



Lexical Cohesion in al-Manfaluti's Short Story 'The Fisherman'

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ABSTRACT

Lexical cohesion basically refers to the repetition of words and the role of some specific semantic relationships between words to create textuality. The problem of the study lies in detecting the types of lexical cohesive devices used in the short story under focus which hang it together. Further, this paper aims at discovering the lexical cohesive devices employed in al-Manfaluti's short story '*The Fisherman*'. As far as the data analysis is concerned, the study adopts Renkema and Schubert's model (2018). According to them, lexical cohesive devices are divided into two divisions: *reiteration* and *collocation*. The former compresses on *repetition*, *synonymy*, *antonymy*, *hyponymy* and *meronymy*, whereas the latter includes only *collocation*. The study concludes that repetition is the most frequently employed lexical cohesive device, whereas hyponymy and meronymy are the least utilized ones. Also, it concludes that lexical cohesive devices, particularly repetition, are central to literariness and they play a crucial role in giving the text its literary creativity. Additionally, the study reveals that lexical cohesive devices are essential linguistic merits that contributes to developing readers' vocabulary.

التماسك المعجمي في القصة القصيرة للمنفلوطي 'الصيد'

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التماسك المعجمي يشير أساساً إلى تكرار الكلمات ودور بعض العلاقات الدلالية الخاصة بين الكلمات في تكوين البنية النصية. تكمن مشكلة الدراسة الحالية في الكشف عن أنواع أدوات التماسك المعجمي المستعملة في القصة القصيرة قيد الدراسة والتي تعمل على ترابط معاني الكلمات ببعضها البعض. إضافة لذلك، تهدف الدراسة الحالية إلى اكتشاف أدوات التماسك المعجمي المستعملة في قصة المنفلوطي القصيرة 'الصيد'. أما فيما يتعلق بتحليل البيانات، فقد تبنت الدراسة نموذج رينكما وشوبرت (2018)، ووفقاً لهما فإن أدوات التماسك المعجمي تنقسم إلى قسمين: التكرار والتلازم. أما القسم الأول فيتضمن التكرار والتضاد والتضمن والجزئية، وأما القسم الثاني فيضم التلازم فقط. خلصت الدراسة الحالية إلى النتائج التالية: أن التكرار هو أكثر أدوات التماسك المعجمي استعمالاً، بينما التضمن والجزئية هما الأقل استعمالاً. وخلصت الدراسة أيضاً إلى أن أدوات التماسك المعجمي، وخصوصاً التكرار، تعتبر عناصر أساسية في النصوص الأدبية وتلعب دوراً فعالاً في إعطاء النص أسلوبه الأدبي. إضافة لذلك، كشفت الدراسة الحالية بأن أدوات التماسك المعجمي هي خاصية لغوية أساسية تسهم في تطوير المفردات لدى القراء.

الكلمات المفتاحية: التماسك، التماسك النحوي، التماسك المعجمي، التكرار، التلازم، القصة القصيرة.

1. Introduction

Cohesion is a mechanism in which particular words or grammatical aspects of a sentence link it to what follows or precedes in a particular text. It is a term that includes the means by which texts are linguistically related. Further, cohesion is divided into two types as they will be elaborated in more details later. These types are grammatical and lexical cohesion. The former is accomplished by devices such as: reference, substitution, ellipsis, conjunctions, whereas the latter can be achieved via repetition, synonymy, collocation and other devices. Content words interact with each other in order for textuality to be established. Consequently, a meaningful text is constructed. The analysis of lexical relations is a method of scientifically demonstrating relationships between lexical items in a specific text and how they, lexical items, form together to create lexical strings. This paper attempts at investigating the lexical cohesive devices in al-Manfaluti's short story '*The Fisherman*' and to see how they contribute to hanging the text together. The problem of the study lies in detecting the types of lexical cohesive devices used in this short story which give it its texture. The present study adopts Renkema and Schubert's (2018) model. Moreover, this study tries to answer the following research questions:

- a. What are the most frequently used cohesive devices?
- b. Why are cohesive devices employed by storytellers?
- c. Do lexical cohesive devices develop readers' vocabulary?

2. Text

Generally, the word *text* denotes to any written or spoken passage of any length that constitutes a united whole. Indeed, a text is a unit of language in use. It is not regarded as a grammatical unit just as a sentence or clause. A text is not identified by its own size. Occasionally, it may be thought of as a super-sentence, a grammatical unit that is, in fact, larger than a sentence but is linked with a particular sentence in the same way that a sentence is connected with a clause, a clause to a group and so forth. A text is unlike a sentence, only bigger; it is

something that varies from a sentence in type. The text is best considered as a semantic unit, viz. a unit not of structure but of meaning (Halliday and Hasan, 1976, p. 1-2).

3. Text Linguistics

Text linguistics can commonly be defined as a division of linguistics that concentrates on the analysis of extended texts in communicative situations. It can be written as one word, *textlinguistics*. It is “basically concerned with the text, not as a chain of separate sentences...but as a complex, structured whole, whereby coherence, cohesion, focus and progression are of primary importance” (Hornby, 1985, p. 22). Furthermore, text linguistics overlaps, greatly, with discourse analysis and particular specialists view slight dissimilarity between them. It primarily focuses on the meaning and the interpretation of written texts. Better put, it deals with the ways in which the word, which is written, produces meaning on small and large levels. In the same vein, texts are divided into text kinds, or genres like novels, short stories, poems, news reports, conversations, etc.(Crystal, 2008, p. 482).

4. Standards of Textuality

Textuality basically denotes to the complicated set of merits that any text should contain to be regarded as a well-defined text. It is a property that a complicated linguistic object presumes when it reflects communicative and social constraints (Neubert and Shreve, 1992, p. 69). Further, it is a trait that determines the text to be comprehensible and meaningful to the hearers/readers. There are seven standards which should be met together in a text in order for textuality to be produced (Neubert and Shreve, 1992, p. 69). These features are: informativity, situationality, intentionality, acceptability, intertextuality, coherence and cohesion. On their part, De Beaugrande and Dressler (1981, p. 37) state that these characteristics are the principles which define textual communication and that they are all:

“relational in character, concerned with how occurrences are connected to others: via grammatical dependencies on the surface (cohesion); via conceptual dependencies in the textual world (coherence); via the attitudes of the participants toward the text (intentionality and acceptability); via the setting (situationality); via the incorporation of the new and unexpected into the known and expected (informativity); and via the mutual relevance of separate texts (intertextuality)”.

5. Cohesion

Cohesion can simply be defined as a property of the linguistic surface of the text. It is considered as the most probably linguistic element (Neubert and Shreve, 1992, p. 102). Cohesion uses syntax and lexis in order to interrelate with the implied semantic relationships (i.e. coherence) to produce textual unity. Cohesion refers to the techniques in which the components of the surface text, that is, the real words that people see or hear are associated together in a sequence. The surface components are dependent on one another according to conventions and grammatical structures. Such cohesion relies on syntactic dependencies (De Beaugrande and Dressler, 198, p. 3). Cohesion has two main categories, namely, *grammatical cohesion* and *lexical cohesion* (Halliday and Hassan, 1976, p. 6).

5.1 Grammatical Cohesion

This category consists of the following cohesive ties:

5.1.1. Substitution

Substitution can basically be defined as “the replacement of a word(group) or sentence segment by a “dummy” word” (Renkema and Schubert, 2018, p. 126). The reader or hearer can fill in the correct element based on the preceding clause(s). The frequently occurring types are: *nominal, verbal and clausal* substitution, depending on the grammatical unit that is changed. The examples below are adopted from (Renkema and Schubert, 2018, p. 126).

(1) “These biscuits are stale. Get some fresh *ones*”. (Nominal Substitution)

(2) “A: Have you called the doctor?”

“B: I haven’t *done* yet, but I will *do*”. (Verbal Substitution)

“A: Well, I think you should *do*”.

(3) “A: Are they still arguing in there?”

“B: No, it just seems *so*”. (Clausal Substitution)

5.1.2 Ellipsis

Ellipsis is the omission of specific words or parts of a sentence which can be figured out from a neighboring clause. It is closely interrelated to substitution and can be known as “*substitution by zero*”. Ellipsis also can be divided into: nominal, verbal and clausal ellipsis (Renkema and Schubert, 2018, p. 126).

(1) These apples are rotten. *Those* are fresh. (Nominal Ellipsis)

(2) She joined in the discussion, but he *didn’t*. (Verbal Ellipsis)

(3) Who desires to play football? *You*? (Clausal Ellipsis)

To sum up, these two criteria, i.e., substitution and ellipsis are used by text writers to achieve grammatical cohesion and to avoid repetition.

5.1.3 Reference

A reference can be defined as a part of a text which has relationships with the preceding or the following items. It refers to a semantic relationship, that is, the meaning of a dummy word can be specified by what comes before or after the occurrence of it, i.e., the dummy word. By and large, the dummy word is a pronoun. For example:

e.g. I see Ahmed here. *He* has not changed at all.

Mention should be made here of the fact that reference can also be accomplished by the use of a definite article or an adverb, as in the following examples adapted from (Renkema and Schubert, 2018, p. 127):

(i) A woman crossed the road. None saw what took place. Suddenly *the* woman was lying there and shouting for help.

(ii) They grew up in the 1970s. They were romantic *then*.

Reference can be categorized into *endophora* and *exophora*. The former comprises *anaphora* and *cataphora*. In anaphoric reference, the referent comes first, followed by the cohesive tie. It occurs when the text producer denotes to something that has already been mentioned. For instance:

e.g. Three white rabbits, three white rabbits.

See how *they* jump! See how *they* jump! (Halliday and Hasan, 1976, p. 30)

As far as cataphoric reference is concerned, it can simply be defined as a word or expression that connects to something described later in the text. See the example below:

e.g. “She certainly has changed. No, behind John. I mean *Karen*” (adopted from Renkema and Schubert (2018, p. 127).

The second category is *exophora*. It can basically be defined as words or utterances which bind to something outside the text. For example:

e.g. *He* is absent again! Can you believe that?

The pronoun (he) denotes to an individual who is not involved in the conversation but are known to both the interlocutors.

Notably, references have been divided into three categories according to their functions. The first category is **personal** which is a reference to a role in a conversation. It can be accomplished via a person category such as nouns, pronouns, possessives and determiners. For instance, Adam, he, she, mine, his, etc. Secondly, **demonstrative** which is a scale of proximity reference. This kind is a located-oriented reference and it can be achieved through words like: *that, this, there, those, etc.* The last category is **comparative** which is an indirect reference. This type depends on similarity and identification. It can be realized through adjectives and adverbs. Adjectives such as: same, similar, identical and so on. Adverbs like: identically, similarly, likewise, etc. (Halliday and Hasan, 1976, p. 37).

5.1.4 Conjunction

This type varies from the previous grammatical cohesive devices, i.e., reference and ellipsis and substitution. It is not only regarded as an anaphoric relationship (Halliday and Hasan, 1976, p. 226). Conjunctions can be defined as words which basically bind together sentences and occasionally words. They link together sentences and usually make them more summarized. They are members of small groups that have no distinctive form. Put it differently, they are primarily utilized as immovable structure words that connect such units as “part of speech, phrases or clauses” (Hidayat, 2016, p. 237). There are four types of conjunction. These are: additive, adversative, causal and temporal conjunctions.

a. Additive Conjunctions: This type links together two sentences that include various information. Examples of this kind are: *and, or, nor, besides, furthermore, in other words, etc.* See the following example:

Adam *and* Sandy are smart students.

b. Adversative Conjunctions: This kind binds two various sentences where each one contains an idea that contrasts the idea of the other sentence. Words of this type are: *but, yet, though, on the other hand, however, in either case, etc.* Consider the instance below:

The weather is cloudy *but* it is not raining.

c. Causal Conjunctions: This kind of conjunction usually refers to the cause or signals. Examples are: *so, then, hence, consequently, for this reason, because, etc.* See the following example:

John is going to sleep early *because* he is very tired.

d. Temporal Conjunctions: In this type, the role of the conjunction is to give a sequence or time for a particular thing to occur. Words of this kinds are: *until then, next, after that, finally, at last, soon, an hour later, etc.* See the sentence below:

After that, Oliver will buy a new car.

5.2 Lexical Cohesion

The concept of lexical cohesion basically refers to the repetition of words and the role of some specific semantic relations between words in creating textuality. This distinguished feature differentiates a well formed text from a random sequence of unrelated sentences. From her standpoint, Baker (2011, p. 202) says that lexical cohesion plays a vital role in selecting vocabulary throughout organizing relationships in a specific text.

Concerning the kinds of lexical cohesion, Renkema and Schubert (2018, p. 127) have divided them into two types: reiteration and collocation.

5.2.1 Reiteration

Reiteration includes repetition of lexical words. It can be categorized into the following types:

a. Repetition: This type usually allows a speaker/writer to create language more efficiently and with less energy consumption. It actually enables more language to be produced with greater fluency. Furthermore, repetition is seen as a source to issue a lot of talk, both in terms of providing material for conversation and in terms of enabling conversation through automaticity (Tannen, 2007, p. 58). It is worth-mentioning that repetition is an essential feature which contributes to literariness and literary creativity (Toolan, 2012). See the following extracted text taken from al-Manfaluti¹ (2009, p. 90):

(3) هذه هي المرة الأولى التي **أخذتُ** فيها الثمن الذي اقترحتة". " **فأخذه** شاكرًا متهللاً وقال:

He delightedly **took** the money and said: "This is the first time I **have taken** the price I wanted" (Saad, 2021).

As seen above, the novelist has repeated the verb (take) twice in text (3).

b. Synonymy: is a lexical cohesive device that is somehow indistinguishable with the words after or before it. Synonymy is regarded as a fundamental linguistic trait

(1) For the ease of data analysis, al-Manfaluti's short story "*The Fisherman*" has been numbered. See appendix (1).

which helps in developing readers' vocabulary. Lobner (2002, p. 46) states that: two lexical words are synonymous if they, in fact, possess the same meaning. Synonymy is divided into two subclasses: *total synonymy and partial one*. The former contains all meaning variants for two words. Also, it involves all meaning parts such as: expressive, social and descriptive meaning, whereas the latter may include one variant in common (Lobner, 2002, p. 46). Consider the following two instances:

i) instance (1)

(1) " حَدَّثَ أَحَدُ الْأَصْدِقَاءِ قَالاً¹ : ... "

One of my friend **narrated** a story to me. He **said**: ...

The word (حَدَّثَ) **narrated** has the same meaning as the word (قال) **said** has. These two words are regarded as a total synonyms.

ii) instance (2)

The word *spectacles* and *glasses* are regarded as partial synonyms. But the word *glasses* can also be seen as the plural of *glass* (Lobner, 2002, p. 46).

c. Antonymy: This type can be explained as two words are seen as antonyms iff they simply indicate two opposed extremes out of a collection of potentials. The best instances are big/small, old/new, etc. (Lobner, 2002, p. 88). Let us consider the following example:

(23). "... أَنِي لَا أَجِدُ أَنَّ أَصْحَابَهَا قَدْ نَالُوا مِنَ السَّعَادَةِ **بِوُجْدَانِهَا**، أَكْثَرَ مِمَّا نَلَتْهُ **بِفَقْدَانِهِ**"

I do not conceive that the amount of happiness whose owners have gained is larger than the one I have found by its deprivation.

The expression (بِوُجْدَانِهَا) which has been translated into English as **gained** is the antonym of (بِفَقْدَانِهِ) **deprivation**.

d. Hyponymy: Simply, this subcategory can be defined as a relation between expressions that are resulted from a relationship between their meanings and steers to a connection between their denotations. On one hand, the meaning of

(1) All the Arabic extracts are taken from the story under focus. See appendix (1)

hyponym comprises the meaning of hyponym. On the other hand, the denotation of hyponym is a subclass of 'the denotation of hyperonym' (Lobner, 2002, p. 85). See the example below:

بينما أنا في منزلي صبيحة يوم إذ دخل علي رجل صياد . (1) "حدث أحد الأصدقاء قال:

A friend of mine said: One morning, I was at home. Then a **fisherman** entered.

The word (صياد) **a fisherman** is a hyponym of the word (رجل) **a man**.

e. **Meronymy**: Meronymy is a semantic-oriented term. It is a part of the study of the sense relationships which connect lexical words. Further, meronymy is the relation which actually happens between *parts* and *wholes* (Crystal, 2008, p. 302). See the instance below:

يوم إذ دخل علي رجل صياد" . (1) "حدث أحد الأصدقاء قال: بينما أنا في منزلي صبيحة

A friend of mine said: **One morning**, I was at home. Then a fisherman entered.

The word (صبيحة) **morning** is a meronym of the word (يوم) **day**.

5.2.2 Collocation

Halliday and Hasan (1976, p. 284) state that collocation can be accomplished via the association of lexical words that repeatedly coincide. On her part, Baker (2011, p. 301) has defined it as the inclination of specific items to coexist habitually in a particular language. Consider the following example:

"آمنت بالقضاء والقدر ... " . (72)

I believed in *predestination* and *fate*.

The words (قضاء\قدر) (**predestination/fate**) are collocation. They are usually used in Arabic speakers' conversations¹.

6. Short Stories

(1) Some Arabic linguists see that (القضاء\قدر) (**predestination/fate**) are collocation and others consider them synonyms. The researcher regards them as collocation if they come together as in this case.

A short story can be stated as a concise literary work, and most of the technical terms for analyzing the essential elements, the kinds, and the different narrative skills of the novel are appropriate to it, i.e. the short story, as well (Abrams and Harpham, 2009, p. 331). In this context, a short story is similar to the novel in some aspects, viz. it arranges the actions, , thoughts, and the dialogues of its characters into the masterful pattern of a plot, steered towards specific effects on a reader. Further, different plot may be found in a short story. It may be tragic, comic, satiric, or romantic; it, i.e., the short story, is displayed to us from one of many obtainable standpoints. The storyteller may write the story in the mode of realism, fantasy, or naturalism. Regarding the differences between the two genres, short stories differ from the novels in the dimension and this limitation of length necessitates differences both in the particular effects that the story can accomplish and in the choice and elaboration of the components to realize those effects (Abrams and Harpham, 2009, p. 331). On his part, Cuddon (2013, p. 653) states that the origins of the short story are legend, myth, parable, fable, fairy tale, anecdote, essay, character study ... and even ballad.

7. A Brief Overview on al-Manfaluti's Biography

The famous Egyptian writer Mustafa Lutfi al-Manfaluti was born in **1877 (A. D.)**. He raised in an eminent family. His family's lineage traced back to last and final Messenger, the Prophet Muhammad (peace be upon Him). Al-Manfaluti memorized the Holy Qur'an and joined the well-known university, Al-Azhar, where he firstly absorbed literary and religious sciences. He was one of the closest disciples to Sheikh Muhammad Abduh. Al-Manfaluti initially worked as a journalist and after that moved to different government positions, where he was famous for his dedication and integrity. In **1924 (A. D.)** he passed away and was mourned by distinguished politicians, poets and writers, including Hafez Ibrahim, Ahmed Shawqi and Saad Zaghloul. By and large, al-Manfaluti was well-known by his noble personality, being humble, generous, chaste, kind-hearted, alongside his self-regard and pride. Besides, he was a super patriot seeing the Arab

community as a single united nation. Al-Manfaluti did not have any journalistic or partisan affiliations, writing in magazines and newspapers with full freedom. His most distinguished work is *Magdalene*. Additionally, he wrote '*The Glimpses*'¹, '*The Virtue*', '*The Poet*', '*For the Sake of the Crown*', '*The Tears*' and '*The Selections*'. These works, indeed, gained widespread fame. Some critics critiqued him for his weakness of tools and culture, whereas others praised and admired his distinctive style and ethical and linguistic effects. Al-Manfaluti was known for his graceful phrasing, eloquent style and vivid depiction of sorrowful sentiments. Some specialists regarded him as a '*Prince of Eloquence*' and one of the predominant writers of the literary revival (Ahmed, 2025, p. 11-12).

8. Methodology

The present study is an attempt to investigate the lexical cohesive devices in al-Manfaluti's short story '*The Fisherman*'. Further, the obtained data will be analyzed according to Renkema and Schubert's model (2018) where the lexical cohesive devices are divided into two main divisions: *reiteration* and *collocation* just as it is shown in figure (1) below.

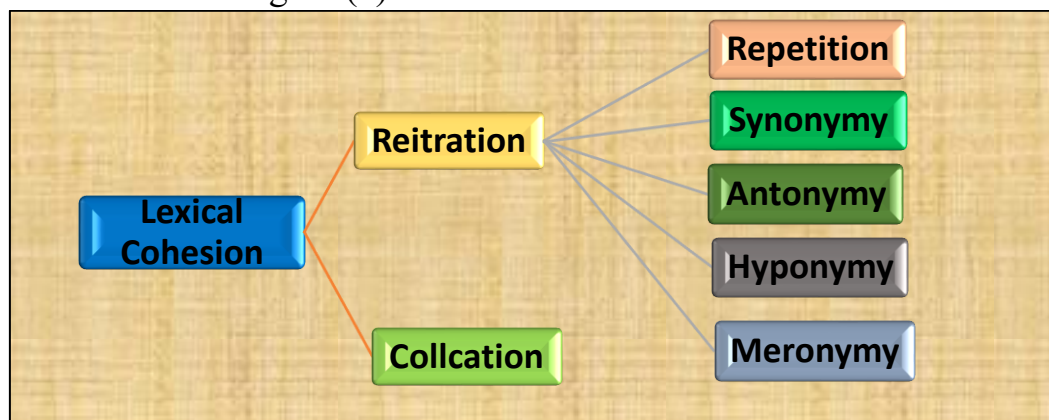


Figure (1) Renkema and Schubert's Model (2018) of Lexical Cohesion

9. Data Analysis

As previously demonstrated, the data chosen for the present study has been selected from al-Manfaluti's (2009) short story '*The Fisherman*'. According to

(1) '*The Glimpses*' or '*Al-Nazarat*' is one of al-Manfaluti's important works. It consists of three volumes and sheds light on different issues such as Islamic, politic, criticism. It also comprises many short stories which reflect and try to treat various aspects of the social life. *The Fisherman* is one of the short stories included in *Al-Nazarat*.

Renkema and Schubert's model (2018), lexical cohesive devices are divided into two kinds: reiteration and collocation. The former consists of *repetition*, *synonymy*, *antonymy*, *hyponymy* and *meronymy*, whereas the latter comprises only on *collocation*. Accordingly, table (1) and figure (2) respectively illustrate the total numbers and percentages of the lexical cohesive devices found in the story under focus.

Table (1) Total Number and Percentages of Lexical Cohesive Devices in 'The Fisherman'

No.	Cohesive Device	Total Number	Percentages
1.	Repetition	480	86.64%
2.	Synonymy	19	3.43%
3.	Antonymy	25	4.52%
4.	Hyponymy	4	0.72%
5.	Meronymy	6	1.09%
6.	Collocation	20	3.61%
Total Number		554	100%

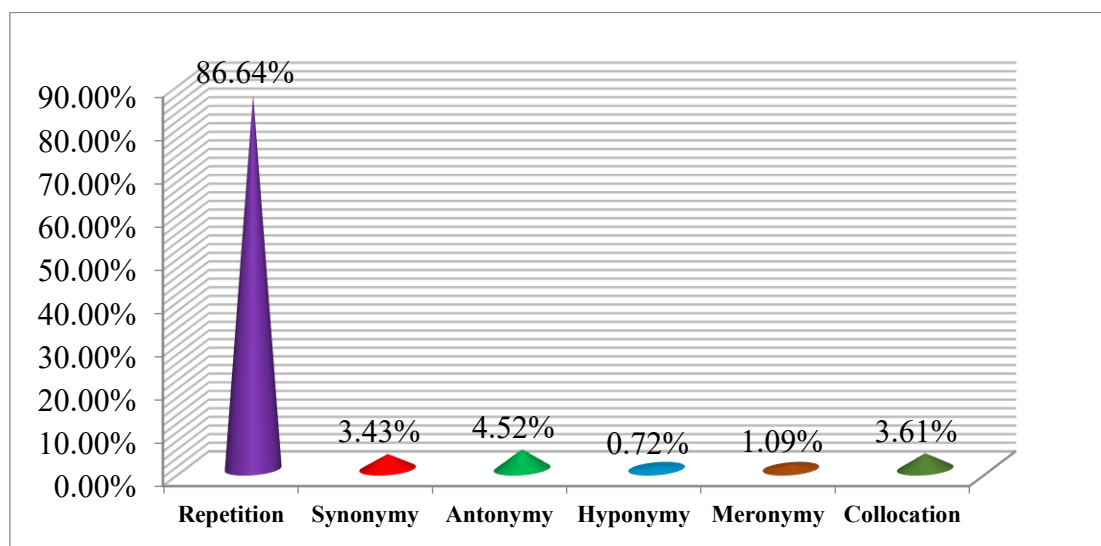


Figure (2) Percentages of Lexical Cohesive Devices in 'The Fisherman'

9.1 Reiteration

This section is devoted to analyze some extracts of lexical devices utilized by the writer in his short story 'The Fisherman'.

a. Repetition

The first element of lexical cohesion is repetition. Table (2) below shows repetitions in the current story.

Table (2) Repetitions in 'The Fisherman'

No.	Word	No. of Repetition	Line Number
1.	أحد	4	1, 61,62, 63
2.	قال	15	1,3,8,9,11,12,14,16,19,22,81,83,86,103,104
3.	الاصدقاء	2	1,103
4.	منزلي	5	1,44,50,51,76
5.	يوم	8	1,35,50,72,78,79,90,92
6.	دخل	2	1,25
7.	رجل	3	1,14,81
8.	صياد	3	1,77,103
9.	يحمل	3	1,29,77
10.	شبكة	6	2,29,37,75,77,79,
11.	فوق	4	2,29,33,75
12.	عائقه	2	2,75
13.	سمكة	4	2,37,50,77
14.	كبيرة	3	2,28,81
15.	الثلث	2	2,3
16.	اراده	3	2,40,101
17.	فأخذه	4	3,3,50,64
18.	المرة	2	3,75
19.	أحسن	2	4,4

No.	Word	No. of Repetition	Line Number
20.	الله	5	4,63,104,106,106
21.	جعلك	4	4,4,106,106
22.	سعيدا	9	4,4,11,15,16,85,86,106,106
23.	نفسك	24	4,7,11,13,15,16,25,35,45,54,57,66,6 7,76, 81,82,86,86,94,94,100,101,105,106
24.	مالك	5	4,65,66,94,106
25.	دعوة	2	5,105
26.	أكثر	3	23,66,95
27.	أبواب	3	5,13,50
28.	السماء	3	5,30,102
29.	عجبت	2	6,81
30.	شيخ	4	6,8,14,83
31.	حقيقة	2	6,44
32.	يعرفها	2	6,93
33.	القليل	2	6,15
34.	للسعادة	12	7,7,8,8,9,9,16,18,23,82,83,101
35.	شأننا	7	7,7,73,74,74,74,100
36.	توجد	7	8,17,23,25,38,39,83
37.	هادئة	2	9,52
38.	مؤثر	2	9,57
39.	أشقى	2	9,102
40.	الناس	14	9,9,46,54,55,60,63,77,80,83,86,93,9 4,95
41.	أفقر	2	9,39
42.	تعد	4	11,15,54,85
43.	عيشي	3	12,12,17

No.	Word	No. of Repetition	Line Number
44.	أحزن	4	12,19,21,73
45.	تذهب	3	13,14,30
46.	وراء	2	13,18
47.	مطمع	6	13,13,87,87,97,97
48.	يخلص	2	13,62
49.	الشقاء	7	13,16,54,84,85,86,95
50.	قلبي	4	13,64,66,81
51.	أرى	2	14,30
52.	لذة	3	16,25,35
53.	راحتها	4	16,38,54,67
54.	ألمها	2	16,17
55.	عناءها	2	16,87
56.	هما	3	17,67,91
57.	أمرا	2	18,58
58.	النظر	13	19,22,22 ¹ ,29,29,30,34,44,44,45,45,48,48
59.	الأغنياء	4	19,39,43,55
60.	قصورهم	3	19,27,28
61.	مطعمهم	3	20,24,26
62.	مشربهم	2	20,97
63.	الفرق	4	21,37,55,57
64.	العظيم	2	21,63
65.	حالتك	3	21,21,39
66.	يصغر	3	22,73,73
67.	جميع	3	22,83,93

(1) Sometimes, there are two or more than two words in one line. Subsequently, the line number will be repeated.

No.	Word	No. of Repetition	Line Number
68.	يهونها	2	22,69
69.	نالوا	4	23,23,91,92
70.	تذكرها	3	24,24,96
71.	الغرض	3	24,25,89
72.	حياتي	4	24,74,84,88
73.	قضاء	2	25,72
74.	شهوة	2	25,26
75.	أشعر	3	27,36,69
76.	زوجتي	2	27,51
77.	ولدي	3	27,51,90
78.	شاطئ	2	30,75
79.	النهر	3	30,33,75
80.	الماء	2	30,58
81.	يطلع	2	31,65
82.	ميلا	2	33,33
83.	أمام	2	34,44
84.	عيني	4	34,42,60,73
85.	سكون	2	34,71
86.	ملك	3	34,79,102
87.	الملك	2	65,66
88.	النائم	2	35,52
89.	الأحلام	2	35,36
90.	أحب	3	35,105,105
91.	أعود	2	35,76
92.	يدي	2	36,93
93.	اضطرابه	2	37,39
94.	الفضاء	2	37,42

No.	Word	No. of Repetition	Line Number
95.	يمشي	2	40,46
96.	يتنقل	2	40,42
97.	حيث	3	40,41,42
98.	طار	2	42,58
99.	يقع	4	41,45,76,96
100.	موقعا	2	45,69
101.	يخرج	4	44,46,47,75
102.	التفكير	2	45,48
103.	استقر	2	46,84
104.	رأيه	2	46,84
105.	الحرية	2	47,48
106.	الكون	2	48,68
107.	السلام	2	49,106
108.	عدت	2	50,51
109.	حق	5	52,52,62,88,88
110.	ربي	3	52,61,62
111.	أستطيع	2	54,63
112.	ينهضون	2	55,104
113.	دمت	2	59,60
114.	أنظر	2	60,60
115.	علاقة	3	59,61,61
116.	العالم	4	61,77,85,102
117.	توحيده	2	62,63
118.	أعتقد	2	62,88
119.	سيدي	3	63,86,104
120.	اليقين	2	64,67
121.	أكبر	2	67,81

No.	Word	No. of Repetition	Line Number
122.	مكانه	2	64,66
123.	شغل	2	66,66
124.	عاصفة	2	68,68
125.	مقدور	3	70,71,72
126.	خيره	2	72,73
127.	شره	2	72,73
128.	حاملا	3	75,76,76
129.	بحر	2	77,78
130.	تمسك	2	78,78
131.	تترك	2	78,78
132.	ينجو	2	79,79
133.	المحدث	2	81,103
134.	قناعته	2	82,82
135.	لازم	2	84,84
136.	الآمال	2	88,97
137.	المظلوم	5	89,89,99,99,99
138.	خدعة	2	94,94
139.	وهم	2	94,94
140.	طريق	2	95
141.	الظاهرة	2	49,95
142.	الحاسد	2	96,96
143.	يتألم	7	70,96,96,97,97,98,98
144.	رذيلة	2	100,100
145.	يطلب	2	101,101
TN¹	480		

(1) TN stands for total number.

As shown in table (1), (2) and figure (2) previously, repetition is the most frequently employed device throughout the whole story. It has been used (480) times creating (86.64%) percentage among other elements. Let us consider the following instance.

"أحسن الله إليك كما أحسنت إلي وجعلك سعيدا في نفسك، كما جعلك سعيدا في مالك". (4)

May Allah treat you well as you treated me, and grant you happiness in your soul as He made your money a resource of your happiness (Saad, 2021).

The underlined Arabic words represent repetition. They enable the storyteller to relate the text together and make it cohesive. Moreover, they contribute to giving the text its literary creativity.

b. Synonymy

Synonymy is the second type of lexical cohesive devices. Table (3) summarizes the number of synonyms found in the present short story.

Table (3) Synonyms in 'The Fisherman'

No.	Word	Line Number	Synonym	Line Number
1.	حدث	1	قال	1
2.	رزقي	12	عيشي	12
3.	الاسمال	15	الاطمار	15
4.	اثاثهم	19	رياشهم	19
5.	مراكبهم	20	خيولهم	20
6.	يصغر	21	يهونها	21
7.	شهوة	25	لذة	25
8.	حليه	33	دره	25
9.	سكون	34	هدوؤها	34
10.	شعوري	34	وجداني	34
11.	تخطاه	42	تنبو	42
12.	الحركة	47	الالتفات	47

No.	Word	Line Number	Synonym	Line Number
13.	مشاهد	48	مناظر	48
14.	ديباج	53	حرير	53
15.	مواكبه	65	بطانته	65
16.	كواكبه ¹	65	جنده	65
17.	الرهبه	66	الخشية	66
18.	الدهر	92	الايام	92
19.	عارية	93	وديعة	93
TN	19			

Synonyms have been employed by al-Manflauti (19) times. Their percentage is (3.43%). See the example below:

"ألا يحزنك النظر إلى الأغنياء في أثاثهم، ورياشهم...". (19)

"Don't you feel aggrieved when you see rich people enjoying their luxurious furniture ...". (Saad, 2021).

The words (أثاثهم \ رياشهم) (**furniture**) are synonyms. These cohesive words give the text its texture. Moreover, synonymy is an essential linguistic merit which contributes to developing readers' vocabulary².

(1) The word (كواكب) which is the plural of (كوكب) means here **armed men**. Thus, its synonym is the word (جنود) **soldiers** (Al-Firuzabadi, 2009, p. 1156).

(2) This issue, i.e., developing one's vocabulary, depends on the researcher's experience.

c. Antonymy

The third device of lexical cohesion is antonymy. Table (4) illustrates antonyms found in al-Manfaluti's short story 'The Fisherman'.

Table (4) Antonymous Words in 'The Fisherman'

No.	Word	Line Number	Antonym	Line Number
1.	عامي	6	الخاصة	6
2.	السعادة	16	الشقاء	16
3.	لذة	16	ألمها	16
4.	راحتها	16	عناءها	16
5.	وجدانها	23	فقدانها	23
6.	الامتلاء	24	جائعا	24
7.	كوخا	27	قصرا	28
8.	صغيرا	27	كبيرا	28
9.	الفقراء	39	الاغنياء	39
10.	يتحرك	43	يسكن	43
11.	ناظرا	44	منظورا	44
12.	حقيقته	44	خياله	44
13.	قاموا	58	قعدوا	58
14.	خيره	72	شره	72
15.	ثوابه	72	عقابه	72
16.	افرح	73	احزن	73
17.	خيرها	73	شرها	73
18.	خرجت	75	اعود	76
19.	تمسك	78	تترك	78
20.	اليوم	79	غدا	79
21.	سعيدا	85	شقاء	85
22.	سعيد	86	الشقاء	86
23.	المظلوم	89	الظالم	89
24.	الباطنة	95	الظاهرة	95
25.	الظالم	99	المظلوم	99
TN	25			

As illustrated in table (1) and (4), antonyms have been utilized by the writer (25) times throughout the story. Antonymous words constitute (4.52%) percentage among other devices. Consider the following sentence.

"... فلا أجد له شبيها في حالتيه إلا الفقراء والأغنياء ." (39)

I cannot see one similar to it in both its situations but the **poor** and **rich** individuals.

The above underlined words which are antonyms contribute considerably to hanging the text together.

d. Hyponymy

The fourth device is hyponymy. The following table includes the hyponyms utilized in the story under focus.

Table (5) Hyponyms in 'The Fisherman'

No.	Word	Line Number	Hyponym	Line Number
1.	رجل	1	صياد	1
2.	رجل	14	شيخ	14
3.	عبادته	62	توحيده	62
4.	العالم	77	الناس	77
TN	4			

Hyponymy is the least frequently used lexical cohesive device. It has been employed only (4) times with (0.72%) percentage. See the example below.

أيها الرجل أين يذهب بك؟ ما أرى إلا أنك شيخ قد اختلس عقله." (14) "قلت:

"I said, "O **old man**, I think you are out of your mind" (Saad, 2021).

The word (شيخ) which can be rendered into English as (old man) is a hyponym of (الرجل) (man). Although it is the least utilized device of lexical cohesion but it plays a vital role in giving the present text its texture.

e. Meronymy

The last device of reiteration is meronymy. In what follows meronyms in the present short story will be demonstrated.

Table (6) Meronyms in ‘The Fishermen’

No.	Word	Line Number	Meronym	Line Number
1.	الاصدقاء	1	احد	1
2.	يوم	1	صبيحة	1
3.	السماء	5	ابواب	5
4.	المنازل	50	ابواب	50
5.	بطانته	65	جنده	65
6.	الانسان	93	يد	93
TN	6			

Meronyms have been used by the storyteller only (6) times creating the second least percentage (1.09%) among other lexical cohesive devices. Let us consider the following instance.

"وعرف أن جميع ما في يد الإنسان عارية مستردة، ووديعة موقوتة". (93)

“... if he had realized the true fact of life; that is that Life is nothing but a temporarily borrowed gift” (Saad, 2021).

The word (يد) (**hand**) is a part of the word (الانسان) (**human**). Regardless of being the second least utilized device, meronymy is employed to hang the story together.

9.2 Collocation

The second category of lexical cohesion is collocation. The collocations found in ‘*The Fisherman*’ will be revealed in table (7) below.

Table (7) Collocations in ‘The Fisherman’

No.	Word	Line Number	Collocation	Line Number
1.	شاطئ	30	النهر	30
2.	مطلع	30	فجر	30
3.	المروج	30	الخضراء	30

No.	Word	Line Number	Collocation	Line Number
4.	خط	33	الافق	33
5.	يوم	35	النشور	35
6.	نطاق	43	اطواق	43
7.	هادئة	52	مطمئنة	52
8.	مهد	53	وثير	53
9.	الملك	65	المتوج	65
10.	مواكبه	65	كواكبه	65
11.	الهموم	67	الاحزان	67
12.	القضاء	72	القدر	72
13.	اليوم	72	الاخر	72
14.	شاطئ	75	النهر	75
15.	ريب	77	المنون	77
16.	أنّ	89	شكى	89
17.	حسن	90	ظنه	90
18.	الهم	91	الالم	91
19.	النفوس	94	الضعيفة	94
20.	ذخائر	102	خزائن	102
TN	20			

The total number of collocations is (20) with (3.61%) percentage. See the following example.

"وأذهب بها إلى شاطئ النهر فأرى منظر السماء والماء ... " . (30)

and I go, holding my fishing net, to the river's bank to see the sky, water ...

(شاطئ) (bank) collocates with (نهر) (river). The text producer has employed them to give his literary work its texture.

10. Conclusions

The present study concludes the following:

All the lexical cohesive devices have been employed by the writer but with various percentages. The study reveals that repetition is the most frequently employed lexical cohesive device, whereas the least frequently used lexical cohesive devices are hyponymy and meronymy. Furthermore, lexical cohesive devices, particularly repetition, are central to literariness and they are utilized by text producers to give their works their literary creativity. It can also be concluded that writers who are aware of lexical cohesive devices and their crucial functions can produce well-organized and enjoyable texts. Besides, lexical cohesive devices are an essential linguistic merit which contributes to developing readers' vocabulary.

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Appendix 1

الصيد

- حدث أحد الأصدقاء قال: بينما أنا في منزلي صبيحة يوم إذ دخل علي رجل صياد (1)
- يحمل في شبكة فوق عاتقه سمكة كبيرة، فعرضها علي فلم أساومه فيها بل نقدته الثمن الذي أراده (2)
- فأخذه شاكرًا متلهلاً وقال: هذه هي المرة الأولى التي أخذت فيها الثمن الذي اقترحتته (3)؛
- أحسن الله إليك كما أحسنت إلي وجعلك سعيدًا في نفسك، كما جعلك سعيدًا في مالك. (4)
- فسررت بهذه الدعوة كثيرًا وطمعت أن تفتح لها أبواب السماء (5)،
- وعجبت أن يهتدي شيخ عامي إلى معرفة حقيقة لا يعرفها إلا القليل من الخاصة (6)،
- وهي أن للسعادة النفسية شأنًا غير شأن السعادة المالية. (7)
- فقلت له: يا شيخ وهل توجد سعادة غير سعادة المال؟ (8)
- فابتسم ابتسامة هادئة مؤثرة وقال: لو كانت السعادة سعادة المال لكنت أنا أشقى الناس؛ لأنني أفقر الناس (9)
- قلت: وهل تعد نفسك سعيدًا؟ (11)
- قال: نعم؛ لأنني قانع برزقي مغتبط بعيشي لا أحزن على فائت من العيش (12)
- ولا تذهب نفسي حسرة وراء مطمع من المطاعم، فمن أي باب يخلص الشقاء إلى قلبي؟ (13)
- قلت: أيها الرجل أين يذهب بك؟ ما أرى إلا أنك شيخ قد اختلس عقله (14)،
- كيف تعد نفسك سعيدًا وأنت حاف غير منتعل وعار إلا قليلاً من الأسمال البالية والأطمار السحيقة؟ (15)
- قال: إن كانت السعادة لذة النفس وراحتها، وكان الشقاء ألمها وعناءها، فأنا سعيد؛ (16)
- لأنني لا أجد في رثاءة ملبسي ولا في خشونة عيشي ما يولد لي ألماً، أو يسبب لي هما، (17)
- وإن كانت السعادة عندكم أمراً وراء ذلك، فأنا لا أفهمها إلا كذلك. (18)
- قلت: ألا يحزنك النظر إلى الأغنياء في أثاثهم، ورياشهم، وقصورهم، (19)
- ومراكبهم، وخدمهم، وخيولهم، ومطعمهم، ومشربهم؟ (20)
- ألا يحزنك هذا الفرق العظيم بين حالتك وحالتهم. (21)
- قال: إنما يصغر جميع هذه المناظر في نظري وبهونها عندي (22)

- أني لا أجد أن أصحابها قد نالوا من السعادة بوجودها، أكثر مما نلتها بفقدانها. (23)
- هذه المطاعم التي تذكرها إن كان الغرض منها الامتلاء فأنا لا أنكر أنني بت ليلة في حياتي جائعا (24)، وإن كان الغرض منها قضاء شهوة النفس فأنا لا أكل إلا إذا جعت فأجد لكل ما يدخل جوفي لذة (25)
- لا أحسب أن في شهوات الطعام ما يفضلها؛ (26)
- أما القصور فإن لدي كوخا صغيرا لا أشعر بأنه يضيق بي وبزوجتي وولدي، (27)
- فأفرع السن على أن لم يكن قصرا كبيرا. (28)
- وإن كان لا بد من إمتاع النظر بالمناظر الجميلة فحسبي أن أحمل شبكتي فوق كتفي كل مطلع فجر (29)
- وأذهب بها إلى شاطئ النهر فأرى منظر السماء والماء، والأشعة البيضاء، والمروج الخضراء، (30)
- فما هي إلا لفتة الجيد حتى يطلع من ناحية الشرق قرص الشمس (31)
- كأنه مجنٌ من ذهب، أو قطعة من لهب (32)،
- فلا يبعد عن خط الأفق ميلا أو ميلين، حتى ينثر فوق سطح النهر حليته المتكسر، أو دره المتحدر (33)،
- فإذا تجلى هذا المنظر أمام عيني، يتخلله سكون الطبيعة وهدوؤها، ملك علي شعوري ووجداني (34)،
- فاستغرقت فيه استغرق النائم في الأحلام اللذيذة، حتى أحب أن لا أعود إلى نفسي إلى يوم النشور (35).
- ولا أزال هكذا هائما في أحلامي حتى أشعر بجذبة قوية في يدي، (36)
- فأنتبه فإذا السمك في الشبكة يضطرب، وما اضطرابه، إلا لأنه فارق الفضاء الذي كان يهيم فيه مطلق السراح، (37)
- وبات في الحبس الذي لا يجد فيه مراحا (38)،
- ولا مضطربا، فلا أجد له شبيها في حالته إلا الفقراء والأغنياء (39).
- يمشي الفقير كما يشتهي، ويتنقل حيث يريد (40)
- كأنما هو الطائر الذي لا يقع إلا حيث يطيب له التغريد والتنقير (41)،
- ولولا أن تتخطاه العيون وتنبو عنه النواظر ما طار في كل فضاء، ولا تنقل حيث يشاء (42).
- أما الغني فلا يتحرك ولا يسكن إلا وعليه من الأحداق نطاق، ومن الأرصاد أغلال وأطواق (43)،
- ولا يخرج من منزله إلا إذا وقف أمام المرأة ساعة يؤلف فيها من حقيقته وخياله ناظر ومنظورا (44)
- ثم يطيل التفكير هل يقع المنظور من الناظر موقعا حسنا، حتى إذا استوثق من نفسه بذلك (45)

- خرج إلى الناس يمشي بينهم مشية يحرص فيها على الشكل الذي استقر رأيه عليه (46)
- فلا يطلق لجسمه الحرية في الحركة والالتفات حتى لا يخرج بذلك من حكمها (47)
- ولا لفكره الحرية في النظر والاعتبار بمشاهد الكون ومناظره (48)
- مخافة أن يغفل عن إشارات السلام، ومظاهر الإكرام (49).
- فإذا أخذت من السمك كفاف يومي عدت به وبعته في الأسواق أو على أبواب المنازل (50)،
- فإذا أدبر النهار وعدت إلى منزلي فيعتقني ولدي وتبش زوجتي في وجهي، (51)
- فإذا قضيت بالسعي حق عيالي وبالصلاة حق ربي نمت في فراشي نومة هادئة مطمئنة (52)
- لا أحتاج معها إلى ديباج وحرير، أو مهد وثير، (53)
- فهل استطيع أن أعد نفسي شقيا وأنا أروح الناس بالا، وإن كنت أقلهم مالا (54).
- لا فرق بيني وبين الغني إلا أن الناس لا ينهضون إجلالا لي إذا رأوني، (55)
- ولا يمدون أعناقهم نحوي إذا مررت بهم (56)،
- وأهون به من فرق لا قيمة له عندي ولا أثر له في نفسي (57)،
- وما يعنيني من أمرهم إن قاموا أو قعدوا، أو طاروا في الهواء، أو غاصوا في أعماق الماء، (58)
- ما دمت لا علاقة بيني وبينهم (59)،
- وما دمت لا أنظر إليهم إلا بالعين التي ينظر بها الإنسان إلى الصور المتحركة. (60)
- لا علاقة بيني وبين أحد في هذا العالم إلا تلك العلاقة التي بيني وبين ربي، (61)
- فأنا أعبده حق عبادته وأخلص في توحيده فلا أعتقد ربوبية أحد سواه، (62)
- ولا أكتمك يا سيدي أنني لا أستطيع الجمع بين توحيد الله والاعتراف بالعظمة لأحد من الناس، (63)
- ولقد أخذ هذا اليقين مكانه من قلبي (64)
- حتى لو طلع علي الملك المتوج في مواكبه وكواكبه ، وبطانته وجنده(65)،
- لما خفق له قلبي خفقة الرهبة والخشية، ولا شغل من نفسي مكانا أكثر مما يشغله ملك التمثيل (66).
- ولقد كان هذا اليقين أكبر سبب في عزالي وراحة نفسي من الهموم والأحزان (67)،
- فما نزلت بي ضائقة ولا هبت علي عاصفة من عواصف هذا الكون (68)

- إلا انتزعني من بين مخالبيها وهونها علي حتى لا أكاد أشعر بوقعها (69)،
وكيف أتألم لمصاب أعلم أنه مقدور لا مفر منه (70)
وأنتي مأجور عليه على قدر احتمالي إياه وسكوني إليه. (71)
أمنت بالقضاء والقدر خيره وشره، وباليوم الآخر ثوابه وعقابه، (72)
فصغرت الدنيا في عيني وصغر شأنها عندي حتى ما أفرح بخيرها، ولا أحزن لشرها، (73)
ولا أعول على شأن من شئونها حتى شأن الحياة فيها، (74)
وأقسم ما خرجت مرة إلى شاطئ النهر حاملا شبكتي فوق عاتقي (75)
إلا وقع الشك في نفسي هل أعود إلى منزلي حاملا أم محمولا (76).
ما العالم إلا بحر زاهر، وما الناس إلا أسماك المائجة فيه، وما ريب المنون إلا صياد يحمل شبكته (77)
كل يوم ويلقيها في ذلك البحر فتمسك ما تمسك، وتترك ما تترك، (78)
وما ينجو من شبكته اليوم لا ينجو منها غدا، فكيف أغتبط بما لا أملك، أو أعتد على غير معتمد (79)،
إذن أنا أضل الناس عقلا وأضعفهم إيمانا (80).
قال المحدث: فأكبرت الرجل في نفسي كل الإكبار وأعجبت بصفاء ذهنه وذكاء قلبه (81)
وحسدته على قناعته واقتناعه بسعادة نفسه (82)
وقلت له: يا شيخ إن الناس جميعا يبكون على السعادة ويفتشون عنها فلا يجدونها (83)
فاستقر رأيهم على أن الشقاء لازم من لوازم الحياة لا ينفك عنها (84)،
فكيف تعد العالم سعيدا وما هو إلا في شقاء (85)،
قال: لا يا سيدي، إن الإنسان سعيد بفطرته وإنما هو الذي يجلب بنفسه الشقاء إلى نفسه (86)،
يشند طمعه في المال فيتعذر عليه مطعمه فيطول بكاؤه وعناؤه (87)،
ويعتقد أن بلوغ الآمال في هذه الحياة حق من حقوقه (88)
فإذا أخطأ سهمه والتوى عليه غرضه أنْ وشكى شكاة المظلوم من الظالم (89)،
وببالغ في حسن ظنه بالأيام فإذا غدرت به في محبوب لديه من مال أو ولد (90)
فأجأه من ذلك ما لم يكن يقدر وقوعه، فناله من الهم والألم (91)

- ما لم يكن ليناله لو خير الدهر وقتل الأيام علما وتجربة (92)
- وعرف أن جميع ما في يد الإنسان عارية مستردة، ووديعة موقوتة (93)،
- وأن هذا الامتلاك الذي يزعمه الناس لأنفسهم خدعة من خدع النفوس الضعيفة ووهم من أوهامها (94).
- إن أكثر ما يصيب الناس من الشقوة من طريق الأخلاق الباطنة، لا من طريق الوقائع الظاهرة (95)،
- فالحاسد يتألم كلما وقع نظره على محسود، والحقود يتألم كلما تذكر أنه عاجز عن الانتقام من عدوه (96)،
- والطماع يتألم كلما خاب أمله في مطمع، والشارب يتألم كلما أفاق من سكره، (97)
- والزاني يتألم كلما فاضته في الإثم سريرته، (98)
- والظالم يتألم كلما سمع ابتهاج المظلوم بالدعاء عليه أو حاق به ظلمه، (99)
- وكذلك شأن الكاذب والنمام والمغتتاب وكل من تشتمل نفسه على رذيلة من الرذائل (100)
- من أراد أن يطلب السعادة فليطلبها بين جوانب النفس الفاضلة، (101)
- وإلا فهو أشقى العالمين وإن ملك ذخائر الأرض وخزائن السماء (102).
- قال الصديق: فما وصل الصياد من حديثه إلى هذا الحد (103)
- حتى نهض قائما وتناول عصاه وقال: أستودعك الله يا سيدي (104)
- وأدعو لك الدعوة التي أحببتها لنفسك وأحببتها لك (105)،
- وهي أن يجعلك الله سعيدا في نفسك، كما جعلك سعيدا في مالك ، والسلام عليك ورحمة الله (106).