The Additional Linkage Relationships In The Poetry Of Hazem Rushak Al-Tamimi (Linguistic study)

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Abstracts

Semantic relationships have an active role in textual study, as they are an essential tool through which the text is constructed, this is done through the sequence of sentences of saying, and these relationships lead to the growth and continuation of the subject of the text, and then linking speech, which in turn achieves textual harmony. The aim of this study is to highlight the importance of these relationships and to elaborate on them, this research dealt with two additional linkage relationships: (equivalent additional relationship), and (different additional relationship), with a breakdown of each of them, and then the inclusion of poetic applications from the texts of the poet Hazem Rushak Al-Tamimi, showing the extent of the harmony, plot and coherence of these texts.

Keywords: Semantic Relationships, Textual Cohesion, Poetic Applications.

Introduction

First: Equivalent Additional Relationship

It is one of the two connecting relationships, which means (repeating the content but conveying it by different expressions, to confirm or prove a word, it is not a question of paraphrasing it is not just saying something in a different way, but creating or evoking something different in the world of text... this relationship is based on sequential cases as well as between distant cases) .Parity in rhetoric Arabic is when the poet describes, vilifies or speaks something in some sense, it comes with two equivalent meanings, that is, two meanings that are resistant, either in terms of opposite, negative, positive or other .

Some of them say: it is manifested - the additional equivalent relationship - in the "moral repetition" when it is at the level of sentences, this is like saying: "There is no God but Allah alone has no partner", we say: "There is no god but Allah", such as saying: "There is no partner for him", they are both in meaning, but repeated to determine the meaning and prove . Moral repetition means: ((It is a moral link between words and sentences, which is a guaranteed repetition of the foregoing with another word that is certain in meaning and linked to it in semantics)) . ((It may be added to the semantic equivalence achieved through the repetition of

meaning, verbal and synthetic equivalence, when the sentence is repeated verbally and meaning)) .

This relationship is also reflected in the art of (combination) sometimes, because it combines two things or things in one ruling, as the Almighty says: ((Wealth and children are an ornament of the life of the world)) here is a repetition in the attribution, and the role of this art - the art of combination - is evident in brevity . The combination is a wonderful type in which brevity is achieved in style, where it combines two things or things in one news, and if each of them is made news separately, the speech will be long and out of moderation, in this type- the plural - arouses the thought and suspense the soul, and also links the style and strengthens the relationship between its vocabulary.

The trigger placed it within the rule of graphic linkage, which states: ((Every two consecutive sentences in the text, the second of which is a statement of the first, are directly related to a tool)).

Some of them believe that plot lies in types of relationships, including the equivalence relationship, which he called (unity of reference), and its concept states that ((represents one of the relationships of plot between self, his conclusion is that subjects are units in different issues, they can have the same self, the same value, the oneself can be referred to as science, conscience, vocabulary such as "other", or expressions such as "that boy" or "student who lost his book" .

These relationships include two identical expressions, such as (he did not stay, he left), the semantic relationship between these two expressions is equivalence because they say one thing but in different superficial forms. This is what de Beaugrand and Dressler refer to under the term "paraphrasing", that repeating content while changing the expression .

It was mentioned by (Van) under the name (tandem relationship), which he considers one of the relationships that determine the interdependence of facts, and represents her by example: (Peter does not have a husband; because he is single) The text is true, as it is an achievement, the meaning that (Peter) does not have a husband is the same as the meaning that he is single, so the second sentence did not add a new meaning to the first sentence, because it is synonymous with the first . Tandem — an interpretation found in most contemporary semantic theories — is explained by the fact that the two elements are synonymous if they have the same position . It can be said that total synonymy is a rare condition in the language, this view is based on two foundations: what can be described as synonyms are only those words that can replace each other in any text, without the slightest change in their mental or emotional connotations, the two conditions of total tandem can be summarized as:

1-   The possibility of exchange in all texts

2-   Correspondence in the mental and emotional meaning .

As for (Eisenberg), he distinguished between the semantic signs of the text, including the equivalent additional relationships that he called (attribution to an advanced), such as saying: (I entered the Hijra quickly, the room was newly painted), the word "Hijra" refers to what the word "room" refers to, and "Hijra" performs the function of the subject (assigned to him) in the second sentence, and between these two words corresponds to . It was explained by Zaher bin Marhoon in his thesis (textual coherence between poetry and prose) under the title (derivation from the

word attribution or attribution to), and an example of her by the words of Sheikh Al-Khalili: ((They read the book of Allah and learned its secrets, and took from it the history of the world and its news...)) , he interpreted it as a single textual unit, which is to read the Book of Allah and to know the truth of what it says . That is, they are multiple formulas that denote a single meaning.

Dr. Issa Jawad also called it (derivation from the word attribution and attribution to), he said that he relies in the construction of topics on the repetition of a word mentioned in the previous sentence after conducting derivative operations on it, and replacing it in the following sentence, thus, the sender has given the receiver two techniques for building cohesion, the former relies on the technique of sheer repetition, where the recipient finds the same word visible on the surface of the text, the second is a semantic technique, as the construction of the second case depends on the first case, as the recipient finds that the second issue is included in the first case; that the former was the basis of the latter, the two issues are coherent and coherent and inseparable .

It may be called - the additional equivalent relationship - the appendix relationship, and it is intended to follow the sentence with a complete meaning in order or prose with a sentence that includes its meaning to emphasize its operative or concept, so that the meaning appears to those who do not understand, it is a form of repetition in meanings and generation in it, that is, in weaving the text as a counterpart to the repetition in its casting, it comes to link the moral relations within the text . The appendix is intended to come in speech sentence check what preceded it , such as the saying of the Almighty: ((Lo! Allah hath bought from the believers their lives)) , and then achieved speech by saying: ((Who fulfilled His covenant better than Allah?)) . By tracing this additional equal relationship in the poems of the poet Hazem Rushak Al-Tamimi, we find it represented in the poet's words in his poem (Inscription on the Age) :

I am Iraq and my clothes are your barricades

You didn't want to tear up my map

And you didn't want to distribute quotas

And you didn't want to distort me and adapt

In these verses, the poet uses equivalent meanings in different forms, in the first part he says: (I am Iraq and my clothes are your screens), the poet speaks through Iraq addressing his people, that he is like a garment that covers them, then he begins with the equivalence relationship, in which he uses different formulas aimed at the same meaning, in the second part and beyond, we find him wondering: (So why do you want to tear up my map?) (Why do you want to distribute me quotas?) (Why do you want to distort me and acclimatize me?) , with a questioning denunciation tinged with the same Iraq of heartbreak and anguish, he shows in these words what the people may cause him when they want to divide him, that they will tear him apart, distribute him as shares among them, and distort his land by making it regions, these phrases, which denote and confirm a single meaning, namely division, have linked them to a harmonious equivalence relationship, which made these verses knitted together and thus coherent with the rest of the poem, the text thus appears in a unified form, all of whose elements are interdependent and coherent, and each element refers to another, whether preceding or following it, within a particular context, which in turn contributes to determining the intended meaning .

In the words of the poet in the poem (the Bunni tribe)

There is no door for fish to leave their river

(The Bunni tribe) does not alienate

In this poem, the poet talks about the city of Nasiriyah and its marshes, and we find in it the meanings of grumbling and dissatisfaction, so he says at the beginning of the poem:

About anything in the city, you write

Even the streets in the streets lie

In saying: (There is no door for fish...) we find the employment of the equivalence relationship between the formula of the first part and the formula of the second part, where textual coherence has a linear property, that is, it relates to the relationships between adjacent expressive units within the text sequence, the sequence becomes semantically coherent when each sentence accepts interpretation and interpretation in an inner line, it is considered an extension of the interpretation of other similar phrases in the sequence, or of the specific sentences contained therein . In the first part, he says: (There is no door for fish to leave their river), that is, these fish remain in their river and do not leave it, in the second part, he says: (The tribe of the brown does not Westernize), equivalent to the first formula, these fish – the brown fish that abound in the marshes of southern Iraq – do not alienate, that is, do not emerge from their river and this environment, this equivalence relationship was one of the relationships of harmony that makes the text knitted and coherent in its connotations.

In the poem (The Game of Suppression) , the poem begins by saying:

For those who wait for those who come and don't come

For those standing on the hanger of time

In this poem, the poet addresses a group of people whom he describes with different qualities, and at the forefront of them (the waiters who come and do not come), that is, those who stood like a guard waiting for a person, and then says about them: (standing on the hanger of time), that is, those who are waiting and calculating the time for the coming of those who are waiting, and both expressions are equivalent to indicate (waiting), the poet used two different formulations in which he wanted to illustrate the image of these people accurately, and they are in this form, then he mentions other people and other recipes, and brings them to his question: "How much do you repress?", the relationship in this house is an equivalent plot relationship because both expressions say one thing, this relationship made this house harmonize and coherent with the rest of the verses of the poem, which were woven with other semantic relationships, whereas the text is composed of units linked by different relationships, linguistic or semantic, these relationships ensure continuity in the performance of meaning . This shows how creative the poet is to weave words.

In the poem "Cities and Cities" , he says:

Remember

And remember

Cities that sleep on tales of their mud

Don't stay up late

In this poem, the poet mentions descriptions of many cities in which he may want cities of Iraq, so he begins the poem with memories, he says, "They remember and remember," and then he begins to describe these cities, he says about the first of them: They are cities that sleep on tales of mud that do not stay up late, it is as if he wants simple cities with mud houses and may mean the countryside, their people sleep on stories, that is, they sleep early, in saying: (Do not stay up) to confirm the meaning that they (sleep early) for their simplicity and the nature of their living, the meaning of (cities sleep on the tales of their mud) is equivalent to the meaning of (Don't stay up), therefore, the relationship established by the poet between these two phrases is a relationship of equivalence in which he wanted to confirm and clarify the meaning, the poet then goes on to describe these cities and by using multiple harmonious semantic relationships, which made the poem weaved in them, this plot has a clear impact on benefiting the reader in understanding and comprehending the text, its relationships contribute to linking concepts and ideas within the text, and thus achieve semantic spaces, once the reader is careful and uses the field of remembering and starting from storage . This led to the harmony of the poem's meanings and coherence with each other.

Second: Different Additional Relationship

It is the second type of additional correlation that may involve parallel data, whether for one participant or for different participants, it may include mirrored data, so that the element that was not in focus in the first expression is the focus of the second expression .

Dr. Hussam Ahmed Farag called it (antagonism), and defined it as: ((semantic relationship resulting from the succession of two issues, each bearing the opposite of the meaning of the other, the contradiction is a procedure carried out by the writer to give comprehensiveness to a meaning, by showing the thing and its opposite, and it also works to distinguish the meaning and crystallize it and thus fit it .

This relationship can be inferred through certain tools called in traditional grammar legators, these tools include (F) conjunction, (moreover), (also), (in addition), (and above that), etc., such tools are visible keys to the different addition relationship on the text surface .

The relationship of the different addition is manifested in a form of interview, which can be called the parallelism of actions or action, and reaction .

Al-Azhar has put this relationship within the "controversial linking rule", which states: ((Every two consecutive sentences in the text, the second of which violates the first, is linked to a linking tool)) . This was made clear in his interpretation and application of what he called the "instrument linkage rule" .

Muhammed Al-Abd mentioned it as (the relationship of difference and change) and said: ((The content of it is that we do not continue in the discourse to mention the same thing about the same selves, rather, we enter into the world of discourse new selves, or assign new characteristics and relationships to subjects that we have introduced before... What is important is that changes should be homogeneous .

Van Dijk expressed it as the (("temporal union relationship", and explained it by saying: "The two events occur at the same time, and Van Dijk is also represented by: "We went to the beach and played ball." As it is clear that the meaningful link between the two sentences is that (the play event) coincided with (the event of their presence on the beach). Van comments: "... They are in abstract agreement, since the occurrence of one did not prevent the other from falling into a certain place...", for example: "Maria worked with the needle and George played the piano")).

Eisenberg's expression was similar to Van's, where he called it "temporal union." from that we say: (The midfielder stepped forward. The opponent's defender took the ball), in the example, the idiomatic words (midfielder, defender) refer to a particular semantic field that includes symmetrical functions .

Dr. Issa Jawad included it in what he called (text construction techniques) and expressed it as (transforming attribution relations), in it, he said: ((In this multiplication in the construction of topics, the sender takes advantage of one of the two sides of the attribution (the attribution or the predicate); the attribution in the first case is transferred to the attribution in the second case, and the attribution in the second to the attribution in the third, and so on, the topics thus remain linked to each other through cross-referral; one of the parties to the preceding subject shall be a key party in the subsequent topic .

The attribution is: ((semantic property depends on the understanding of each sentence that makes up the text in relation to what is understood from other sentences)) which is called in rhetoric Arabic (reverse and switch), it is: that the speech is preceded by a part of its words as a system of systems, and then this part is followed by another part in which what was presented in the first recently in the second , this, in turn, moves the recipient to the attraction and link in the sequence of the text and the appeal to it through the harmony, plot and coherence of the text.

Issa Jawad also mentions ((that the attributive conversion by returning the attribution or the attribution to it by their pronunciation, or in different forms, makes the subject of the text coherent, the recipient finds part of the subject in the first sentence extended and included in the second sentence, this leads him to build coherence relationships between those two sentences, or sentences extending in the textual unit .

Among the applications of this relationship, which we find in the poetry of Hazem Rushak Al-Tamimi, he said in his poem (Uriya Al-Aynin) :

The daughter of the Euphrates dropped a veil

And wounded a heart full of fear

And Harut charmed hearts with a look

And Marut soiled the minds with dust

In this poem, which was delivered by Tamimi in the forties of the poet (Rashid Majeed), we find in its beginning the poet's spinning in his city - Nasiriyah - which he addresses as if she were his beloved who left her and longed for her, he calls her (O daughter of the Euphrates), and says to her: O daughter of the Euphrates, she dropped a niqab, that is, she lowered her veil on her face, then he describes the effect of this on him and mentions multiple and different formulas, all of which belong to the daughter of the Euphrates using (Taa al-Ta'nith) returning to her, and he says: when she took down that veil, she wounded his heart, bewitched him with a look from her, and took his mind away from him, and these events are parallel expressions, that is, they occurred simultaneously with each other, and the occurrence of one did not prevent the occurrence of the other, so the relationship between these expressions is a different additional relationship, linked the meanings and made them harmonious, knitted and coherent, using the connecting tool (and), so we find in each house a part linked to what preceded it, it is clear from this that coherence is at the linguistic level in the emergence of linguistic linking tools, it is at the semantic level in the presence of pre- or post-referring pronouns, which make the text more coherent, where the reader can analyses and interpret it . This coherence and cohesion it due to the poet's linguistic faculty, which enables him to formulate his meanings in these expressive and appropriate words.

In his poem (The Guilt of the South), he says:

Yesterday he was welcoming on the South and its people

And today I do not welcome the people of came

In this verse, the poet mentions two parallel events, reversed, that return to one thing, which is (the south), the poet gives his words with sorrow and blame for what is happening to the south. In the first part, he mentions the state of the South and its people how it was, he says: (Yesterday he was welcoming on the south and its people), and it means welcoming and cheering the people of the south, then he mentions a reverse phrase of what is happening today by saying: (And today I do not welcome the people of came)), and he wants to alienate and repel them, he mentions the phrase (the people of came) and may want it to mean that they lend them their dialect and look at them with a look of contempt, we find that Brown and Yule put the speaker, writer, listener or reader at the heart of the communication process, nor do they regard the harmony of discourse as something given, that is, it is not something that exists in the discourse to be sought for, but in their view it is something that is constructed, that is, there is no text that is consistent in itself and a text that is not consistent in itself independently of the recipient, but it is the recipient who rules so, as the text derives its harmony from the understanding and interpretation of the recipient , with these reverse formulas resulting from a different harmonious additional relationship, the poem was knitted and its parts connected, making it coherent in performing the meanings in the most beautiful way.

The poet says in the poem (country):

A country that wakes up to sins

And sleep over the garbage of corruption

Here, the poet describes the state of the country, and its corruption and sins. This description uses contradictory events by saying: (wake up) and (fall asleep), it depicts that the country wakes

up to sins, crimes and wars, and then comes in a second way to an event opposite to the first, which is that it is any country that falls asleep on corruption and injustice, the poet linked these two formulas with the letter (and), and made them a different additional relationship, with which he wants to make the poem harmonious, knitted meanings and coherent phrases, as it is well known that the concept of coherence is based on combining both the formal and the substantive, in this conception, coherence is based on formal and semantic relationships and tools that contribute to the connection between the internal elements of the text and the text and the surrounding environment . We can see from this the brilliance of the poet in his field, and his creativity in his poetic texts, which touch the heart and make the recipient interact with the words of the poem, in an easy and clear manner.

In the poem (remarkable death) the poet says:

The Lord of a pale death

and the lord of noisy death

And there is a remarkable death

In this poem, the poet reflects the tragic situation that the country has reached, he comically enumerates the types of death in his homeland, and mentions them in different reverse forms, and begins to enumerate them: dull death, noisy death, and striking death, using the link tool (F) with the different addition relationship, we note that the atmosphere of the poem and the brief words are enough to express what is in the heart of the poet of them and sadness, he succeeded in communicating it to the recipient, and attracted him to a deep theme in the poem, which is the state of the country he reached because of corruption and injustice, it follows from this that the context is of great importance in determining the significance and memorizing the speaker's intention, in order to reach those connotations and put the singular or structure in the context in which it is, and the accompanying clues and connotations, since there are many words that have more than one meaning, and the intended meaning is not clear except by observing the place in which it is mentioned . The poet knitted the words together to make the text a coherent fabric in its grand structure, which is what is meant by the content of the poem.

RESULTS

1-   Textual harmony and coherence lie in the strength of the interconnection achieved through semantic relationships, which represent the deep structure of the text, as it provides an explanation of the interdependence between the structures.

2-   The meaning of parity is that the poet describes something or insults it or speaks in it in some sense, so he comes with two equal meanings, that resistant, either in terms of negative or positive or other.

3-   The text is formed of units linked by different linguistic or semantic relationships and these relationships ensure continuity in the performance of meaning.

4-   Different additional relationships mean that inverted data are included in which the element that was not in focus in the first expression becomes the focus in the second expression.

5-   The inclusion of these relationships in the texts of the poet Hazem Rushak Al-Tamimi achieved for him harmony, plot and cohesion.

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