The duality of cohesion and coherence in Ibn Zurayq's poem "Do Not Reproach Him"

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ABSTRACT

This research conducts an in-depth examination of discourse analysis tools specifically cohesion and coherence within the poem "Do Not Reproach Him" by the Baghdadi poet Ibn Zurayq. The research highlights five essential tools such as references, substitution, deletion, conjunction and lexical cohesion while focusing on the concept of cohesion to examine the nuances of textual utterance. Additionally, it integrates coherence theory focusing on elements such as overall structure, titling, background knowledge, intentional title and suggestiveness and adherence to contextual interpretation and context. The results highlight a significant lack of coherent features in the poem particularly the complete lack of proper nouns. Nevertheless, various cohesion strategies assist in achieving a level of textual cohesion and semantic consistency that is considered acceptable. This is facilitated through interpretation that supports the overall harmony of the poem. According to the study, the poet was often dispersed and unbalanced which made the audience sympathetic when they read the poem. Remarkably, this sentiment endures over time, persisting long after the composition of the poem. The study underscores the enduring impact of the poet's portrayal of dispersion and imbalance resonating with readers through the years and offering valuable insights into the lasting emotional and textual resonance of poetic compositions.

Contribution/ Originality: This study presents a unique contribution by being the first to explore the poem "Do not reproach him" by Baghdadi poet Ibn Zurayq within English literature. No prior English-language literature exists on this specific poem establishing our research as a pioneering effort in bridging this linguistic and literary gap.

1. INTRODUCTION

The poem "Do not reproach him" by the Baghdadi poet Ibn Zurayq is a masterpiece of classical Arabic poetry that has captivated generations of readers with its emotional appeal and artistic expression. The poem narrates the story of a man fueled by hope for wealth and peace leading him to leave his reluctant wife for Andalusia. He is motivated by his goals despite his wife's encouragement to stay and her satisfaction with their simple lifestyle. His journey, marked by the struggles of travel and alienation ends in disappointment and regret, especially after being

underappreciated by the rulers of that time. This regret motivates him to write a final, apologetic poem to his wife lamenting his poor decision.

However, discourse analysis is a field of study that looks at how language is used to communicate meaning and achieve various purposes in different contexts. It is used in many disciplines, including linguistics, sociology, anthropology, psychology, and cultural studies. The poem has not received enough attention from this perspective despite its popularity and significance (Sankar, 2022). Discourse analysis can offer valuable insights into the literary techniques employed by Ibn Zurayq in his poem and how they contribute to the creation of a coherent and cohesive text that engages the reader and conveys the poet's message and emotions.

This paper aims to fill this gap in the literature by applying the tools of discourse analysis specifically cohesion and coherence, to the poem "Do not reproach him". Cohesion is defined as the grammatical and lexical linking within a text or sentence that holds a text together and gives it meaning. In a nutshell, it is the relationships that unite the elements that make up a text's surface structure. On the other hand, coherence describes the mental linkages that keep a text cohesive and the relationships that support the surface text. Coherence is dependent on the deeper, underlying meanings and how the situations are described and sequenced in the text. Both cohesion and coherence are crucial for understanding the deep underlying sense of poetry and play a significant role in its translation and interpretation. They contribute to the effectiveness of poetry by enhancing the structure, meaning and aesthetic appeal of the text (Othman, 2023). Moreover, in poetry, the selection of words, structures and techniques may greatly influence how the text is understood and valued. Therefore, cohesion and coherence are crucial for writing messages that are compelling and successful.

This study aims to explore several key questions to deepen our understanding of Ibn Zurayq's poetic mastery. Firstly, how are cohesion elements such as lexical ties and conjunctions, manifested in the poem "Do not reproach him"? Secondly, what techniques does the poem employ to achieve coherence through theme development and logical sequencing? Thirdly, it examines the role of specific cohesive devices in influencing the poem's impact and interpretation. Finally, the study seeks to understand the extent to which modern audiences' perceptions of the poem's cohesion and coherence align with its historical and cultural context.

2. REVIEW OF RELATED LITERATURE

The artistic and linguistic intricacies of Ibn Zurayq's sole poem, "Do not reproach him" have been the subject of various scholarly studies each exploring different facets of this unique literary work. Sayed (2015) study foregrounds the poem's artistic creativity, focusing on its unity, visual portrayal and musicality. The research underscores the poem's emotional genuineness and its linguistically precise yet emotionally resonant composition. This study is pivotal in understanding the poem's structural and emotional depth.

Kandoh (2018) analysis delves into the use of antithetical pairs emphasizing their role in conveying the poet's internal conflicts. This perspective is crucial for grasping the thematic underpinnings of Ibn Zurayq's work and the linguistic choices that shape its narrative. Sayid (2022) conducted a linguistic analysis of the poem with a particular focus on the use of different linguistic derivatives. This method clarifies the technical facets of Ibn Zurayq's language and how they enhance the poem's overall significance. Lastly, Jasim (2017) study dissected the poem into four aspects: structure, language, rhythm and imagery. Jasim's findings about the poem's structured simplicity and its elevated poetic imagery provide an in-depth view of the poem's artistic and aesthetic qualities.

The literature still has significant gaps in it especially when it comes to Arabic studies and nearly all of it is written in English. This lack of extensive research may stem from the fact that the poem "Do not reproach him " is Ibn Zurayq's only known poem. This singular work while rich in depth and artistry has not been as extensively explored as the works of poets with a larger corpus, especially outside the Arabic-speaking world. This discrepancy suggests that further academic research on Ibn Zurayq's poetry is necessary in order to improve Arabic literary studies and make the poem's linguistic and aesthetic qualities more widely known.

3. METHODOLOGY

This study employs a qualitative discourse analysis approach to explore the duality of cohesion and coherence in Ibn Zurayq's poem "Do not reproach him ". The methodology involves the application of two primary theoretical frameworks: cohesion theory and coherence theory.

Cohesion theory analysis: This part of the analysis focuses on examining how various elements of the poem are connected at the surface level. This involves an exploration of five tools of cohesion as identified in the study: references, substitution, deletion, conjunction and lexical cohesion. Each of these tools is scrutinized to understand how they contribute to creating a cohesive text.

Coherence theory analysis: The coherence aspect involves interpreting the poem beyond its surface structure to understand the deeper connections and meanings. Elements analysed include the overall structure and discourse theme, titling, background knowledge or world knowledge, the intentional title and suggestiveness and adherence to contextual interpretation and context. This analysis aims to understand how the poem makes sense at a more abstract level considering the role of the reader as a partner in interpreting the text.

The combination of these methodologies allows for a comprehensive analysis of both the explicit connections within the poem's text and the implicit, more abstract relationships that contribute to the overall meaning and impact of the work.

4. DISCUSSION

4.1. Cohesion

According to the basic definition, cohesion is best achieved by using language to link the text's constituent parts. Cohesion is defined as the realization of textual coherence and the best method of uniting and consolidating a text's components (Khattabi, 1991). These linguistic means create textual qualities for literary work contributing to the overall unity of the text (Khattabi, 1991) and shaping it to be considered a coherent piece. If these linguistic means are lacking or weakened, the spoken words lose their textuality or textual strength and consequently lack cohesion (Al-Rawashdeh, 2003).

Cohesion is divided into several essential components, the most significant of which are references. References are further divided into two main types: contextual references and textual references. Other components include substitution, deletion, conjunction and lexical cohesion. We will discuss these elements in our analysis of the poem "Do not reproach him " by Ibn Zurayq Al-Baghdadi, a text filled with grief, desire, alienation, exile, and nostalgia for the country. The poet conveys a mix of human emotions while grappling with his death, exile, disappointments and the fate he sought to make different and prosperous. However, the reality of disappointments, betrayals and sorrows caused their ambitions and aspirations to shatter against their foundation.

4.2. References

There are two main categories of references: textual references and contextual references.

This typically involves spoken words making references to other spoken words either in the text itself or in a different context. This depends on the idea that the referenced elements regardless of their nature are not analytically self-sufficient.

There is a necessity to return to what they indicate in order to interpret them (Al-Rawashdeh, 2003).
There are two ways that contextual and textual references occur. Textual reference branches into antecedent reference and subsequent reference (Khattabi, 1991). According to Halliday and Ruqaiya Hasan, every natural language possesses elements with the property of reference, such as pronouns, demonstrative pronouns and comparison tools (Khattabi, 1991).

It is essential to note the role of references in the cohesion and coherence of the text. Contextual reference contributes to the creation of the text by connecting language to the contextual framework. However, it does not

229

directly contribute to its coherence. On the other hand, textual reference plays an active role in the coherence of the text (Khattabi, 1991).

4.3. Pronouns

We may distinguish between pronouns' functions in speech and other roles before talking about them in Ibn Zurayq Al-Baghdadi's context of cohesiveness (Khattabi, 1991). The roles of speech encompass all pronouns referring to the speaker and the addressee indicating a conventional reference outside the text (Khattabi, 1991). They refer to the context (the speakers, the addressees) (Al-Rawashdeh, 2003). Ibn Zurayq uses these pronouns from the beginning of the poetic text. For instance, the pronoun of the absent/female addressee comes with: "Do not reproach him". Who is this reproachful woman? Where is she? Is she the wife, the beloved or Baghdad from which the poet distanced himself, parting reluctantly due to poverty and need? These pronouns appear in various parts of the poem (you said, you surpassed, you determined, so use and others), creating dispersion for the readers and placing them in a whirlwind of questions about this reproachful woman who transcends her boundaries, unaware of the poet's circumstances and needs. This has made it difficult for the reader to figure out the mystery behind this disreputable woman's existence.

"Do not reproach him, for reproach ignites him.

You've spoken the truth but he does not hear it.

You've exceeded in blaming him, strike him within limits.

From where you can as blaming benefits him.

So, employ gentleness in reproaching him instead.

Rather than blame, for it pains his heart deeply" (Al-Kanaani, 1967).

This dispersion of pronouns suggests to us that the text is suffering from a weakness in its cohesion. However, they have helped to maintain its coherence since the poet examines earlier references after sharing some lessons he acquired from his experiences and a protracted period of suffering. We do not know to whom these references also refer.

"I entrust to God in Baghdad a moon,

In Karkh, rising from the orbit of the stars.

I bid him farewell and my desire, if he would bid me farewell,

A life of serenity would be if I do not bid him farewell.

How tenaciously he clung to me on the day of departure,

And my tears are just beginning with his tears.

I do not lie in God's name, but the robe of patience is torn,

On me; torn by his separation, but I mend it" (Khattabi, 1991).

Who is this moon that the poet entrusts to Baghdad? Who is the one whose farewell signifies the proximity of death and the end of life for the poet? And who is this clinging to the poet, hating his departure, shedding tears and sighs in grief for him? Who is the one the poet cannot endure parting from with patience? All these questions indicate that the text faces a weakness in its coherence. This is a speculative assumption that we understand the text to mean based on references that may not be accurate or precise.

4.4. Demonstrative Pronouns

Demonstrative pronouns are an important and principal means of referential cohesion. According to researchers Halliday and Ruqaiya Hasan, there are several possibilities for their classification either based on circumstances: time (now, tomorrow), place (here, there on selection (this, these)or distance (that, those) and proximity (this, these) (Khattabi, 1991).

Demonstrative pronouns play a role as a cohesive tool contributing to both textual cohesion and consistency in both prepositional and postpositional aspects (Khattabi, 1991). However, this is entirely absent in the poem. Therefore, it does not contribute to the cohesion of the text.

The lack of demonstrative pronouns which greatly enhance the text's coherence and consistency, raises important questions in this particular situation. Has the poet lost the compass of life and has he lost the sense of place and time, no longer indicating anything? Has alienation and estrangement caused the emotional connection to a place to vanish, bringing with it the poet's understanding of the physical significance of the place? Have all directions become equal to the poet after losing friends and family with no particular place to point or turn?

4.5. Comparison

The third kind of reference is comparison which refers to "the presence of two items being compared in the text. It is divided into similarity and dissimilarity and relies on expressions such as describing something as resembling, imitating or equaling something else. Some comparisons are based on contrast such as saying opposes, contradicts, or is better, bigger or more beautiful" (Al-Rawashdeh, 2003). According to coherence theory, "it is textual, comparable to demonstrative nouns and pronouns. Therefore, it undoubtedly performs a cohesive function" (Khattabi, 1991) and in the text, there are many instances supporting its cohesion and consistency. The poem is built on a comparison between the poet's state before and after his journey.

"The striving of a person does not lead him to his sustenance,

And the effort of a person does not sever it.

And eagerness in sustenance and livelihood has been decreed,

For sure, a person's greed topples him.

I was granted a kingdom but I did not govern it well,

And anyone who does not manage a kingdom wisely will be overthrown" (Al-Kanaani, 1967).

4.6. Substitution

Substitution is a process that occurs within the text involving the replacement of one element with another (Al-Kanaani, 1967). "The relationship of replacement is an example of a prepositional textual relationship since it connects two different parts and achieves consistency in the text by acting as a substitute for the previous element (Al-Rawashdeh, 2003)." In the text, we observe this in the poet substituting patience for himself in the cloak of endurance, the pronoun "al-haa" (which is pronounced 'hu') in "mend it" (*'Arraqqi'u-hu*), contributing to the cohesion of the text and with the pronoun "al-haa" in "overthrown" (*Yakhla'u-hu*):

"I do not lie in God's name but the robe of patience is torn,

On me; torn by his separation, but I mend it"

"I was granted a kingdom, but I did not govern it well,

And anyone who does not manage a kingdom wisely will be overthrown" (Al-Kanaani, 1967).

4.7. Deletion

Deletion as a cohesive element is identical to substitution in that it results in the existence of one of the substitution elements and maintains evidence in the relationship with the exception of being a replacement with zero. In contrast, the relationship of deletion does not leave a trace (Khattabi, 1991). This compels the recipient to engage in the task of interpretation, stimulating the skill of interpretation which can be considered a skill of coherence first (Al-Rawashdeh, 2003). The poem can be interpreted as follows: Trying to survive does not provide one with a life that is not intended for them. Similarly, rest and sitting idle prevent him from earning living. Deleting the second understood and interpreted "sustenance" from the text as well as preventing time and giving it

to a person, involves deleting the understood word "inheritance" from the text and replacing it with a single occurrence of the word "inheritance":

"The striving of a person does not lead him to his sustenance,

And the effort of a person does not sever it."

"The time gives to the youth from where it withholds,

An inheritance and withholds from where he hopes" (Al-Kanaani, 1967).

The poet resorted to the deletion of the verb in "with his tears 'beginning'" in the lines:

"How tenaciously he clung to me on the day of departure,

And my tears are just beginning with his tears" (Al-Kanaani, 1967).

Similarly, he omitted the subject in: "be overthrown 'by the kingdom'" in the lines:

"I was granted a kingdom, but I did not govern it well,

And anyone who does not manage a kingdom wisely will be overthrown" (Al-Kanaani, 1967).

4.8. Conjunction

The conjunction tool is considered a crucial, important and essential element in written text. Conjunction works to strengthen the relationships between the sequences of sentences forming the text making them cohesive (Al-Rawashdeh, 2003). Its tools are varied   including: "*aw*" (or), "*wa*" (and), "*a'ni*" (I mean), "*mathalan*" (for example), "*nahwa*" (towards), "*am*" (or), "*lakin*" (but), "*lidha*" (so), "*lihatha*" (therefore) and "*li'an*" (because) (Khattabi, 1991). It describes how these techniques are used to connect the previous phrase to the next one in a systematic manner within the text. Thus, the sequences of sentences are perceived as a cohesive unit (Khattabi, 1991).

These were abundantly present in Ibn Zurayq's poem enhancing the consistency of the text. The most prevalent was the conjunction "*waaw*" (and) followed by "*faa*" (so), "*lakin*" (but), "*hatta*" (until) and *am* (or). Other conjunctions were entirely absent in the text.

- "*Waaw*" (and) occurs 35 times.
- "*Lakin*" (but) occurs 3 times.
- "*Li'an*"(because) occurs 0 times.
- "*Aw*" (or) occurs 0 times.
- "*Thumma*" (then) occurs 0 times.
- "*Faa*" (so) occurs 9 times.
- "*Hatta*" (until) occurs one time.
- "*Am*" (or) occurs one time.

4.9. Lexical Cohesion

Halliday and Hasan distinguish between two forms of lexical cohesion: antithesis and repetition.

4.9.1. Repetition

Repetition is a form of lexical cohesion that requires the reintroduction of a lexical element or the appearance of its synonym or quasi-synonym. It appeared in various forms in the poem using methods of questioning, negation, exclamation, nominal sentences and verbal sentences. Many verbal and nominal structures dominated the poem with a total of 103 verbal sentences   including 39 in the past tense, 63 in the present tense and one in the imperative form.

Nominal sentences were less prevalent in the poem totaling 40 sentences. Since nominal sentences contribute the qualities of permanence and continuity to the text while verbal sentences impart the qualities of change and movement (Al-Samraai, 2007). It also served the emotional and imperative state experienced by the poet.

Another form of repetition found in the poem is the recurrence of present verbs ending with "*al-haa*" (spelled *hu*). The endings of most or all of the verses were sealed with this pattern, such as "*yasma'u-hu*" (he hears him), "*yanfa'u-hu*" (benefits him), "*yurawu'u-hu*" (terrifies him), "*yajma'u-hu*" (gathers him), "*yadhra'u-hu*" (strengthens him), and so on.

The letter "'ayn" is repeated frequently in the poem which is one of its most significant continues and helps to create a strong internal rhythm. Since the letter "'ayn" is frequently used to convey grief and loss, it makes sense that it is one of the guttural, soft, voiced, frictional, silent sounds (see: The articulation and characteristics of letters By Ibn al-Tahhan (1984) and it is often chosen to express loss and pain. We have an example in the poem of Abu Dhu'aib Al-Hadhli in mourning his sons and Mutammam ibn Nuwaira in lamenting his brother Malik.

4.9.2. Antithesis

The following types of antitheses are based on the relationships between their constituent parts: (see : *Text Linguistics*: Khattabi (1991), *The Science of Text Language, Theory and Application*, Shabal (2001) *Towards the Text, A New Direction in Grammatical Study*:, Afifi (2001) *Semantics*: Mukhtar (1998):

1. Relationships of contradiction or opposition: This includes various types of antitheses:

- Absolute or sharp antithesis, non-gradual, such as (male and female).
- Contrary (gradual) antithesis, as in (cold and hot), (loves and hates).
- Opposite antithesis, such as (husband and wife), (father and son).

2. Relationship of whole to part: This includes relationships like (head and mouth), (car and brakes).

3. Relationship of part to part : As seen in (ear and eye), (door and window).

Antithesis is prominently present in the poem as the poem is fundamentally built upon these contradictions carried by the poet. It reflects the fluctuations that occurred in his life, his transition between two states of stability and dispersion, tranquility and disturbance, stillness and movement, east and west, death and life.

In the poem, there is the use of "juxtaposition" which is the pairing of two contrasting elements. It juxtaposes gentleness and violence as in his words.

"So, employ gentleness in reproaching him instead,

For blaming him is wearisome to the heart and painful" (Al-Kanaani, 1967).

Additionally, he compared giving and withholding in his statement.

"The time gives to the youth from where it withholds,

An inheritance and withholds from where he hopes" (Al-Kanaani, 1967).

4.10. Coherence

The term "coherence" is situated within the linguistic concept of "Sajam." In *Lisan al-Arab*, it is described as follows: "The eye 'sajamat' (shed) tears and the cloud 'tasjomo-hu' (poured) water, 'sajman' (harmonising) in a flow. When water and tears 'insajam' (mix), they align in a unified manner, it is considered 'munsajim' (harmonious) when they converge in meaning" (Ibn Manzur, 1955). In *Al-Qamus Al-Muhit*, "*Sajam* of tears is in streams and flows; its tear drops trickle in small or large quantities" (Al-Fayruzabadi & Al-Hurini, 2009). It is noteworthy that this linguistic concept revolves around the notions of sequence, regularity and succession.

Coherence is a term that describes "the way concepts are interrelated throughout the text" (Azzam, 2001). It also encompasses "what the configuration of concepts and relationships implies in terms of the continuous connection and mutual connection of elements" (Abu Ghazaleh, Hamad, & Ali Khalil, 1992). Therefore, the term "coherence" refers to a collection of explicit and implicit processes that help the reader consciously comprehend the text on all levels ultimately leading to coherence.

Coherence is one of the discourse-related words which mean that it depends on the language, structure and content of the text. Discourse language experts refer to it with numerous titles that centre on the domain of text

and language such as "semantic coherence," "collision" or "correlation." It is related to "a conception of the mental images that organise the textual world in a sequential formula advancing towards the end. Coherence ensures the sequential progression and gradual integration of meanings around the topic of discourse imposing mutual acceptance of the mental images that define the structure of the textual world intellectually" (Ayashi, 2004).

The research contends that the concept of coherence is only achieved in the presence of a creative reader who seeks hidden signs before the apparent ones through which they judge the text's coherence or lack thereof. Among these signs, principles and meanings that reveal the coherence of the text is "the principle of contextualization which is formed by the relationship between the text and the reader. This enables the determination of the circumstances, time and place of the issue. Additionally, contextual interpretation is a concept that helps us grasp the text's subject, indications and relationships between its parts by interpreting the text's indicators in relation to one another. Additionally, the text's resemblance to other works on the subject under discussion fulfils the concept of similarity. The ultimate principle is implication which refers to the central idea or point of discussion in an intentional discourse (Khattabi, 1991).

4.11. The Overall Structure and Discourse Theme

The term "overall structure" refers to "the basis for comprehending the text and its coherence depending on the role it plays." In this context, it is a procedural tool and a semantic structure that captures, arranges and classifies the semantic content" (Khattabi, 1991). The task of the creative reader is to bring together the disparate components and instruments of the text which are all interconnected to form the overall structure that the author aimed to communicate to the reader using a variety of techniques.

The overall semantic structure of Ibn Zurayq al-Baghdadi's poem lies in the purpose of apologizing to his beloved (his cousin) which becomes evident in the verses of the poem. This purpose helped the reader discover the contextual structure of the poem and connect the text to the external context. The poet deliberately chose in his poem to present an apology mixed with the emotions of hope and despair equally, stemming from the encounter with that beloved. He is the loving lover who acknowledges his fault and mistake in being distant from his beloved and the separation they experienced is fully manifested in the body of the poem.

He says,
"I have extended my excuse for my crime,
Separated myself from him, and my guilt cannot be contained.
I was granted a kingdom, but I did not govern it well,
And anyone who does not manage a kingdom wisely will be overthrown.
How many have reproached me, and I said to them,
The fault, by God, is mine, and I do not deny it" (Khattabi, 1991).

In the preceding verses, the poet acknowledges the reality of apologizing to his beloved. He is the one at fault and blames himself for being distant from his beloved who is no longer part of his reality. A close examination of the poem's body reveals the poet's clear internal conflict within the overall structure of the poem. It oscillates between an apology tainted with hope for a reunion with his beloved and a sense of despair and surrender to God's will, accepting that his apology may not be accepted. This is evident in his words.

"Perhaps the nights that separated us,
Will one day bring my body together with his?
And if one of us meets his end,
What is it that fate, as determined by God, will bring about?" (Al-Kanaani, 1967).

It is evident that the reader or recipient can reflect the coherence, fusion and regularity of the text with the remaining elements of the poem by means of the poem's prior general structure. All of these additional themes

which at first appear to be dispersed among apology, complaint, life's lessons learned in death or reprimand mixed with chaste flirtation help the book come together as a cohesive whole with apology as its central goal.

4.12. Title

It is noticeable in the examined poem that it lacks titles whether they are primary or secondary. Perhaps the reason for this is that poets in old times did not clearly and explicitly title their poems. Therefore, the critic Abdullah Al-Ghadhami suggests that "titles in poems are nothing but a modern innovation adopted by our poets in imitation of Western poets, especially the romantics. The poetic tradition in our culture has persisted for fifteen centuries or more without poems imitating titles" (Al-Ghadhami, 1998).

The research contends that what Al-Ghadhami has asserted is subject to doubt and authenticity simultaneously. When it comes to uncertainty, it is common for Arabic poetry to have titles based on a literary device in which the poem's initial line functions as the title even when the poet does not state it directly. This is clear from the poem under examination and it could be a reflection of the poetic tradition seen in ancient poems. Concerning authenticity, contemporary poets followed the Western tradition of asking for their poems with most of them clearly indicating the content of the poem.

In the examined poem, we did not find an explicit title. However, the title and basic introduction of the poem appear to be included in the first verse of the first stanza as we already mentioned. Alternatively, we may take a different approach to its titling based on its rhyme scheme, suggesting "*ayniya*" (a poem ending with an *ayn* sound) by Ibn Zurayq al-Baghdadi.

4.13. Background Knowledge/ Worldly Understanding

The term "background knowledge" describes the recipient's cognitive abilities, cultural background and capacity for mental imagery (Khattabi, 1991). The term "recipient" here refers to the reader we mentioned earlier who is both a creator and a scholar possessing adequate tools to analyse any text they read. They have sufficient experience in deciphering the text's codes from their previous experiments. It makes no sense for the reader to come upon a text without any background knowledge that has allowed them to decode and comprehend the text's implied meaning.

The research contends that background knowledge is a common denominator between the creator or author of the text and the conscious, aware reader or receiver who comprehends the text before them. The text's creator embeds their extensive experience and culture by employing connotations, symbols and similar elements that require a creative reader possessing a comparable level of expertise. Ultimately, the reader can reach the implicit meaning and intention behind the text.

The poet's speech which discusses food, giving and God's right distribution is one of the instances of background knowledge in the poem.

"By Allah, He has divided the provision among His creation,

Allah did not create anyone without sustenance for them.

But you see them filled with greed,

A provider, yet nothing satisfy them except their desires" (Al-Kanaani, 1967).

The creative reader, who possesses experience and insight can discern in the preceding two verses a clear indication from the poet that he intends to convey the idea that the distance and separation between him and his beloved are ultimately determined by God even after his apology to her. All have predetermined outcomes, whether for the person who strives and seeks to earn his sustenance diligently which is distributed and limited by God or for our poet who endeavors to express his apology and complaints about the situation that occurred between him and his beloved. In the end, God's decree is decisive and there is no recourse against God's will in every circumstance and situation.

Examples of background knowledge for the reader include our poet's use of the rhyme pattern of "*ayn*" connected to "*al-haa* (*hu*)" in a manner (*mawjiu'-hu* (his pain), *yudi'u-hu* (lost him), *tuqni'u-hu* (satisfy him), *taqta'u-hu* (cut him off)).Therefore, the reader with sufficient knowledge should realise that our poet's use of the letter "*ayn*" as a rhyme is a deliberate choice and a poetic motif for his poem. This rhyme is among the submissive rhymes and he has linked it with the implied "*al-haa* (*hu*)" which indicates separation, sorrow, anguish and pain all of which carry significant meaning related to the main theme of the poem.

Therefore, the attentive and experienced reader has to be familiar with the background information and cultural background of our poet before beginning to read the studied poetry. They should understand the circumstances he faced during the writing of his text and before it. At that point, they will discover that the studied poem is nothing but an apology and a complaint about the poet's state of being distant from his beloved and his journey in pursuit of sustenance. This is because their cultural formation recognizes that money will provide happiness and stability for his beloved. When the reader possesses this cultural background and knowledge, they will find themselves surrounded by the intricacies of the text, its contradictions and the ability to decipher its codes, understanding its coherence and cohesion. On the contrary, the simple reader who lacks sufficient experience and knowledge will find the studied poem lacking cohesion due to its abundance of themes and multiple purposes.

4.14. The Intentional Title/Suggestiveness

The intentional title is the aim and purpose that the writer seeks in their text. It serves as the main purpose or title of the text. Brown defined it as the "starting point of saying something" (Brown, 1997) and this starting point lies in the main title or the key sentence which carries the central meanings around which the text revolves.

It is noteworthy that suggestiveness in the poem under study is found in the opening of the first verse. It allows the reader to decode the text's codes and understand it. It serves as the starting point for the meanings around which the entire text revolves.

Coherence is achieved through suggestiveness in that poem as the poet explicitly pointed to the starting point of his discourse. It serves as a semantic act in the purpose and intended meaning of the text. In fact, the title and suggestiveness both carry a semantic fact that guides the reader to the main idea and goal of the writing.

4.15. Adherence to Contextual Interpretation

This element depends on the recipient's capacity to decipher and illuminate the discourse being studied, performing in a way that is consistent with the facts and contextually appropriate word meanings. Khattabi argues that interpretation "constitutes a constraint on the interpretative energy of the recipient by relying on the characteristics of the context. It is also a principle related to how to determine the time period in interpreting a temporal indicator such as 'now' or the suitable aspects for a person referred to by name, for example, 'Mohammed'" (Khattabi, 1991). In other words, the recipient engages in a dialogue with the text and resorts to interpreting it within the context in which the text originated. Multiple readings of the same text are all confined within the context alone. This eliminates readings that are not possible for the text. This process contributes to achieving the desired coherence of the text when the readings are entirely based on understanding the text and its context.

Adhering to interpretation to understand the text and its context is considered an important element of coherence. The recipient restricts himself to the intended meaning within the context preventing him from resorting to interpretations not inherent in the words and meanings. Consequently, the complete coherence achieved through a valid interpretation remains intact.

The principle of interpretation in the current poem is realized through both internal textual context and external reference. When the recipient understands the circumstances of writing the poem and the poet's stance, it becomes an external reference that guides the interpretation. The poet wrote this poem under circumstances of

separation from his beloved, seeking livelihood to secure a happy life for her. The recipient may gain coherence within the original context of the text by using this reference.

Similarly, the principle of adherence to interpretation is realized through the internal textual context. It becomes clear to the recipient that the words harmonize entirely with the poet's vision in expressing separation, pain and his experiences of being away from his beloved. This adherence is also evident through the opposing dualities between the poet's self and the absent beloved expressed through the pronoun of the absent one.

In the end, whether through internal textual context, external context or similar elements, all of this assists the recipient in interpreting and constraining it within the specified interpretative context. Ultimately, it serves the benefit of an accurate reading and interpretation in line with the poet's intentions. All of this contributes to coherence aligning with interpretations that correspond to meanings and words alike.

4.16. Context

Context is one of the most important elements that achieve coherence in the text. It plays a crucial role in guiding the recipient to the correct interpretation of the text. "The recipient is faced with a very simple language in the discourse, yet it includes indicators (pronouns or adverbs) that make it mysterious and incomprehensible without understanding its context" (Khattabi, 1991). The context represents the sole reference within which the text originated. Through it, the recipient navigates to direct the text to its various references.

The linguists have divided contexts into linguistic (discursive) contexts and non-linguistic (situated) contexts. Linguistic (discursive) contexts are those represented within the text itself with all its linguistic levels and textual entities. In this case, the meaning of a word is determined by its relationship with other words in the linguistic sequence (Brown, 1997). Non-linguistic (situated) contexts encompass the external circumstances and conditions of the text including various situational layers within which the text is produced (Mabarki, 2004).

The linguists' division of context shows us that both types are important in achieving the principle of the text's coherence and its semantic and conceptual cohesion. Through the first type, the recipient can understand the meanings of words and their relationships with each other revealing the significance of expression in the context of what precedes and follows it. As for the second type, it allows him to narrow down the meanings of words in the context of the situational circumstances in which they originated. It is possible to restrict interpretations and ensure the communicative continuity and coherence of the discourse by looking at the external environment in which the content originated.

It is noteworthy that the context of the poem significantly contributes to interpreting the poem and understanding its overall and partial meanings. The recipient becomes fully aware of the circumstances that surrounded the poet during its writing thereby achieving the coherence and cohesion of the text and a clear understanding of its meanings.

5. CONCLUSION

This research examined the tools of discourse analysis specifically cohesion and coherence in the poem "Do not reproach him " by the Baghdadi poet Ibn Zurayq. It sought to explore the textual utterance, a matter addressed by the theory of cohesion while also drawing on the theory of coherence which involves interpreting the text and considering the role of the recipient as a partner in receiving and interpreting the text. The research used five tools of cohesion theory which are: references, substitution, deletion, conjunction and lexical cohesion. In the coherence theory, several elements were employed including overall structure/discourse theme, titling, background knowledge/world knowledge, the intentional title/suggestiveness and adherence to contextual interpretation and context.

The research has yielded several important results including.

1. The poem is somewhat lacking in cohesion elements, especially the complete absence of demonstrative pronouns. However, other cohesive devices achieved an acceptable level of semantic linkage and textual cohesion, facilitated through interpretation that served the overall coherence.

2. There is a state of dispersion and imbalance experienced by the poet in his poem creating a sense of sympathy at the level of the audience which still persists to this day despite the passage of many years since the poem was written.

3. Comparison which is abundant in the text, contributed significantly to its cohesion and consistency. The poem relied on comparisons between the poet's state before and after his journey.

4. The conjunction tool is considered a crucial and necessary element for cohesion in written texts. It was frequently used in Ibn Zurayq's poem enhancing the cohesion of the text. The most prevalent was the conjunction "*waaw*" (and) followed by "*faa*" (so), "*lakin*" (but), "*hatta*" (until) and "*am*" (or). Other conjunctions were entirely absent from the text.

5. Many verbal and nominal structures dominated the poem with a total of 103 verbal sentences, including 39 in the past tense, 63 in the present tense, and one in the imperative form. Nominal sentences were less prevalent in the poem, totaling 40 sentences. Since nominal sentences contribute the qualities of permanence and continuity to the text, while verbal sentences impart the qualities of change and movement, this provides cohesion and consistency to the text. It also served the emotional and imperative state experienced by the poet.

6. The overall semantic structure, centred on the theme of apology contributed to helping the recipient discover the general context of the poem and connect the text to the external context. In his poem, the poet deliberately presented an apology intertwined with the emotions of hope and despair.

7. Background knowledge was a common factor between the creator or author of the text and the reader. The author incorporates his extensive experience and culture into the text by employing symbols and references that require a creative reader possessing similar expertise to ultimately grasp the implied meaning and intent of the text.

8. The principle of interpretation is realized in the poem through the internal textual context and the external reference. When the recipient understands the circumstances of writing the poem and the poet's stance towards it, the context becomes an external reference that constrains interpretation. The poet wrote his poem under the circumstances of separation from his beloved seeking a livelihood to secure a happy life for her. Through this reference, the recipient can achieve harmony within the context in which the text originated.

The notable point is that the context of the examined poem significantly contributes to interpreting the poem and understanding its overall and partial meanings. The recipient becomes fully aware of the circumstances that surrounded the poet during its writing, achieving harmony, coherence and a clear understanding of the meanings of the text.

Finally, this study's exploration has illuminated the intricate interplay between cohesion and coherence in classical Arabic poetry. We have obtained new perspectives into the complex nature of Ibn Zurayq's poetic devices, the influence of coherent devices on the poem's interpretation and the applicability of these literary components to modern audiences by tackling the suggested study issues.

This inquiry not only enhances our appreciation of Ibn Zurayq's work but also contributes to a broader understanding of cohesion and coherence in literary studies.

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