the way counterpoint contributes to cohesion in the text.

6.2. Congeries (Observation of the Similar)

It is to combine a token with what suits it (not what contradicts it), as in the Quranic verse:

(السَّمْسُ وَالْقَمَرُ بِحُسْبَانٍ) (Surah Ar-Rahman, Verse: 5),

and as Ibn Rasheq says:

أَصْحٌ وَأَقْوَى مَا سَمِعْنَاهُ فِي النَّدَى مِنْ الْخَيْرِ الْمَأْثُورِ مُنْذُ قَدِيمٍ
أَحَادِيثُ تَرْوِيهَا السُّيُوفُ عَنِ الْحَيَا عَنِ الْبَحْرِ عَنْ كَفِّ الْأَمِيرِ تَمِيمٍ

The most reliable anecdotes we heard from aphorism

Hadiths narrated from torrents, from rain, from sea, from Tamim's palm.

These verses of the poem combine health and strength (أَصْحٌ وَأَقْوَى), hearing and aphorism (سَمِعْنَاهُ مِنَ الْخَيْرِ الْمَأْثُورِ), hadiths and narrations (أَحَادِيثُ تَرْوِيهَا), torrent and rain and sea (السُّيُوفُ عَنِ الْحَيَا), and the palm of Tamim (كَفِّ الْأَمِيرِ تَمِيمٍ), with the intense use of the letter (عن), and the narration is reported from the major to the minor, as happens in the chain of hadith's narration: the origin of the torrent is rain, and rain originates from the sea, and that is how he made the hyperbole by making the palm of the complimented, Tamim, an origin for the sea (عَنِ الْبَحْرِ عَنْ كَفِّ الْأَمِيرِ تَمِيمٍ)" (Al-Khatib Al-Qazwini, ibid, 261)

Congeries, while embodying proportionality between tokens, makes many of the figurative language categories studied by scholars fall within it. Al-Sijilmasi, for example, in his divisions of repetition, states a section under the name fitness, which is classified as a genus, which is a type of noun with four subcategories: the first is called providing the appropriate, the second: providing the opposite, the third: following up, and the fourth: proportionality. In other words, the pattern fitness has four parts: to provide something and a similar thing to it, such as: the sun and the moon, the arrow and the sword, the saddle and bridle, and this type is

named: providing the appropriate; or to provide opposites, such as: night and day, morning and evening, life and death, and this type is called providing the opposite; or to provide something and what is used by it, such as: the bow and the arrow, the horse and the bridle, the pen and the inkwell, the paper and the pen, and this type is named following up; or to provide things that have analogous proportions, such as the heart and the king, as the ratio of the heart to the body is proportional to the ratio of the king to the city, and this type is called proportionality.

Proportionality is based on two ratios having four elements; the ratio of the first to the second, and the ratio of the third to the fourth. One of the styles of proportionality is to make the first take the place of the third and thus take its name, like what was said about young men who were lost in the war: (Al-Sijilmasi, n.d, 518-519) "أنهم فقدوا في المدينة كما لو أن أحداً أخرج الربيع من السنة" (They were lost in the city as if someone had taken the spring out of the year.) And similar to this is the saying of Al-Mutanabbi (Al-Mutanabbi, n.d, 362):

مَغَانِي الشَّعْبِ طَيِّباً فِي الْمَغَانِي بِمَنْزِلَةِ الرَّبِيعِ مِنَ الرَّمَانِ

These houses compare to the other houses

Like the spring 'mong the rest of seasons rouses

The proportionality among these tokens contributes to the cohesion in the text.

6.3. Pun

It is also called ambiguity, which is when a word is used that has two meanings, close and far; the far has two types: pure and impure. The pure is the one that has nothing in common with the intended thing by the pun, like God's saying: (الرَّحْمَنُ) (Surah Taha, Verse: 5) (The Most Merciful above the Throne established), while the impure is the one that is accompanied with something in common with the intended thing by the pun. This thing may come before it, such as the God's saying: (وَالسَّمَاءَ بَنَيْنَاهَا بِأَيْدٍ وَإِنَّا لَمُوسِعُونَ) (Surah Adh-Dhariyat, Verse: 47) (With power and skill did We construct the Firmament: for it is We Who create the vastness of pace) and the saying of Al-Hamasi Yahya bin Mansour Al-Hanafi:

وَلَمَّا نَأَتْ عَنَّا الْعَشِيرَةُ كُلُّهَا أَتَحْنَا فَحَالَفْنَا السُّيُوفَ عَلَى الدَّهْرِ
فَمَا أَسْلَمْتُنَا عِنْدَ يَوْمٍ كَرِيهَةٍ وَلَا نَحْنُ أَغْضَيْنَا الْجُفُونَ عَلَى وَثَرٍ

When tribe left us, our swords were with us candid;

Did not let us down, nor we lowered their eyelids.

For lowering the eyelid (أَغْضَيْنَا الْجُفُونَ) is appropriate for the eye, not the sword, even if what is meant by it is sheathing swords; or after it: like the word "الْعَزَالَةُ" (which means the sun when she rises) in the saying of Judge Imam Abu al-Fadl Iyad in a cold summer: (Jalal al-Din Muhammad bin Abd al-Rahman bin Umar ibn Ahmad ibn Muhammad & Al-Khatib Al-Qazwini, 2003, 267)

لِشَهْرِ تَمُورٍ أَنْوَاعًا مِنَ الْحُلَلِ كَأَنَّ كَانُونَ أَهْدَى مِنْ مَلَابِسِهِ
فَمَا نَفَرَّقْ بَيْنَ الْجَدْيِ وَالْحَمَلِ أَوْ الْعَزَالَةُ مِنْ طُولِ الْمَدَى خَرَفَتْ

As cold as Jan gave his clothes to July

And sun lost ‘among the stars around the sky

All of the previous examples show the correspondence and conjunction among the words that constitute them, such as the conjunction between (the building and the hand, the eye and the eyelid, the gazelle and the kid and the lamb). Among the types of puns comes the so-called employment, which is to have a word with two meanings used with one meaning intended, and the other meaning being meant by a pronoun attached to that double-meaning word. Another configuration is to intend the first meaning by one attached pronoun to the double-meaning word, and intend the other meaning by another pronoun attached to the same double-meaning word. An example of the first is Muawiyah bin Malik saying:

إِذَا نَزَلَ السَّمَاءُ بِأَرْضِ قَوْمٍ رَعَيْنَاهُ وَإِنْ كَانُوا غَضَابًا

If the sky falls down in some people's land,

We care for it although they're crazy mad

He intended the rain by the sky and the growing by its pronoun in (رَعَيْنَاهُ) (pronoun “it”).

An example of the second is as Al-Buhturi's saying: (Buhturi, 1987, 170)

فَسَقَى الْعُضَا وَالسَّكِينِيهِ وَإِنْ هُمْ شَبُوهُ بَيْنَ جَوَانِحِ وَقُلُوبِ

He watered the woods and its inhabitants

Even they burn it among their chests and hands

He intended the place by the pronoun of (الْعُضَا) in the word (وَالسَّكِينِيهِ) (The possessive pronoun “its”), and intended the trees by the pronoun in the word (شَبُوهُ) (The object pronoun “it”).

Cohesion will be clear in the text through these elements, because the reader returns to interpreting an element by a previous element, which is also a form of reference.

7. Section Three: Epanodos

It is either to mention two things, each with its own details, or to mention two things then all their details together leaving to the reader the task of assigning every detail to everything. The first has two types:

7.1. Epanodos in the Same Order

As the Quranic verse: (وَمِنْ رَحْمَتِهِ جَعَلَ لَكُمُ اللَّيْلَ وَالنَّهَارَ لِتَسْكُنُوا فِيهِ وَلِتَبْتَغُوا مِنْ فَضْلِهِ...) (Surah Al-Qasas, Verse: 73) (It is out of His Mercy that He has put for you night and day, that you may rest therein and that you may seek of His Bounty). [night: rest, day: seek] and in the poet's saying:

فَعَلُ الْمُدَامِ وَلَوْثُهَا وَمَذَاقُهَا فِي مُقْلَتَيْهِ وَوَجْنَتَيْهِ وَرَيْقِهِ

Wine's effect, color, and its tang

In his eyes, cheeks, and in his tongue

7.2. Epanodos in a Different Order:

كَيْفَ أَسْلُو وَأَنْتَ جَفْتُ وَغُصْنٌ وَغَزَالٌ: لَحْظًا، وَقَدًا، وَرَدْفًا

Can't forget how attractive you appear;

You are sand dunes, a bough, and you are dear:

Your eyes, your body, and your body's rear.

(غُصْنٌ) (body) of (وَقَدًا) (deer), (لَحْظًا) (eyes) is a characteristic of (غَزَالٌ) (bough), and (وَرَدْفًا) (body's rear) of (جَفْتُ) (sand dunes).

Another example is Al-Farazdaq's saying (Al-Farazdaq, 2004, 249):

لَقَدْ خُنْتُ قَوْمًا لَوْ لَجَأْتُ إِلَيْهِمْ طَرِيدَ دَمٍ أَوْ حَامِلًا ثِقَلٍ مَعْرَمٍ
لَأَلْفَيْتَ فِيهِمْ مُعْطِيًا وَمُطَاعِنًا وَرَأَيْكَ شَرًّا بِالْوَشِيحِ الْمُقَوِّمِ

Whom you failed; if you fled to them with fears

of being killed, or burdened with arrears,

would pay your debts and guard you with sharp spears.

An example of the second type is God's saying: (وَقَالُوا لَنْ يَدْخُلَ الْجَنَّةَ إِلَّا مَنْ كَانَ) (هُودًا أَوْ نَصَارَى... (Surah Al-Baqarah, Verse: 111), (They said: only Jews or Christians will enter Heaven) The pronoun in (قَالُوا) is for both Christians and Jews, and the meaning is that Christians said "only Christians will enter Heaven", and Jews said: "only Jews will enter Heaven". Here the Writer combines the two sayings (إِلَّا مَنْ كَانَ هُودًا أَوْ نَصَارَى) with confidence that the reader will do the mapping between every saying and the who said it. To avoid confusion due the opposition between the two mentioned things (Jalal al-Din Muhammad bin Abd al-Rahman bin Umar ibn Ahmad ibn Muhammad & Al-Khatib Al-Qazwini, 2003, 168-169), here comes another role for collocation in defining and clarifying the meaning, which makes the text more harmonious and coherent. Its role in linking parts of the text is clear in all the previous examples. For instance, in the previously mentioned verse:

فَعِلْ الْمُدَامَ وَلَوْنُهَا وَمَذَاقُهَا فِي مُقْلَتَيْهِ وَوَجْنَتَيْهِ وَرِيقِهِ

Wine's effect, color, and its tang

In his eyes, cheeks, and in his tongue

The effect of wine (الْمُدَامَ) is linked with eyes (مُقْلَتَيْهِ), its color (وَلَوْنُهَا) with the cheeks (وَوَجْنَتَيْهِ), and its tang (مَذَاقُهَا) with the tongue (وَرِيقِهِ), and all of this contributes to the reader doing the association in his mind.

8. Conclusions

It is possible, then, to reconsider figurative language in the Arabic heritage from a text semantics perspective that bypasses the classification of this mechanism as a mere improvement mechanism, and takes it to a new level that considers it a mechanism that links parts of the text with one another, where the effectiveness of this mechanism as a linking device has been clarified in this paper. All of the previous discussions introduce multiple approaches that tackle text semantics, and there is nothing closer to introducing such approaches except the work of a

Moroccan Arab critic, Hazem Al-Qartajani, who showed a clear interest in the comprehensive view of the text, and this opens new horizons for this research.

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