

## **Manifestations of textuality coherence in Ibn Zariq al-Baghdadi's separation based on Debaugrande's theory**

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### **Introduction**

The reader or listener acquires a special meaning and concept in his mind by reading or hearing the sentence, as it is the smallest semantic unit. The components of the text are linked in some way and are assembled for a specific purpose, as the text is an intertwined construction process. Hence, the text takes "the meaning of construction, weaving and context, all of which are organizational kinetic meanings that do not negate the apparent stopping meaning of the thing" (Al-Jiar, 2005: 102). This is what makes definitions close and distant, and there are multiple definitions proposed to facilitate the theoretical aspect of reading the text, which may have converged on the one hand and diverged on the other, and these definitions come together in that: "The text is a written linguistic entity, interconnected and harmonious in parts, and includes a message through which communication can be achieved between the sender and the receiver" (Al-Wahhabi, 2016: 42). This definition includes essential points for the research, as it sees coherence as a dividing line between the text and the non-text, and coherence is a semantic concept and refers to the semantic relationships existing between the elements of the text.

### **Methodology**

This study, using the descriptive, analytical and statistical approach, seeks to employ textual style and its tools according to De Beaugrande's theory and divisions, in order to reveal the role of these tools in the orphan poem of Abu al-Hasan Ali ibn Zurayq (420 AH), the Baghdad poet in the second Abbasid era, in the era of the political disintegration of the Abbasid Caliphate and its scientific and literary prosperity, where schools and libraries spread and intellectual trends increased (Al-Fakhouri, 1991 AD, Vol. 2: 18-19). This is what made his orphan poem an emotional publication full of anguish and alienation, and although the poet is the one who created this poem, it surpassed his fame and immortalized him throughout the ages, and commentaries and quintets were written about it, and researchers were interested in it and explained it in detail, but not much is known about the poet himself (Sezgin, 1412 AH, Vol. 5: 80). We believe that studying our rich Arab heritage with modern theories opens up horizons that are difficult

to reach with old research mechanisms and theories, and will reveal to us data that will help us to reveal the areas of creativity or failure among writers and poets. This poem is one of the treasures of our poetic heritage that we have not reclaimed through reading, research and scrutiny, especially with modern theories, as research about it and its author is very rare. This is what prompted researchers to study this delicate and sweet love poem in order to fill this scientific gap. We hope that this research will open the way for a more scientific analysis of the texts and that readers will realize the artistic value of these literary works and pave the way for subsequent research.

### **Discussion and Results**

As for textual casting, “it is a standard that is concerned with the appearance of the text, and the study of the means by which the characteristic of verbal continuity is achieved” (Afifi, 2001: 90). It is one of the important tributaries of the science of text grammar; that science that is modern in its terminology, but ancient in its origins and roots. It takes its fuel and derives its blood from the ancient heritage of traditional grammar, then its branches grow and produce its fruits in the shadow of modern linguistics. It began to study “various textual structural phenomena, including: relations of textual grammatical cohesion, structures of conformity and contrast, pivotal structures, fragmented structures, cases of deletion, explanatory sentences, conversion to the pronoun, structural variations, and their distributions in individual texts” (Bahri, 1997: 130-135). De Beaugrande was one of the scholars who presented a comprehensive theory about the text and its criteria. He presented seven criteria that must be present in any text in order for it to be textual. He mentioned that they are: casting, plot, intent, acceptance, situation, intertextuality, and information (De Beaugrande, 1998: 103). He believes that casting is one of the criteria that must be present in the text in order for it to be textually coherent because it is a communicative event and is related to the appearance of the text and the relationships between its elements. The function of casting is “to achieve textual efficiency by formulating the largest amount of information with the least amount of means of expression” (De Beaugrande, 1998: 29). The axis and spirit of the text is casting, which, if lost, the text becomes nothing more than scattered words. Cohesion is created using elements in the text, which are divided into three categories: “grammatical, lexical and relational.” These rules play a prominent role in the relationship between sentences and parts of speech. Cohesion elements also add to the semantic depth, impact and appeal of the text and persuade the audience.

### **Conclusion**

The effectiveness of the reference is represented in the consistency of the farewell poem and the connection of its parts. The diversity of pronouns contributed to achieving internal and external coherence in the text, making it consistent and coherent. As for the role of deletion in the evidence, it is to

highlight ideas and meanings more clearly and leave room for the reader or listener to interpret and explain them. Deletion also affects the style of the text by making it more economical and concise. We have seen that linking and connection have an important role in the style of the poetic text, as they help achieve textual coherence and the connection of ideas and meanings. These tools can be used as one of the rhetorical methods to highlight meanings and enhance the impact of the text on the recipient. As for repetition, it helped in the coherence of the text and strengthening its expressive aspect, making the main topic of the text clearer and making it easier and faster to understand, and creating a distinctive musical atmosphere that spreads a certain meaning. The poet also uses partial and complete repetition together to create a rhyming rhyme and rhythm that engages the listener and motivates him to erupt his feelings and emotions, and makes the text a unique masterpiece in terms of sounds and their relevance to the meanings. The effectiveness of solidarity is represented in adding coherence and cohesion to the text, as solidarity helps to show the semantic relationships between words and sentences and to unify the general meaning of the text.

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