

Semantic Relationships in Rafi's Messages of Sorrows

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ABSTRACT

This study seeks to look for semantic relationships in Rafi's messages of sorrows. Since this phenomenon is of great importance in achieving semantic textual harmony, semantic relationships are only bonds that link the parts of the text and increase its harmony without relying on formal means. This study was founded on two basic pillars, the first being: Theoretical aspect included the concept of semantic relationships and their importance in achieving harmonization of the text, and the second: An applied theoretical aspect in which the researcher addressed the types of semantic relationships and their applications in the texts of messages of sorrows.

Keywords: semantics, messages of sorrows, al Rafii.

INTRODUCTION

Semantic relationships are an important focus of textual research which seek to collect and interconnect the spaced parts of the text without relying on formative tools or means. These relationships have a significant impact on the disclosure of the value and connotation of the text. Looking at semantic relationships in the text creates the inferior knowledge of their intent and the implications for their intent(1), and therefore the text was prepared as a combination of semantic relationships(2), which are exchanged between the sender and the recipient(3).

Seminal relationships are defined as: "Relationships that combine or link the parties to the text with its sequences or some of them"(4), or "links to concepts that appear in the text world, where each episode carries some kind of expression of the concept to which it relates"(5). These relationships must be governed by a regulatory framework which is then governed by the intention of the addressee, with a set of the reader's reading customs to reach the point of the originator who traditionally presents his or her speech in the order of his/her facts and events as they occur abroad (6), Hardly any text is devoid of it ((It fulfills the conditions of news and transparency, aiming to achieve a degree of communication, proceeding in this by building the former upon the latter. Indeed, no text is devoid of it that relies on a strong connection between its parts)) (7).

The expressive form of these relationships occurs in twofolds (8):

One: implicit conceptual relationships: Relationships that are derived from the succession of concepts of partial meanings in successions or sequences of text. These relationships connect sentences or descriptive sequences without employing any linguistic means to express them.

The second: linear or verbal relationships: These are the relationships that deduced from what is said on the surface of the text.

Semantic Relationships in Messages of Sorrows

The semantic relationships are many and varied, and the researcher will look at a group of these relationships that have been confirmed by modern textual studies and have appeared in the texts of the Epistles of Sorrows, as the Epistles of Sorrows are full of many of these relationships, and among the most important of these relationships are:

First: The Relationship of Generality and Detail

The relationship of generality and detail is considered one of the most important and prominent semantic relationships confirmed by textual scholars, as it guarantees the connection of textual passages with each other, due to what it gives of a certain continuity of meaning in subsequent passages (9), and detail in light of the linguistics of the text ((very cohesive in general, and both are one, except that The detail contains additions, controls, and details that are commensurate with the nature of the overall matter...and

the detail bears the relationship of internal background reference to what was outlined before)) (10), and Dr. Tammam Hassan considered this relationship "like the definition of the indefinite article, as one finds a meaning in each of them, but the meaning of the detail, like the meaning of the definition, is more specific than the generality" (11).

The relationship of generality and detail is characterized by the accuracy of the system and the quality of expression of meaning by mentioning an issue that attracts the recipient and provokes his awareness when detailing the generality. Thus, the recipient is able to understand the speaker's signals correctly thanks to his cognitive energy (12), in addition to their adding an aesthetic touch to the text. Therefore, this relationship is considered one of the basic components on which the semantic structure of texts is based. (13).

One of the manifestations of this relationship in the Epistles of Sorrows is what we find in Al-Rafi'i's said: "I did not see my heart seeking pleasure after its belief except in three things: the human thought that descends into the brains of philosophers and poets from the highest heavens or emerges from the depths of the soul; the natural thought that fills the heavens and earth with light, colors, and beauty; and the spiritual thought that It sparkles to my imagination in the eyes of my beautiful beloved))(14).

Al-Rafi'i generalized this text by saying: (My heart seeks pleasure... in three), and then followed it with details that clarify the nature of this summary. This is because the summary is ((a rhetorical formula whose meaning is hidden))(15), so the text here presented a main, general issue, which is the pursuit of pleasure in the heart, then followed it with sequential issues that clarify those three pleasures and detail the statement about them. Al-Rafi'i divided the pleasure, which he made a subsequent stage of faith, into three categories, the first of which is represented by: human thought, which is only generated by a specific group that Al-Rafi'i identified as philosophers and poets, and it descends on them from the sky or emanates from the depths of their souls, so it is related to humans.

As for the second section: it is represented by natural thought, which is material thought that fills the universe, and is represented in the form of light, colors, and breeze.

The last section of the same heart is the spiritual thought of imagination derived from his sweetheart's eyes as a trope.

The following chart shows this

The beauty (my heart seeks pleasure in three)

- Human thought: which lands in the brains of philosophers.
- Detailed: Natural Thought: Which Fills Heaven and Earth with Light.
- Spiritual thought: which shimmers for my imagination in my eyes.

It is noted that the relationship of generality and detail has contributed to the conjunction and consistency of the text, and has worked on the connectedness of its parts.

The relationship between the two sides of the synthesis and elaboration may be reflected in the relationship from the elaboration to the summary; This is for the purpose of transferring the text from the monotone to steady sleep; Because he has a place in the hearers (16).

One example is Al-Rafii ' neglect, contempt and self-identification of three keys to a single lock is the lock of the noise (17).

Al-Rafii said: "Three keys to one lock is the lock of the noise"; To represent the totality of the details advanced to it: (neglect, contempt and self-toxicity), and perhaps the purpose of the progression of the elaboration may be to outline the desire of the originator of the text ((in the manifest appearance of the case and to confirm its existence by showing it as a summary after the word has been separated (18), he described it as an exquisite three-keys. Neglect, contempt and self-esteem, that is, levity, when a man locked his guts on the woman he loved with these three keys fell away from his heart.

This detail is the desired goal for achieving textual harmony and the statement communication between the text producer and the recipient. This relationship can be represented as follows:

Detail: Neglect Contempt Self-esteem

General: Three keys to one lock (dip lock)

These details brought the text into line, by virtue of the relationship with the words outlined; Because the overall statement reproduces meanings and connotations that must be elaborated to understand the recipients of the message (19).

Second: Interrogative Relationship

This relationship is considered as one of the connotations of the sender intends to control on the course of events, and even control the recipient's mind and the conduct of the communication to what the sender wants, not to what others want (20), This relationship plays an essential function in the construction of

the text, forming the fabric of the dialogue within the text, and emerging by mediating the interrogative tools, such as: (whispering, is it...)(21)? And the dialogue in the messages of sorrows may build on the question's relationship with the answer, showing the obvious relationship between the speaker and the addressee, contributing to the construction of the text subject matter, and highlighting the main issue in it (22).

One example of this relationship is what we find in the seventh messages of sorrows, where Al-Rafii says: "(I said, let's be Adam this paradise today, she said, and then you get out of it like he came out... She said, "Don't you think, little Adam, that the realization of natural beauty in the Earth is the rest of us of Adam's big psyche, who was in heaven and we inherited it from him, I said," I don't think I'm honest, we were kicked out of heaven, but we were blessed with it as much as we could imagine... This beauty was created only for sense and imagination. It is speech between heaven and the human subsoil. You said and told me... She said, "Revelation, what does heaven tell you?" I said, "She says, 'What do you have with me?' I said, "My answer is that some divine secrets are searched for in science, and some are so glorious, bright and heavenly that they are searched for science; The secret in these eyes, in this composition, and in this voyage, is where I look for the knowledge of my heart, she says, "You are a poet whose heart is a wonderful thing, and I often try to get away from your words, I said," And to whom? Do you sometimes have the sound of a lip holding?...))(23).

What is noted is that this text bears the picture of the dialogue that is conducted between Rafii and his beloved and is based on the dual question and answer. The understanding dialogue began with Rafii's beloved question: (Don't you think, little Adam, that perception of beauty...), to be answered by Al Rafi: (I don't think I'm true). And so the text continues by stating the question-answer relationship along the dialogue. This relationship has worked to achieve semantic harmony between a large amount of sentences and paragraphs within the script, linking the last text to the first, as well as the intensity and suspense of the recipient to track the dialogue and know the answer to the question (24), as I have inspired Adam.

The question may come with no answer, many are found in messages of sorrows, for example, al-Rafii's saying: ("What love is this?" I have tested her for a girl I look for in women I don't find her, I look for her in herself I don't find her; All of her history as Travellers in the Earth's omissions and ignorance...))(25).

The one who meditates on the text will find that the interrogative style that Al-Rafii used in this text serves as rebuke and denial. Al-Rafii here is only rebuking himself and denouncing his condition of not forgetting and coexisting with memories, so he addresses his heart in a way as if it were a questioner asking for an answer, Al-Rafii uses another semantic relationship to clarify what he means from this question, which is the relationship of representation. He likened the history of her love to a journey in an unknown land, in which a person goes astray and is not guided to a path where there is no sign or mark, and it is like a deadly desert. Thus, these two relationships had a clear impact in tightening the semantic connection between parts of the text.

And from the relationship of the question that came out for the purpose of denial and rebuke is Al-Rafii's saying: ((Where is the mind in love and hate, especially if their causes overtake you? As for every path through which a person can escape with insight except these two, for if one of them contains you, it does not let go of you, and you become in it like one who roams the world with his hands in constraint, No matter how much movement and turmoil he permits, and no matter how many horizons open up for him, the size of an arm of the bonds of his freedom that binds his hands is the measurement of his world in its length and breadth, as long as I used to feel that I have two minds. In that love, I saw me as if I were without a mind, and even as if I was crazy in two ways. ...))(26).

The question came with the interrogative tool (where), carrying the meaning of denunciation and rebuke by saying: (Where is the mind in love and hate?), so Al-Rafii here denies the existence of the mind in love and hate. Because in both of them, the person is robbed of his will, and every path has a way out, so the person emerges from it while being aware of this path, except the path of love and hate, for there is no escape from it, If one of them takes control of a person's mind, he becomes like the one who revolves around the world while his hands are tied. No matter how much he tries to move or no matter how wide his horizons become, he will not be able to break free from the shackles of these two. Rather, he becomes like a madman who has no mind.

Thus, it can be said that the meaning of the text was achieved in connection and harmony through the two interrogative relationships (and the relationship of representation), through which he was able to provide the text with simile images in which he depicted the state of psychological stress and mental confusion that he suffers from love and hate by saying: (For if one of them contains you, it will not let you go. And I became in him like one who wanders around the world with his hands in chains." And he said: "I used to see myself in that love as if I had no mind, but rather as if I was crazy in two ways."

Also from this relationship is Al-Rafii's saying: ((The world is for all people, except that every human being has a world that is the essence of his soul. And although this world extends to every direction with the sky hanging over it, its five lands, as vast as they are, do not stand for me with those four walls in which I saw those I loved. From this I saw the image of my heart, so it is no wonder that those walls are the image of my ribs, and I do not know whether this is magic, deception, imagination, or is it love? (27) . The question goes beyond its meaning in asking and requesting an answer from the recipient to the purpose of astonishment, astonishment and bewilderment, to increase the reader's eagerness and give him pleasure and to continue reading. The relationship of the question reveals the state of strangeness and confusion that Al-Rafii experiences towards the one he loves, and it seems that repeating the question with the hamza tool that Combined with the mother of the equation, its purpose was not to ask for an answer, but rather it indicated the depth of confusion and astonishment that surrounded Al-Rafii's soul, thus, the text producer was able to create a coherent semantic text, the basis of which is a question indicating astonishment and denial.

A similar relationship is also mentioned in Al-Rafii's saying: ((Likewise, the confusion of life and love is answered with one answer, which is itself another confusion; but I am writing now, and I have left love and it has left me. I have left the battle and plunged myself into another battle. I do not know whether it exists between love and hate or between Love and love?))(28) .

Al-Rafii benefited from the interrogative style in which he went from asking for an answer to the purpose of astonishment, denial, and bewilderment at the state of psychological turmoil and internal conflict that he expressed as the "battle" that is taking place in his mind, and he does not know on which side of this psychological battle it is between love and hate, or between love and love, with this metaphorical question and the metaphorical words represented by his saying (battle), Al-Rafii created a focal point of dialogue with himself, through which he dominated the mind of the recipient and tried to immerse him in the meaning that he wanted to express, in addition to making the recipient search for the meaning himself, whether he expressed it in the answer or not.

Another questionable statement is Al-Rafii's saying: "My emotions are boiling and aroused in a cauldron of my violent will forged from the steel of pride, and in this love I only fear the explosion of this will, which is the vessel of the soul, for if it explodes, it is gone in pieces, scattered over each part of it as a part of me. So is Explode one day?))(29) .

Anyone who meditates on the text will notice that Al-Rafii talks about his emotions that erupt in anger, and likens that to the eruption of a cauldron, which is a copper pot in which water is boiled, but he fears the explosion of this will and its lack of resistance to love despite his great pride. Then he connects this text with a question using the interrogative tool (is). Carrying the meaning of disapproval of his will, which he does not know whether it will explode or not, the text producer wanted to involve the speaker in creating the text by participating in searching for the answer or creating the answer and completing it. Because it is one of the important channels of communication in the text, and thus the speaker becomes an important party in discovering the textual relationship. With this relationship, which is mutually reinforcing with the relationship of representation, Al-Rafii has fulfilled what he intended, conveyed his intention to the recipient, and achieved the link between the parts of the text, making it harmonious and coherent.

Thus, we find that Al-Rafii benefited from the interrogative relationship; Because he wanted to attract the recipient's mind to interact with the text and recall its implicit meanings, thus achieving harmony.

From the above texts, the effect of the interrogative relationship in achieving coherence and harmony in the text is clear by arousing the recipient's attention to the text, in addition to its ability to link the text to the external context.

Third: Condition and Answer Relationship

It is one of the logical textual semantic relationships that link issues logically (30), or it is ((the process of expanding a sentence, by linking it to subsequent sentences, so that the two sentences form a new, expanded structure) (31), and this relationship ((between two elements in the textual context makes... The second element is like the conditional answer to the first element) (32). It contributes to the construction of the subject matter of the text by linking a series of sentences to what have formed ((clusters of connotations))(33), the condition being: (((hang something so that if the first finds the second))(34).

From the relationship of the condition, Al-Rafii said: ((No matter how extravagant a man you are, in front of her you see how one part of nature submits to another part of nature, so there is no innocence for you and no way out of loving her; and no matter how high a mountain you are, you collapse under the rays of her eyes, just as mountains of snow roll at the pole if he pushes them away). A thin ray of sunshine surrounds her, in which a weak breeze sighs.) (35).

Al-Rafii tries to show in this text that no man, no matter how old and inclusive, is not safe and no way out of his love. This meaning is illustrated by the seemingly obvious relationship of the clause to the answer. The clause begins with the clause's instrument (important), which has been received more than once, thus achieving great harmony in the text by linking the two clauses to his own:

- No matter how extravagant a man... You see how you will be pulled in.

- Whatever if you are a High mountain... You're dropping under her shining eyes...

The phrase of the answer to the clause was read in conjunction with the "satisfaction", which had the capacity to indicate the relationship of the clause to the answer; Because they are often accompanied by conditional sentences, and because the requirement suspends one order to another, the phrase of the verb is associated with its one-sentence answer.

We also find in the text another tool of the clause, namely (if) in which a sentence has been given.

The condition is the phrase "If a thin beam of radiation displaces it".

The sun is sighing a weak breath.

Thus, we find that the relationship of condition and answer linked two issues in the text, one complementary to the other. The presence of the condition necessitates the presence of an answer to the condition, and this ensures the succession and gradual integration of meanings, so the concepts are formed that define the image of the text as a mental structure (36), in which the issues are linked in a logical, semantic connection.

This relationship may appear more than once in the text, and it has a great impact on semantic construction, towards the words of Al-Rafii: ("If you are a poet, you mislead yourself, you want it long, and you turn on the horizons of souls and your hearts, you will only infect it in the same beautiful woman who makes her the architect of the universe a center of life for the circle you're going to.

If you were wise, you would ask yourself the philosophers' question: Who am I? And you found in yourself that hidden secret saying about you: Who is it? He won't show you the meaning of me and him unless he puts love between them.

And if you are a man from the general Earth who is integrated into a skin of richness, yourself will feel its divine essence only in the same sweetheart, albeit from the general heaven... Love makes people's top and bottom ever up from the bottom to the top)) (37).

The relationship of the condition and its answer in the text has been repeated more than once, and the instrument (if) has worked on the interconnectedness of the condition and its answer, the first condition (if you are a poet you mislead yourself so long...) And his answer: (You will only infect her in the same woman...), and the second condition (if you are wise you will ask yourself the question of philosophers...) And his answer: (It will not show you the meaning...), and the third condition (and if you are a man of the general earth...) And his answer is, "You don't feel the essence of it." (If it is from the general sky), and because the clause serves to suspend one order to another, the phrase of the clause is linked to its one-sentence answer, The text has been linked to each other through the clause's relationship with the answer and the question's relationship with the answer.

This shows that the relationship of the condition has an effect on the achievement of semantic textual harmony, despite the lack of such a relationship in the texts of sorrows' letters.

Fourth: Dialogue Relationship

This relationship is considered as one of the connotations that contributes to the harmonization of the text's connotation without using a verbal link (38), meaning: ((to find word from one party, to respond to another party, the response is undoubtedly linked to the first talk; Because he replied))(39).

The Messages of Sorrows included several dialogues that took place between Al-Rafi'i and his beloved, and the dialogue relationship often interacts with the relationship of question and answer and the relationship of succession, so the relationship appears clearly between the speaker and the addressee, and contributes to building the topic of the text, and an example of this is Al-Rafi'i's saying in the fourth letter: (.. and raised her head to the green tent. She said, "Don't you know gospel fig?" I said, "And in the Gospel, not like any other?" She said: "It was her telling that Christ went through his group hungry and he saw her from afar, a green artist shaking like she called him and he was not the son of this fruit; He wrote to her that he might find something to feed. He found nothing other than her uneatable paper. He told her: "Make it wrong, no one will eat from you any more than today, and they descended on Jerusalem; When they turned, they went through the fig tree. If she was a vacuum, she removed her freshness gown and crumbled into a shroud of clothes and died standing, Peter threw her into his eyes and said, "Look, Mr, this tin that she received from you. Let her be forgotten)).

But what's wrong with the poor tree if it's not the date of its fruit and Christ wants it out of character? She said: "The guilt in making it like it's the fruit, I said," Ole, the fruit is a time. Is the tree but a tree? " Or do you calculate it managing the sun and turning the seasons to complicate the water with a sweet fruit? If

the sun swirls and then the class comes together, then the water is convoluted, and then the fig is cooked and eaten, she says, "You're going to come with a bang, so what do you say?...)(40).

The dialogue relationship was represented by the text through the speech between Rafii and his beloved. The dialogue began with the text between the questioner, al-Rafii's beloved, about the fig tree, so that the answer came from Rafii in the form of another question on this tree, and he said: What is it about a fig tree? And then this dialogue goes through the length of the text, and al-Rafii tries to convey to us the events that happened one day through sequenced and sequenced talk scenes with the girl he loves. Al-Rafii was able to market these meanings, conveying these events through the combination of dialogue with question and answer, as well as the relay relationship that appeared clear and evident in this script of logical sequence of events that began from the first threshold (and raised her head to the green tent then said:) until the end of the script.

Thus, the ability of this relationship to link the sentences of the text, build its internal dialogue and achieve continuity is evident in its connotation.

Fifth: Sequential Relationship

It is one of the relationships that appear in texts characterized by a narrative element, as it works to organize the movement of texts and the act of reading, and it moves in one direction to reach the major issue (41); This is in contrast to ((what the reader does in other texts, which do not depend on narration, where he makes a greater effort to reach the boundaries of the major issue))(42), and the sequential relationship between the issues is explicitly linked, and the appearance of this relationship is sometimes linked to events that indicate a change in conditions (43). This relationship is contained in the texts of the messages of sorrows because we find that many messages of sorrow are sobering texts. One example of this relationship is Al-Rafii's saying: ((... I was gifted a day after I hit an hour in the whiteness and blackness of that Earth, and I relieved him of fatigue and freedom; If he lands on myself with his suffering, and if I'm from the sow like some tree, I'm inclined, yellow, and I sing, and I turn my eyes, I see in the pleasure of the place trees that call me and I seize them...

Then, the day formed on the night and the night on the day until the hour of her appointment came after a broad footnote of false appointments and fabricated apologies...

We were walking through the day and the migration began to improvise its "golden meanings" in praise of the shadow, water and breeze; We were worried about the visibility of the road for something. She said, "I saw the clubs: we could go to that oasis, and I would take the place when it came, like the souls of the trees knew them...))(44).

The one who meditates in the text notices the presence of a sequence of events that came sequentially, starting with Al-Rafii going to the coffee shop to rest from the heat and fatigue after he had been roaming the land. Then Al-Rafii continues to narrate the events of this meeting in all its details, using the external context represented by the body's movements when he said: (And I turned my eyes and saw the secret of the place. trees...), after that, this event was followed by another event (Then the day rolled into the night and the night into the day until the appointed hour came...) Al-Rafii continues the sequence of events, and he follows the two events with a third event, which is (And we were walking and the day had swelled and the immigrant began to improvise her "golden meanings" ...) The sequential relationship was not limited to presenting the sequence of events only, but rather it worked to present the place that brings together the events of the communicative events within the text (45), and this place is represented by the dew and the green oasis with trees, water, shade, and breeze.

The sequential relationship contributed to the interconnection of events and their sequence to reach the major issue of the text, which is describing the events of the meeting.

Sixth: The Relationship of Representation

They are semantic relationships that link the issues in the texts, and combine with other semantic relationships in the construction of the description within the text(46), and express this relationship with the verbal linkages: *caffé*, as if, as, as, as, and as (47), and this relationship ((indicative of the involvement of something else in Meaning)) (48).

This relationship is often found to have the obvious effect in semantic construction in sorrows messages, and one of them is Rafii's words: ((I had a friend I mixed myself for a long time, and I knew him knowing the opinion as if it was something in my mind, knowing the heart as if it was something in my blood, and then falling in God's wishes, until he forgot me, flew on his face until he missed my sight, and searched him for his doctrine. Between me and him, he was completely empty of his person and full of thought, as he was the first year of the history of a pit between cherished and unforgettable graves)) (49).

The representation relationship represented by his saying: (as if it were something in my mind), (as if it was something in my blood), and (as if it were the first year of the history of a pit between the cherished

and unforgettable graves) contributed to building the pattern of description within the text through the interconnection of the sensory images in the text, These meanings cannot be understood except by referring to the meanings and connotations that preceded them in the text, that is, the recipient is mentally disturbed and cannot understand this relationship except by returning to the text in order to understand what is meant. This return has created an associative circle between the suspect and the person being suspected, the basis of which is the representation tool (as if), which had a clear role in linking the meanings and parts of the text to each other and working on Text consistency and harmony.

Al Rafii continues to describe his friend's life using the representation he has used frequently in messages sorrows, saying: (That was a friend's life and it was a long night when an art of darkness came to him, as if he were darkened by clouds and black winks that did not break apart even as if he had a morning in which he died forty years. He then emanated another from the face of a girl he loved, shone him from her jealousy and wore him in her face, and Shams talked his love from her cheeks red in the color of the rose; Its radiation was mixed with its injustices.

What is taken from his letters that his companion was due to the force of gravity, as if she were a star that attracted another planet from her, and from the charm of Al-Hassan, as if she was a divine message to this earth, and indeed to him alone on this earth. She directed this life to him for a long time and directed it so that his place would come to its side, as if she turned from him a mighty orbit that would not budge. Except after paying it for forty full years...))(50).

In this text, successive analogies were received that contributed to the formation of a clearly defined harmonious text of an aesthetic sense, expressing the acting relationship with the analogy instrument (as if) that gave the text great harmony and interconnectedness.

The lifter here likened the life of his friend to the long night, which does not expire and is not interrupted, as it lasted forty years and then his morning came and saw the light when he saw that girl, likening this girl's gravitas to the gravity of the planets and to the sedition of good as a message from God.

The foregoing notes that the relationship of representation has played a role in the connectedness and harmony of the text by linking different issues within the text.

Semantic relationships within the text show an important effect to reveal the text's intended value and significance. Considering the nature of textual relationships puts linguistic knowledge of its steady and unsustainable laws in the literary text (51).

CONCLUSION

From the above, we notice the diversity of the forms of semantic relationships in the various types of sorrow messages (summarization and detail, interrogative, conditional relationship, dialogue, sequence, representation), as they worked to arrange meanings and concepts within the text, as well as bringing together the parties of the text and linking its sequences without appearing Formal means, which also worked to achieve semantic continuity of the text, by making the recipient interact with the text, Often more than one relationship is involved in constructing the semantic text of the texts of messages of sorrows, and this is what makes the text extremely interconnected and harmonious.

Footnotes

- (1) See: Interpretation by Qur 'an in the light of textual linguistics: 154.
- (2) See: Interpretation by Qur 'an in the light of textual linguistics: 154, texts between hermeneutics and deconstruction: 119.
- (3) See: Theoretical Language: Science and Practice: 185.
- (4) Text linguistics : An introduction to discourse coherence: 268.
- (5) Textual coherence in light of linguistic analysis of discourse: 75.
- (6) See: Textual Science Theory: A systematic vision in constructing prose text: 131.
- (7) Text Linguistics: An Introduction to Discourse Coherence: 269.
- (8) See: Textual Relationships in the Language of the Holy Qur'an: 133.
- (9) See: Text Linguistics: An Introduction to Discourse Coherence: 272.
- (10) Textual linguistics between theory and application: An applied study on the Meccansurahs: 2/180.
- (11) Linguistic Jurisprudence: 303.
- (12) See: Linguistic Communication: A Functional Linguistic Approach: 89.
- (13) See: Text Linguistics Theory and Application: 139.
- (14) Messages of Sorrows: 122_123.
- (15) Text theory from the structure of meaning to the semiotics of the signifier: 152.
- (16) See: Text Linguistics: An Introduction to Discourse Coherence: 272.
- (17) Messages of Sorrows: 37.
- (18) Textual science theory, a systematic vision in constructing prose text: 146.

- (19) See: Coherence tools and harmony mechanisms in the prophetic poem by Ahmed Shawqi: Sudanese Abdul Haq (Master's thesis), Faculty of Arts and Human Sciences, Hajj Lakhdar University - Batna, 2008/2009: 104.
- (20) See: Discourse strategies, a pragmatic linguistic approach: 350.
- (21) See: Text Linguistics Theory and Application: 207.
- (22) See: same source: 207.
- (23) Messages of Sorrows: 89_90.
- (24) See: Text Linguistics Theory and Application: 208.
- (25) Messages of Sorrows: 66_67.
- (26) Same source: 22_23.
- (27) Same source: 17-18.
- (28) Same source: 28.
- (29) Same source: 171 _ 172.
- (30) See: The Prophet between Arabic Language and Textual Linguistics: 147.
- (31) Theoretical critique and other construction text: 188.
- (32) Textual relationships in the Holy Qur 'an language: 251.
- (33) Theoretical language science and practice: 212.
- (34) Tariff dictionary: 108.
- (35) Sorrows Letters: 76 _ 77.
- (36) See: New Encyclopedic Dictionary of Tongue Science: 541.
- (37) Sorrows Letters: 18 _ 19.
- (48) The Quranic Wall: 156.
- (39) Textual Relationships in the Language of the Holy Qur'an: 249.
- (40) Messages of Sorrows: 58-59.
- (41) See: Textual Science Theory, a systematic vision in constructing prose text: 146-147.
- (42) Same source: 147.
- (43) See: Text Linguistics Theory and Application: 206.
- (44) Messages of Sorrows: 149 et seq.
- (45) See: Text Linguistics Theory and Application: 205.
- (46) See: same source: 214.
- (47) See: same source: 214.
- (48) Clarification in the Sciences of Rhetoric: 164.
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