

## **An applied study of textual coherence in the novels of the novelist Ali Badr**

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### **Abstract**

When the researcher reviews the novels of the novelist Ali Badr, he will find several images of the eloquence of the text represented by the two types of textual cohesion: the image of casting and the image of weaving, in addition to the analysis he needs from the dialogue texts. It will start with the novel "Kings of the Sands" by Ali Badr; At the beginning of the novel, the writer works to create textual cohesion, by weaving the dialogue between two of the novel's characters, represented by the co-narrator and Majid, who has a professional character in her work. We find the reference to the textual cohesion by means of a semantic relationship from its relations, which is the dialogue interweaving, as this interweaving was achieved based on the interrogation between the two sides of the dialogue Majeed and the co-narrator. After we eliminate the enemy and return to base tomorrow, do you think we will stay long, or will we go straight to our camp on the front lines”?

- We will destroy the Bedouins tomorrow, you are crazy, these are masters of maneuvering and sabotage.
- -how.
- I told you these people are now happy because we are watching them... and Captain Raad is brave, but he is unable to maneuver the Bedouins.

### **Introduction**

The textual coherence was achieved by the way of weaving, and specifically with the dialogical interweaving relationship achieved by the interrogative style, as it contributed to the creation of this interweaving as well, and this type of interweaving should “should include a link through the questioning and through the answer, knowing that this type should be based on an idea Basically talking about it 000, using the tools and pronouns that are among the strong links in the language” And here is the basic idea, which is how to arrest the Bedouins. The foregoing meaning of the condition for the realization of the dialogic plot, was provided in the advanced text of the novel by Ali Badr, which is the link (waw) to link the two sentences (we eliminate the enemy) and (we return to the base tomorrow), and the link (waw) is also mentioned between two sentences Also (we chase them 000) and (Captain Raad is brave), so that the text becomes because of this link, indicating the healing and cohesion between its first and second phrases so that the two phrases become like one word, which makes it a consistent text with one meaning Before moving to the internal reference, we find that it is necessary to refer to the inverse correlation, when Majid addresses the participant narrator, saying: “I told you these people are now happy because we are chasing them, and Captain Raad is brave, but he is unable to maneuver the Bedouins, so we notice the writer has tied.” The subsequent sentence - (but he is unable) - in the text is contrary to what the recipient expected, and one of

the most important of these tools is “but” This coherence meaning was achieved because of the linking tool (but). Hence, the text has achieved textual coherence as well. What also achieved textual coherence is the internal reference to the hidden speaker (our) repeated in the text, in (we return - we will stay - we move - we see them) and his reference to (Majid). As well as referring the pronoun (distraction)

We find another semantic relationship that connects the concepts of the text, which is the simile relationship that was represented in the saying of Majid when the narrator describes the participant as crazy by saying: (You are crazy), and here he omitted the similarity and the simile tool, so it was an eloquent analogy, which is considered by the rhetoricians, One of the highest and finest types of simile: “The more the resemblance is less visible and needs to be realized in the realization of the thought, the more effective it is in the soul and invites its influence and vibration, because it is concentrated in nature” The similarity indicated, according to the researcher's understanding, the impossibility of victory over the Bani Jadla Bedouins, which is the subject of the text around which the context revolves. And if we follow the eloquence of the text, we find it represented by the textual cohesion, by means of grammatical casting represented by referring the names of reference according to the selection (these), and by (tomorrow) referring to the temporal circumstance, and the tribal reference to the Bedouins. We note in another context that it was mentioned in the same novel “Kings of the Sands” and he used one of the relationships that bring about textual cohesion by knitting this text, as the narrator who participated in “Kings of the Sands” narrates, and here the officer turns to Munawwar and says to him:

- ✓ The return line must be changed, it is not possible for us to return from the same place." Then he turned to us and said:
- ✓ It is very possible that Jassas and Banu Jaddah will know our way of passing, either through our footprints, or through the sounds that we make. Therefore, from a security point of view, we cannot return from the same road”.

We find in this advanced text another relationship due to which the textual coherence is achieved, by means of weaving. As for the relationship, it is the relationship of detail after the summary. It was more beautiful in his saying (it is very likely that Jassas and Banu Jaddah knew the path of our passage), so he made the receiving writer and the soldiers wait for a good understanding of the ways of knowing Jassas is on the path of his followers, so he says: (Either through our footprints, or through the sounds that come from us), so the path of the footprints, and the path of sounds may be the path of the passage of those soldiers in the desert raid. The relationship of detail 000 works on the connection of issues to each other when the significance of the first phrase is intense and in one sentence, and the other comes detailed and explanatory of it and distributed over several sentences And the writer's ability to create such a relationship proves "to show the issue in a clear way and confirms its existence by showing it in a general way after the saying is separated in it "We find in another text of the same novel (Kings of the Sands), a textual coherence, through the grammatical casting with the element of deletion, as the writer tended to drop part of the saying, trusting the understanding of the receiver at times and identifying some of the signs that make the reader dispense with repeating the same speech; he says enlightening and guiding The officer and the soldiers to the place of Jassas:

- They turned to right 000
- The officer asked:
- Since when did they leave the place 000?
- Munawwar said to him:
- Half an hour (000)

We can appreciate a word that has been omitted, which is: (They left the place half an hour ago) in order to be brief and brevity, and the omitted part was an actual sentence, and the modern scholars of the text indicated that the deletion usually falls within the framework of the dialogue that includes the question, so that it was said to be the original This is what happened in the style of Ali Badr; Badr used the omission in the interrogative context in the aforementioned text, achieving textual coherence between his phrases. The researcher finds this textual coherence fulfilled, when he finds the omission in other sources, when the officer asks Munawwarah “whether the Banu Jadalah were close to the place, Munawwar replied:

- What is this Jassas voice 000
- How many sounds do you hear? The officer said.
- Five 000and appreciation (listen to five sounds)
- You say five 000. Whenever we asked you, you said five 000 Estimation: I heard five sounds. We notice that there is a variety of omissions; The deletion will work from the recipient's thought to find what was lost and return by surrounding him with the components of the discourse and the context, so the coherence of the text occurs in the total of the narrative text.

We find at the same time as our knowledge of the resources of deletion, another monitoring of pronouns as a tribal referral, such as (How many sounds do you hear), the hidden pronoun in hearing returns by a tribal referral to Al-Badawi, and the separate pronoun (you) which returns by a tribal referral also to Munawwar, and the referral of the connected interlocutor ( Al-Kaf) in We asked you, and the pronoun (T) for the addressee in you said, and all of these pronouns were referred to tribally due to Munawwar, which indicates the importance of the hero, and evidence of the coherence of this narrative text. And we notice in the same narrative text a relationship of linguistic accompaniment, which is the relationship of sequential gradation.

- "But I knew since yesterday, when we asked you about the number of tracks you follow, you said five 000, while they are seven 000 with the two soldiers.
- Three of the Banu Jadalah and the two soldiers were five 000
- And where are the other two?
- There are two of the Banu Jaddah who are listening in on your place, etc ”.
- We find a kind of textual coherence, at the level of reference to pronouns in a text, in which the frightened participant narrator addresses the caravan driver, giving him a few dinars, addressing him:
- "I'll give you this.

***This is your Lord. You worship this blue. We have this, and he pointed with his hand to the desert”.***

The pronouns contributed to a major performance and, along with the rest of the reference parts in the text, in casting and loving this narrative text, starting with the pronoun called existential, which is (I) in saying (I will give you) returning with a tribal reference back to the co-narrator, then moving to my possessive pronoun represented by ( Yaa and Kaf) in (I will give you). And the pronouns (you and waw) that refer to the tribal reference to the Bedouins, and the pronouns (we and us) that refer to the word city mentioned before them. As for the other referential element that is synergistic with the pronoun, it is the noun of the reference; it is also clear in the text. The treatment of the masculine (money), so he referred to it (this) the noun of the masculine reference by saying (This is your Lord) Ali Badr’s employment in his narrative text was not limited to referring the name of the tribal or previous

sign, but rather the posterior reference, for in the narrator's saying to the Bedouin caravan driver: "You worship this blue. That is, (Zarqa) and (Sahara). The reference came after it.

Thus, we find the many tools of consistency in the novelist text of Ali Badr. In another text, the participating narrator asks the caravan driver after he lost his way by saying:

- Where did the caravan come from? I told him, the pronoun ta' came back to the narrator, and the pronoun was a distraction to the caravan driver, which is a tribal reference.
- Who is there? He pointed with his hand to the south." He returned in the name of the reference (there) to the place to (south), which is a dimensional reference to the later, with the extended reference to the driver.
- From there, 000 from where? I said to him, inquiringly, "' here, employ the relationship of Ali Badr, the dialogue plot that includes the question, through the interrogative noun (Where)
- I did not understand. Did you not come from a place that has a name, has an adjective?" The question was about something vague, so Ali Badr employed in the next sentence of the text a semantic relationship of interweaving, which is the relationship of clarification.
- From the desert" Ali Badr employed in answering the question a relation of grammatical casting, which is the relation of deletion and appreciation: I came from the desert. The purpose of deletion is to help speed up the narration and shorten the time periods related to events and facts. Deletion affects the text, so there are gaps and gaps in it. The reader fills it with imagination.
- I know there is 000, but what is this there, what is its name?" And here the nominal substitution is used in his saying (this is there)
- His name, his name is the desert. He said surprisingly".

We also find textual coherence in the narrations of Ali Badr; In the novel "Liars get everything," and specifically in the dialogue that took place between the character of the professor who was bragging about the words of Marx Karl in his false citations, and the character of Jalal, both of them were refugees in Belgium. The professor refers to the two gray cats by saying:

- These are two Muslim cats, who came out of the house of that Moroccan, and that cat, do you see it?
- what?
- Yes, that cat 000
- He pointed with his hand to the corner of the street where a clean and beautiful cat lay 000
- That's a Christian coming back to the Belgian's house across from ours.
- Cats here are very tolerant, they do not care about a Christian or a Muslim, because this cat once allowed that cat to ride it, I saw it with my own eyes. They are better than humans "

We notice here in this dialogue section the writer's use of some of the words The use of the two words (two Muslim cats) carries a lot of antonyms between them, and this use has created textual coherence through a relationship of this cohesion, which is the relationship of semantic antagonism, as it is one of the interweaving relationships, which leads to textual cohesion. This novelist. The researcher finds in the same text, the relationship of antagonism is prominent in the tail of this text itself. , there is nothing between them except the contrast, and this is what calls the reader to investigate the cohesion that was written through the casting

and weaving contained in the text, so he made the dissonance of understanding into harmony in it, while explaining this with the symbolism of the phrase referring to the weakness and failure of that Arab refugee, and the dirt that he carries. That refugee, as a symbol of contempt. Consecration and application of the narrative image: The narrative texts of Ali Badr or other novelists have had an impact on inflaming the reader's feelings and his perceptual and contemplative response to what is presented from the experience of this or that novelist. At the same time, this picture has become a vehicle, through which the reader strains his mind in order to demonstrate the ability of the novelist to dedicate and employ language, so that this employment comes, which is in the finest fit for the narration. The reason for the reader and researcher's interest in this image was "the seriousness of the interest in the eloquence of the image or the narrative image is due to the relative newness of the recognition of the novel by the European and Arab monetary institution as a literary type. In Western culture, this recognition does not exceed a little more than two centuries. In the Arab culture, the time limits of this recognition are reduced, as they did not reach a century and a half at most. The researcher will follow up with his simple knowledge of the resources of graphic forms such as simile, metaphor and metonymy, through what was written from the narrative texts in the novels of Ali Badr. The image in Ali Badr's analogy novels: The simile and its basic linguistic structure are built on two parts that are explicitly stated or referred to by interpretation. with an instrument for a purpose intended by the speaker. Ali Badr begins in his novels by displaying graphic images that reflect textual cohesion, where the simile relationship that causes that cohesion, which is one of the semantic interweaving relationships, bears another imaginary meaning, when the participating narrator says, addressing his children in the country of alienation:

- This third world - this is its name during the Cold War - is like a dragon that swallowed the lives of many young people, there is no solution to its disasters or its problems. Live your life here in this country, and do not pay attention to anything else
- The textual cohesion is included in this text, and it takes its role represented by multiple resources. Welcome to photography, representation and expansion.
- The writer, according to his narrator, may express in this picture a terrifying attitude about that third world, and all this to show hope and "exploration of the unknown oasis in pursuit of the hidden obsession.
- The textual coherence was not far from all texts, including this text, as he used one of the grammatical casting relationships, namely the nominal substitution relationship in his saying: (this world), then the novelist Ali Badr judges this substitution relationship with another relationship, which is the reference by the name of the sign. It is an internal textual reference after (this) referring to (the world) after it, as if the narrator, in using this, makes the recipient feel the inferiority of the third world in the eyes of the participating narrator.

Among the narrations reported by Ali Badr, and he used the simile in some of them, is the novel "The Masters of Illusion"; As we read a dialogue conducted by the writer Ali Badr on the tongue of his co-narrator, as he is interviewing the character of Jesus, Jesus, the man who desires to live in another European country other than his miserable one, where there is war and poverty, so the narrator says:

So I say to him: Many of the poets in Europe are the sons of scavengers, porters, and sellers of simple goods. I put a smile on his face in the air, and he smiled at me mockingly, shaking his head out of my true ignorance of Europe, as if he knew Europe by hand... He says to me:



There is no litter of London the same as the scavenger of the Bataween, nor is the scavenger of Baghdad ”The analogy has been understood from the word (nafs), and “the analogy here deepened the depiction of the pain and sorrow of the crushed classes, and this appears when we recall the context in which the analogy was mentioned.” It is shared by the eloquence of the sign, and the eloquence of speech, to influence the speaker's conscience. In a way that he shares sarcasm once, advice not to go west, or belittle the idea a third time, and so on. The textual coherence in the text is not hidden, which lies in the recurrence of pronouns of different types; the separate absent pronoun (they) has returned by a tribal reference, and with this referral a textual consistency has been achieved. Including through contexts that contain such words. The returning pronoun may be a connected absent pronoun, such as the pronoun of distraction in (his face) that returns with a tribal referral to Jesus the poet, and the pronoun may be hidden, such as (smiles, shakes, knows) with a tribal referral to Jesus This also achieves textual consistency We find the reference to the simile in the novel “The Player of the Clouds” by Ali Badr as well. Ali Badr, through his hero narrator Nabil, wanted to rely on the moral label “the virtuous city” as a basic image; As this idea was taken at the heart of the hero of his novel, Nabil, to apply it, and made it valid even in his country other than Iraq, as a solution to rid societies of its crises, the following dialogue came between Nabil the expatriate and the Belgian “Fanny” asking him about the meaning of the orchestra, so she says to him asking about the meaning of the internal harmonic basis:

"I don't understand," said Fanny, smiling.

Listen, I will explain it in a practical way, and play half a mojito in his hollow.

Society becomes like an orchestra, strings are blond westerns, they represent the backbone of an orchestra like, violin, violin, double bass, and cello. Then the Latins, and they represent the wind instruments, such as: the oboe, the flute, the clarinet, and the bassoon. Then the Orientals, Arabs, Turks, Persians, Kurds, they are like brass instruments: trombet, horn, trombone, and tuba. And there are Africans such as: drums, and drums. There are Asians, such as some types of cymbals. We find through the dialogue between the two characters, Fanny, the questioner, Wen Bell the responder, we find him using two adjacent rhetoric to prove his idea: The first: the eloquence of persevering in reprimanding the society that has afflicted him, by breaking his musical instrument and restricting it, by disturbing it, whether by armed groups or by those living with him in the architecture in his country, and from this noble, makes this simile image With what he sees, Belgium is in his view a "virtuous city" through what was mentioned of the division of sects in the previous dialogue.

As for the second rhetoric, it is the rhetoric of generating a new situation, which requires stirring the emotions of the Belgians, including “Fani” to understand from his words the necessity of homogeneity and integration by immigrants in the societies to which they immigrated Thus, we find the simulated image clearly represented in another resource Such as the sun in the wonderful day. The textual cohesion has become clear in the text, by interweaving with one of its relations, which is the relationship of detail after the summary; the previous textual unit includes multiple structures, formed through its association with the overall element (orchestra); because the detail was divided into multiple categories And on the tongue of the narrator, the nephew of the aunt, the heroine of the novel “The Family’s Winter,” we find a dialogue in which a replay of the past has many feelings, and it contains an imaginary simile, which calls with it to meditate on it. Ali Badr, as usual, uses autobiographies attached to the first person pronoun (our)

As if Auntie was responding to my memories, she looked at me and then turned her eyes to the red patch of carnation petals and pointed out:

- Look, she loved her so much, this red spot, and after the demise of the people, we discover the importance of the sign.
- Then she said with a lump in her throat, "I am miserable." I told her, "Can't I do anything for you".
- No, don't worry about me too much, I lived. That's all there is to it, but after experiencing love, hard love, you find that you did not live life as it should. At the same time, you feel that you lived it with a fullness that does not match it.

***She fell into silence again, then began to look out the window with her Sudanese eyes.***

When you love, as if you want a ladder or a hammock to fly, as if you want to freeze in the void while you are jumping, there is a thought that makes you fly, but after the absence of the other love turns into silence, a harsh silence. We note the writer Ali Badr employs the full-fledged simile as a form. He used two things in the image: the kaf, the simile that connects the two parties, and then there is the common characteristic between the analogy of the aunt in her love for her husband, and the climber of the ladder. The time of her husband becomes a reminder of the image of the nose and the father. The narrator's narration of the dialogue indicated that the narrator was observing the demise of the bliss of that dynasty and that family through which the grandson's voice remained, and he is the narrator who is an eyewitness and expressive of what he saw. It is not hidden from the presence of the textual coherence of the text starting from the beginning of the narration represented by the third-person pronoun returned by a posterior reference, as the third-party pronoun (haa) returns to the referent, which is the (red spot), and thus the return of the pronoun (the connected person pronoun: T) belonging to the same hero aunt by referral Tribalism as well, and even many of the pronouns that have achieved the casting leading to textual cohesion. We find the analogy also clear in the novel "The Naked Feast" in a vision of the character of Munib Lafendi through his phrase "We have no life except with Europe" There are desires and ideas within it, and it is affected by secular ideas and following Western ideas that were spread by intellectuals who were influenced by it". And we witness another interest in the analogy, in a resource from another novel, which is the novel "Liars get everything", as we will notice a dialogue between Jalal the refugee, and Adelaide his Belgian girlfriend, and in the context of this dialogue, Adelaide warns Jalal that he will be arrested by the police during a chase and surveillance That minister stole a million from his government while he was in the ministry, and here Adelaide says to Jalal:

- I was afraid for you, Jalal. My heart stopped when I heard that they surrounded you from every side
- He smiled at her with great affection, and said proudly:
- Do not be afraid of Satan, we will take revenge on them
- But be careful of them, please
- Do not worry 000, I am not a gentle lamb either (000)

We notice this analogy in his saying, "Do not be afraid of the devil." Jalal likened himself to the devil, in reference to Jalal's knowledge of the methods of his salvation from the Belgian police, as he had accompanied the Russian mafias. Hence, most of the events of the novel had taken on this demonic character or character. Which carries the meaning of demonization and deception, which is practiced by the refugee, which is considered a negative trait described by him, and this in itself is a trait that Ali Badr wanted to clarify for the recipient. It is not hidden from the presence of the pronouns that fulfill the grammatical casting; the speaker pronouns in the first line belonging to Adalid, the backbiting pronouns in the second line belonging to Jalal, and mixed pronouns between the addressee, the speaker and the absent in the third line, and thus the pronouns contributed to achieving consistency and textual coherence.

We note the prominent simile, bearing a meaning that carries grumbling and annoyance, and this resource lies in the novel “A Bustle, Women and a Submerged Writer”, where the dialogue that took place between two of the novel’s multiple characters, namely Walid’s cunning character, and the character of the co-narrator, who incurred multiple losses due to Walid. Walid's hand, including this loss. After "a Lebanese television team entered the shop - the shop of the participating narrator - three young men and a beautiful girl, Walid jumped towards them, greeted them warmly, then began to complain to them about his condition. And their stupidity and decadence 000 and when they wandered Leaving the shop, he swore that they would not pay a penny, and turned towards me, indicating that I should pay for them.

-I told him: "O Qandara, I will burn it until I can repel them".  
-Iraqi generosity," he said.

The narrator compares himself to the word (al-Qandra) in which there is a lot of grumbling, and through this word the narrator Ali Badr, has bestowed “on the abstract meaning a color of aesthetic effect by which it became closer to souls and attached to minds. However, the analogy here, its function is not limited to creating pleasure. Aesthetic, but it performs a persuasive function, for the relationship here between the representative abstract meaning and the representative sensual meaning is a pilgrim relationship ”We note that the novelist Ali Badr unintentionally used one of the anecdotes mentioned by Muhammad Shabal in his book, which is mine: miserliness with regard to Walid Al-Gammer with his hadiths, and the rare generosity with regard to the obscure writer and both of these anecdotes were the subject of laughter, but they were rare and were of interest to the reader. We note another analogy in another narration of Ali Badr, which is the narration of “the infidel”; We find a dialogue going on between the mother of Fatima, the heroine of the novel, and the heroine, Fatima herself, as the mother, at the insistence of her daughter, prevents her from going out, and here she asks the mother screaming at her daughter:

- "where have you been?
- "There are 000," I said calmly and indifferently.
- "Where is there? I looked for you everywhere and could not find you, I felt despair. Where have you been"?
- "I told you there, what do you want from a monk"?
- I can't believe you, bitch, I've searched for you all over the city and my heart has been broken with fear for you, I won't let you deceive me like that you're no longer young, say where were you talking?...

We testify from the sum of the preceding text, that Fatima is unable to escape and escape from memories that remained close to her memory, filled with disasters of adversity and tragedy, so Sophie (Fatima) kept telling Adrian her friend what she had suffered from brutality and hostility to the female body, and thus society returns with this brutality to its previous ignorance in its first ignorance. The dress of Islamic fanaticism. Ali Badr likened the heroine Fatimah to a bitch by the mother, and this indicates the woman’s belittling and subordination to the man, no matter how active this man is in terms of right or wrong. The heroine, Sophie (Fatima), continues to ignite her memory in the same novel, “The Infidel,” as she addresses her friend Adrian, saying: “As for women, what happened to you, my friend? Only there is a familiar scene that you have to see every day, which is to see two barefoot and semi-naked men lying on the ground and being flogged, and you only see the belts that go up and down their backs and the bright colors. The writer Ali Badr used, on the tongue of his hero, an analogy as if he were shortening the novel’s length with this analogy, which is to compare women to crows, and this in itself reveals what those women, and even men, suffered from the



torments and dominance of radicals with a strict character, making these groups of femininity subjugated under And the woman becomes a commodity that can be manipulated with any of the options, whether use or ownership, and this woman has no right to enjoy the life in which other human beings live, especially males, as a woman is a creature inferior to man. The metaphor in Ali Badr's novels: - We note that there is a kind of conflict and difference that has been resolved between rhetorical researchers, to the effect of, is it possible to find the rhetorical component in prose, and from that prose the narrative text,? And is the search for the rhetorical component possible to search for it as the search for that component in poetry, or is the matter very different?

We note that the researcher Muhammad Michbal “reduces his vision of the intervention of the rhetorical component in the textual approach in general and the narrative in particular from a limited scope ‘the argumentative dimension, and here also the argumentation of metaphor from his perspective lies in the change that it makes in the intellectual and emotional position of the recipient ”So it is understood from the above, that there is no metaphor except in the arena of the creative speaker, the novelist, for the sake of our study. In the recipient's mind, the intention is to persuade and influence him, because it is the best metaphor for the nature of the pilgrims. And we find in this context the speaker Ali Badr has used such a rhetorical component, which was used in his novels, and let us take an example of that, for an example, and starting from the title, we notice the title “Do not run after the wolves, my dear,” a title that says that; It was an attractive address for the recipient, to convince the recipient of the futility of running eagerly behind the announced shiny slogans, so Ali Badr borrows a mask that fits what the recipient argues with, which is (the wolf mask)

Likewise, the novel "The Player of the Clouds" was an example of that young man who could not find what he wanted to fulfill his musical hobby, so he decided to play above the clouds as an expression of his boredom and isolation from his society, which troubled him and worried his security. The novel "Do not run after the wolves, my dear" was crowned with a title that carries metaphorical thought, so Ali Badr used this metaphor throughout the novel. Characterized by social anxiety, where excessive hatred, and this hatred is borrowed from those peoples who do not love the countries of the third world, a hatred borrowed from the American atmosphere that embraces that participating narrator. To take an example, we apply what Ali Badr used by his narrator, starting with the text that took place between the head of the agency that assigned him to write a report on those Iraqi revolutionaries, and the co-narrator who asks this question, saying:

- How did you turn For revolutionaries from the site of the revolution to the site of the cafe? How did they retire?
- Ha, retire! Who said they're retired...? (a cynical voice I hear every time I think about it, as if the voice of Lenin or Trotsky was piercing my ears through imagination)
- They retired early," the head of the agency said once, laughing.
- This is my right to take his words seriously. A friend once told me, describing the head of the agency once
- But it's also real, isn't it? These revolutionaries retired early, retired while they were still young "

We note through the preceding text, that the totality of the expressions or sayings that took place in the dialogue were focused on retirement, if the addressee did not interpret the phrases literally or understand them as irony. What is in this text, in addition to an advanced metaphor in it, is not hidden from the textual coherence represented by the substantive weaving, where the dialogic interweaving relationship is through the question and answer in the

narrator's question to the head of the agency (How did the revolutionaries transform from the site of the revolution to the site of the café 000 etc., and achieve coherence? The text, using one of the lexical casting relations, represented by the repetition of the phrasal sentence, where the singular (they retired), and the reference by the recurring third-person pronoun in (they), (I hear it) and (if it), as well as the reference in the name of the reference, as it was an internal reference but it is posterior to (The oud - this is the right-handed one that comes after it), and we find in another resource From another narration, which is the narration of "The Player of the Clouds" another metaphor that shows the writer's interest in metaphors. We find in another resource and in another novel a picture of a declarative metaphor, through which it becomes clear the image of those politicians who were removed from their governmental positions through which they did not serve their people, and were overthrown through popular revolutions, which the writer Ali Badr likened to a strong wind, and on the basis of this meaning The metaphor, comes through the dialogue that took place between the Belgian Adelaide, and Jalal, so Jalal asks:

***Have you known an Arab minister before?***

- I?
- yes ! What's with you?
- I have never met an Arab or non-Arab minister
- Do you want to get to know one of them?
- Never, to a minister, to a minister, perhaps, but they are few in the Arab world, and they marry ministers.
- Adelaide continued talking to him about the Arab minister:
- Everyone knows him here, he came on the run after the Arab revolutions swept his chair.

The metonymy in Ali Badr's novels: The metonymy is defined as "an expression that is not intended for its own sake, but rather what is related to it, and the metaphor that is sent is the uses of words other than what they have been placed for a relationship other than what they have been placed for a relationship other than similar" Among the indications of the metonymy in Ali Badr's novels, including the novel "The Player of the Clouds." From the dialogue that took place between Nabil and the people living in Al-Amarah about his musical profession, which he sees as a cure for their misery, and they see it as the cause of their misery, so he says to them:

"What can I do for you?" He said at the beginning, in front of the crowd of men and women gathered in front of the building's door.

- What are you doing to us? We told you to stop this nonsense that you hear every day against our will.
- How ? What do you say? He said protested and desperate.
- We do not want to hear the sound of this foul machine.
- This is my profession 000
- Dirty profession, then it is forbidden, music is forbidden, have you not heard the sheikh of the mosque?
- Leave me and my Lord... he is the one who knows whether it is forbidden or not... it has nothing to do with you.
- It has nothing to do with you, but you bother us, and we don't want you to hear what is forbidden against us.
- What do I do? Where do I play in the toilet?
- Why not? It is the most suitable place for your shit machine.

It is evident from the way that he called his profession a noble profession of filth, that the occurrence of the words “dirty” and “filth” in more than one dialogue, it is a use other than what was set for it, for the similar relationship between material dirt and moral filth, and through this dialogue is understood from what he calls The rhetorical scholar Muhammad Ankar (the rhetoric of apprehension), as it is used in “embodiment and diagnosis of the fictional characters’ fear and apprehension about what surrounds them, and from themselves, and these formations are based on their narrative/pictorial rhetorical capabilities, with the intention of diving into the depths of these narrative characters and revealing their concerns, hopes and frustrations, and all The feelings and feelings that she experiences and the thoughts and ideas that she is obsessed with during her interaction with existence and life as represented by these characters and interacting with them ”This text speaks of finding Nabil the refugee in the streets of the West (Belgium) and being lost in his arms forms of comfort, and about all the sociability near the people of Belgium. In this regard, where the metaphorical image, comes what was mentioned in the novel “The Family’s Winter.” The narrator tells us about the dialogue that takes place between the aunt and that strange man who deceived the family by his sudden entry. The narrator says about the strange man and his condition while he is in the aunt’s house. He went out with the girl following him carrying a glass case

We'll keep her in this box.

"Come, you conqueror of snakes." Auntie said.

“ Yes, men imprison snakes in glass cases for women’s sake, and women imprison men in their hearts for snakes.” And he started laughing and calling his wife 00 ”

The metaphor appears by substantiating the meaning in a hidden way, because it creates a dialogue with the text, a dialogue that works to restore the links between the utterance and its meaning, leaving the “declaration” in the pronunciation of the accompaniment about it and reversing to “the waving”, i.e. leaving the noun to the metaphor for it is to shed light. On the aspects that the narrator wants to focus on, and here they are not snakes (O you destroyer of snakes) in themselves, but rather a necessary part of his hated necessities; and it is the view of man that captures the hearts of women, so that the two women, the aunt and the girl, were captivated and did not speak a word, despite the strictness of these aristocratic families, in The quality of the people entering their homes at the time, and from here on, she corrected this mistake she had made by saying:

"Forty years changed me. I believed and held on. And in one moment I felt that everything I believed and held on to was crumbling. It's funny to find myself after such a long life mistaken. I lost his magic." Her patience with endurance, and this entry of the stranger into this family may be explained by the entry of the American element into Iraq after the year (2003), so that this deception of this foreign interior was like deceiving the strange man of this family and deceiving it with flimsy pretexts, such as liberation from the unjust authority, and coming Changing the routine experienced by the Iraqi people. Ali Badr was not confined to this novel by his use of the allegorical image, but the novel “The Naked Feast” had another use, and this use revealed the dialogue between Sheikh Amin and Munib Al-Affendi about the difference between Western and Arab women, so Sheikh Amin says:

“ The Christian walks behind the woman, even if she hits him with a galoshe.” Munib al-Affendi answers him: “Respect for women is a duty.” For many reasons, but most of them lie in guarding against women's exploitation of this freedom, and this varies between people relatively. It is noted on the text, the textual coherence is clear, through the casting contained in it with the hidden pronoun; The hidden pronoun in (walks) “refers to the Arab person, and the

reference was a dimensional reference within the text, suggesting to achieve consistency and textual coherence between the parts of the novel” Likewise, the cohesion of the connected pronoun was achieved in (his stroke), as it “has played a great role in evidence of non-repetition of words and useless fillers, and the reference here is a tribal reference within the text” This coherence was achieved, whether hidden or apparent. And we note in another place in the texts of the narration “Liars get everything” as a metaphor, which gives a meaning that Ali Badr aims at through this euphemism. An attempt from him to get the million that that Arab minister stole. Jalal says:

- Listen, Vladimir 000, how does the smuggled money come to Belgium?
- Why are you waiting for the smuggled money to arrive?
- 000 means, according to what you have of money, 000 euros other than dollars---
- No, but it's dangerous in my mind 000
- It depends on the smuggled money 000
- ,000 let's say it's a million 000
- Ha-ha-ha, you are asking about a million Arab ministers, aren't you? Vladimir said to him sarcastically.
- How did you know 000?
- Oh man, even the dunghill cats have heard of the million Arab ministers ”

He was about a picture of the wide spread of the news of the million that the Arab minister stole, in the wording of hearing to animals, so how about humans? Surely everyone heard that, and from here the spread of the news was like the spread of wildfire in the fire, because the minister promised all who meet him from prostitutes, dancers and refugees... to give them from This million, and for this reason the news spread, so the writer’s use of the word (hearing) for cats, other than what was set for him, will attract the reader to the reason, for the use of hearing in humans is different from the use of hearing in animals. And the textual coherence is clear, through the metonymy relationship as a semantic relationship Interweaving relationships leading to textual coherence. And what also referred to the metonymy, in the novel “Noise, Women and a Submerged Writer”, in the dialogue that took place between the co-narrator and Abbas, is that the longing to join that Moroccan friend, where the city of Tangiers is, and to get rid of Iraq. The obscure scribe forcefully urges Abbas to sell his shop for this purpose of travel, saying:

***I understand from your words that you do not want to travel to Morocco.***

- I don't sell, I shop 00.
- I exploded in his face with anger: "See Abbas, if you sell the shop, you will stay here forever, and Aisha will marry Si Bin Haddou, Si Bin Haddou, or Tartran Bin Tartari, or any one of these homeless Moroccans in Tangiers, Meknes and Casablanca, and you will rot here in your despicable shop, Zain." ?00

Through his use of the word (rotting), the writer conveys an image, behind which he intends to “carry social concerns on his shoulders, where the novelist text is an expressive energy about human concerns that transcend the novelist’s feeling, and to extract exciting rhetorical values and manifestations from the novelist text that may not be paid attention to”. The goal that this novelist wants to convey is considered one of the most eloquent, when the time of economic downturn and where poverty and misery are most intense, with the prevalence of forms of fraud in an unfamiliar world and this world remained under arbitrary, and the authority of the unjust authority against the people at the time, so Ali Badr portrayed all this misery and suffering In his narration in an easy manner, and this is what is credited to Ali Badr, as he was a contemporary of that ninety generation, so he conveyed it in a way that

makes the reader attracted to it. The textual coherence has been clarified, through the noun of the sign in the saying of the participating narrator or the submerged writer: here, these, here), as we find one indicative element that appeared twice, where it referred (here) in the first position to the disturbing place of the writer and Abbas and in the second position to the same place The insomnia by the writer and Abbas, and here cohesion appeared as a coherent weave, and the reference here is tribal within the text Pronouns have also achieved coherence; The text was available on the pronouns of all kinds: spoken, conversational, connected, and hidden. The text abounded in resources: (I understand, you do not want, your words, I, what I sell, see, what I sold, you will remain, you will rot) a previous and subsequent case, where a kind of The congruence between the subject and the referrer, and thus coherence was achieved between the parts of the novel Thus, the name of the sign and the name of the pronoun joined together in achieving coherence. As for the novel "The Infidel", the use of the allegorical image is clarified through what was mentioned of the dialogue between two of the characters in the novel, namely: the heroic Fatima, and between the other, who is her mother; If the mother is afraid for her daughter to go out to the market, Fatima wants to see Riyadh the admirer, and here the mother prevents her by saying:

- "By God, my daughter, I fear for you".
- "Don't be like that, mom, it's not worth it".
- "No, 00, no, 000".
- Don't be like that, Mom. I want to go outside for a little while, because I'm simply tired of sitting here all the time.

The writer Ali Badr used "I was bored" by the protagonist of the novel, in reference to him, to express the severity of what is being dealt with the strict trend in dealing with women, not allowing her to take her role in practicing the activity that she is familiar and familiar with, and it seems that there is a relationship between the loss of the soul, By leaving the body, and the death used by the novelist, a woman may take her soul by separating her from her body, which is society. The textual coherence was not far from all texts, including this text, as he used one of the grammatical casting relationships, namely the nominal substitution relationship in his saying: (This world), then the novelist Ali Badr judges this substitution relationship with another relationship, which is the reference by the name of the sign. It is an internal textual reference after (this) referring to (the world) after it, as if the narrator, in using this, makes the recipient feel the inferiority of the third world in the eyes of the participating narrator. Ali Badr personified the abundant detailed explanations that direct the direction of the journey and its literature, and the creativity related to this literature in terms of skill, as the distinctive ways of this literature. Arts and Letters, Badr begins describing what happened to Les The poster's narrator:

***The employee of the tourism company told me, as she folded the ticket in an envelope :***

- You have two transits, once at Frankfurt Airport in Germany, and the other at Dubai Airport in the UAE five hours before you arrive at Bole Airport in Addis Ababa, this means the flight time is about twenty-six hours 000
- Oh 000 long trip! 000 And after I left the tourism company, I called Adam J
- Hello 000 Adam 000.
- Yes, I am 000, but who are you?
- I am an American journalist. I want to visit Addis Ababa to make a special report or on a special topic there. Can you accompany me?
- With pleasure 000 "



Thus, we find Ali Badr describing his trips with some tiredness that he suffers from, and with some distance, and remembering his family suffering, and his unexpected surprises, as he finds in some places of the flight when he gets off the plane, that the hotel he booked is not suitable, when Adam asks him by saying:

- Which agency are you from?
- From the US Press Cooperation Agency 000
- I know her 000 great thing 000 did you book the hotel 000?
- I'm supposed to be in a hotel with a new name 000
- Why is this hotel... it's a bad hotel... if you like, I'll change it for you...
- Is it that bad?
- Yes, I can book another hotel 000
- Ok, I'm going to cancel this hotel reservation from here, and you can find another hotel for me, 00 a good hotel, huh?
- Of course 00

We note in other narrations, the writer Ali Badr draws for the recipient cities that he did not see, and he did not go to, but the purpose of the trip to it was imagination, so that the reader, through what he reads from a picture, is aware of the cities, the culture of the other, and the nature of his life. The road to the Bishop's hill." And from the way the dialogues with the characters of the novel, conducted by the novelist Ali Badr on the tongue of his co-narrator, it will become clear from many places in which the narrator is transmitted, including: the dialogue conducted by the co-narrator, with Lillian, so she asks him:

- Now what is your job?
- Does it work for me?
- I have a friend who sponsors the allegiance of the Chaldeans Catholics in the city of Tel Mutran... Father Issa the Jesuit. Do you know him?... He had asked me to prepare him a teacher, or as they say in Syriac (Rabi) to teach the children of Tel Matran the Arabic language, so what do you say(?)
- Is this far from Tel Matroran?
- I took the editing of a letter in Syriac in an elegant smooth handwriting, the following address (Northwest of Mosul / City of Tel Mutran / Mosul Tram Station Old Istanbul / The Jesuit Father)

The image of the journey in this section and others from the novelist text describes the squares and dwellings that the novelist visited and was astonished by them, and his memory preserved them. As the novelist gives with this presentation a witness that the city of Mosul is a city of reconciliation, communication and peace. The historical image was taken care of by Ali Badr in his novels, for the novel is a group of events, which may be deduced from reality, or it may be invented from imagination. What Lukacs explained in his research on the historical novel, as he sees that historical knowledge is necessary in the writer's life, so the novelist cannot succeed in his work without drawing a dimension to his creative work that enables him to have a future vision of his novelist text. Ali Badr mentioned more historical images that embodied and painted the events that, so that the novelist created a kind of close relationship with the time of the novel, employing these images for an attractive employment for the reader, for example: his saying narrator and dialogue maker, "Oh, bad luck! I have to start my military career! The most dangerous battle. So said a young man sitting next to me.

A cigarette you smoke, he offered me a cigarette, and I took it, took the lighter out of my pocket, and lit it.

- Have I seen you somewhere, 000, are you from Baghdad? He said:
- Yes 00

We did not know anything about the battle, but we knew from the driver of a military tanker that the city of Al-Faw and the peninsula of Al-Faw, which forms the tip of the triangle, in which Ras Al-Shaybah, the confluence of the Shatt Al-Arab and Khor Abdullah in the Arabian Gulf, had been dammed and fell into the hands of the Iranian forces last night. Compensation for the units annihilated in yesterday's attack, and every soldier among us knows that the attack caused deaths

There are many dead people whispered to me by the youth.

### **Another turned to me and said:**

We have to replace the units, that is, those that were destroyed in the war and reconstituted, so that we can attack again”.

The historical images inscribed in the narrative text do not take a single path. But there are many other ways of events, from which the novelist's point of view towards the war against neighboring countries and the wasting of life that the Iraqi youth spends on a cheap plate without any benefit become clear, except for fueling the spirit of hatred among peoples. The narrator presents, on the tongue of his co-narrator, the surprises that happen from his friends, Dr. Ibrahim, Munir and Jesus, and he mentions the events that these friends are exposed to, including what he says about him: “When we learned that Jesus was planning to escape to Europe, the blood froze in our veins... I wished that moment would I dive into the depths of the universe, darkness and darkness, until the perfect darkness arises, there is a disturbing light

- I will show you something. Issa said 00
- What is the?
- A letter from a smuggler to northern Iraq, and from there to Turkey, where it will be easy for him to reach Russia.
- Russia! What do you say to them?
- I will tell them that I am a poet influenced by the great Russian poetry, and I will ask for political asylum.

In the advanced text, the novelist explained the escape of intellectuals, especially poets, into the unknown. The writer wanted to portray the confusion of the Iraqis participating in those absurd wars, so Munir, his colleague, came to the military barracks; In order to break the barriers that prevent him from exercising his right to self-determination, he decides to go to death in the second degree, which is to escape, and thus the fugitive will expose himself to death as well, and from these other images he mentioned, which are many (), and some of these images are understood from the greatness of what was attached to the economy losses, and this was only understood thanks to what Created by the novelist from a picture.

### **Conclusion of the second topic (application)**

I have dealt with the textual coherence in the above, and the narrative and graphic images, where the simile image, the metaphorical image, and the allegorical image, in a number of novels by the novelist Ali Badr, including: Kings of the Sand, Liars Get Everything, Noise, Women, and a Submerged Writer, and the Infidel And do not run after the wolves, my dear, and the player of the clouds, and the winter of the family, and the naked feast, and the masters

of illusion, and the road to the Bishop's hill, as examples of application of the images of textual cohesion contained in them, through the two wedges on which this cohesion depends, namely, casting and knitting. The purpose of the study of textual cohesion, as it represents the eloquence of the text that is concerned with the statement of the structure of the whole text, and without neglecting the graphic images, and after a simple effort made by the researcher, that the study of textual cohesion as an aspect of textual linguistics, was not monopolized and limited to the Western European linguistic side. Not only, but the matter went beyond the interest of linguistic thought to the Arab side as well. I dealt with passages that reflect what was mentioned in Ali Badr's novels of narrative prose texts, trying to observe once, and with interpretation again, by linking textual cohesion and linking it to graphic images, a third time, making the analysis a rhetorical and narrative analysis. The researcher noted the references contained in the narrations of various kinds, one time the reference is with pronouns, another with the denoting nouns, and thirdly the reference is with the relative noun, and noting in these narrations the omission and replacement mentioned in them as well.

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