The Democratic and Popular Republic of Algeria
Ministry of Higher Education and Scientific Research
Abdelhamid Ibn Badis University - Mostaganem -
Faculty of Arts and Literature
Department of English

Dissertation submitted in partial fulfillment of the requirements

for the degree of

MAGISTER

OPTION: **LITERARY STUDIES and DISCOURSE ANALYSIS**

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Theme:

Exploring patterns of cohesion in Leila Aboulela's Coloured Lights and Ahdaf Soueif's Returning / Aisha:

A Hallidayan Approach

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2013 - 2014

To Belkacem and M'hamed

DEDICATION

To my father and mother

for their devotion to my education.

To my husband, children and sisters for their patience and support

I dedicate my work.

ACKNOWLEDGEMENTS

First, I would like to express my gratitude to Dr. Bel Abbes Neddar, as supervisor and first reader, for his extensive notes, editing, reflection and guidance throughout this process. I would like to thank him for his thorough edit for mechanic errors and overall assessment of the project.

I would also like to extend thanks to the Sudanese writer Leila Aboulela for her help and encouragement.

My special thanks go to Miss Aoumer Hayat for the extensive discussions, her useful suggestions and moral support.

I am extremely grateful to Dr. Meskini Djillali who helped me with references, which were otherwise inaccessible, particularly the Hyperbase.

My immense gratitude goes to Dr. Ahmed Boualili from the University of Tizi Ouzou for his help with the Hyperbase.

I would also like to thank the board of examiners for accepting to read this work and for any remarks they would make to refine it.

ABSTRACT

A discourse is a connected speech which contains sufficiently clear and specific cultural elements that tie it together into a unified whole. Thus, cohesion is the primary means to make a discourse coherent, or allow it to make sense by using different types of grammatical and lexical devices. Following from this, the object of this dissertation is to apply the framework of cohesion proposed in Halliday and Hasan's Cohesion in English (1976). The analysis aims at shedding lights on patterns of discourse cohesion in two narratives belonging to two Arab-British Muslim Immigrant authors: Leila Aboulela's Coloured Lights, taken from her collection of short stories also entitled Coloured Lights, which was published in (2001), and Ahdaf Soueif's Returning, also taken from her collection of short stories titled Aisha, published in (1983).

What attracted my attention in these narratives is that both authors fashioned their texts in such a way enabling the reader to forget that he is reading a transcultural, hybrid fiction. This fusion of hybridity and transculturality is so interesting and striking that it prompted me as a fresh researcher to ask a set of questions. How could Leila Aboulela mention such details about Islam in a contemporary narrative conceived in a Western country and designed for a non-Muslim and secular readership, specifically, after being stigmatised by the 9th/11 New-York terrorist attacks? I was eager to find out, to what extent these writings could be successful, and how would they be interpreted in the wider field of literature?

Moreover, my curiosity, when reading on Arab-British Muslim authors living in Diaspora, draws my attention towards Ahdaf Soueif, an Egyptian Muslim author living in England. Many literary critics consider her as a post-colonial, hybrid writer voicing women agonies. Hence, my interest was about both authors' ability to cohere this fusion of hybridity and transculturality. Thus, the interesting questions to raise here are how do Leila Aboulela and Ahdaf Soueif texture their narratives? What type of cohesive ties do they prefer to use to structure such fusion? What are the common points or divergences between both novelists' style? At last, what effect such structuring can have on the reader?

Therefore, Implementing Halliday and Hasan's (1976) approach on Leila Aboulela's Coloured Lights and Ahdaf Soueif's Returning will allow me as a fresh researcher to explore specific points in Arab-British Muslim narratives, focusing specifically on cohesive ties in order to demonstrate how do these cohesive ties function, and why do they function as such? Finally, the framework will then be applied to both stories under study with illustrations and interpretations using software called 'Hyperbase' (2007).

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GENERAL INTRODUCTION

GENERAL INTRODUCTION

This dissertation aims at showing that a literary text is made cohesive and coherent by the relations that, according to Halliday and Hasan (1976), and Halliday (1994) "may involve elements of any extent, both smaller and larger than clauses, from single words to lengthy passages of text." (Halliday 1994: 309)

The topic of cohesion has been extensively studied in English by researchers such as Halliday and Hasan (1976), Habbard (1989), Halliday (1994), and many other scholars. Nevertheless, the majority do agree that 'cohesion' accounts for the grammatical and lexical relationship between the different elements of a text to enable the reader or the listener to derive meaning from the text. That is why; our primary focus in this study is to demonstrate how is a literary text structured? And why is it structured as such? In this context, emphasis is laid on the classification and description of the five cohesive ties as classified by Halliday and Hasan (1976). The aspects of cohesion that will receive attention in this study are reference, substitution, ellipsis, conjunctions and lexical cohesion.

Data will be collected from Halliday and Hasan's Cohesion in English (1976). Examples used to substantiate discussions on all cohesive ties shall be extracted from two short stories belonging to two Arab-British Muslim authors, as stated already, Leila Aboulela's Coloured Lights (2001) and Ahdaf Soueif's Returning (1983). Illustrations will be drawn from both original texts, except for instances where examples from both writers' other narratives will suit better to further illuminate a case in point. For most of the background information, we have relied mainly in the study on the research and views of the scholars, MAK Halliday and Ruquia Hasan (1976), and Halliday (1994).

As already mentioned, this dissertation is devoted to the study of a literary work from a linguistic perspective. Though the scope of interest is purely 'scientific', we could not tackle this issue without referring to some characteristics of the excerpts under study: Leila Aboulela's Coloured Lights (2001) and Ahdaf Soueif Returning (1983). Both excerpts are taken from two collections of short stories considered by many critics as post-colonial literary works, belonging to two Arab-British Muslim immigrant authors. The term 'British Muslim literature' rose post 9/11, 2001 events. This emerging literature refers broadly to works written by Muslim writers like Leila Aboulela, Ahdaf Soueif, Robin Yassin-Kassab, Fadia Faqir, Mohja Kahf, Diana Abou Jaber, Zeina Ghandour and many other authors denoting fiction characterised by its tendency to integrate 'Islamic culture' with British culture as well.

In an interview with Susannah Tarbush from Saudi Gazette, Leila Aboulela said,

> *From the beginning of my career, I had wanted to write about Islam as a faith and about Muslims who, with varying degrees of success, are engaged with their faith. I have always been keenly aware of the absence of religious observance in Arabic literature and cinema, an absence that does not reflect the reality of most people's lives. For literature to be effective and meaningful it has to mirror people's lives otherwise it becomes insubstantial, as a dream." She added, "Over the past decade, the interest in Islam has focused on terrorism and the veil. For me the challenge is to resist explaining, defending or getting pulled into an agenda set by others. The men who crowd the mosques, the women who go on hajj and the teenage girls who wear hijab are to a large extent invisible in the Arabic literary scene."*
>
> *(Saudi Gazette, Jan30 2011)*

However, Claire Chambers (2011) - an academic researcher - finds it difficult to adopt this simple explanation, stating that 'British Muslim fiction' can be viewed from different perspectives. Chambers argues, "Ascribing an author's work to British Muslim fiction according to his or her faith would be an oversimplification, as there are, of course, enough authors with a Muslim background who do not practise religion." She therefore lays considerable stress on the distinction between Islam as a 'religion' and Islam as a 'civilisation', pointing out that she considers works of authors who are sharply critical of the Islamic religion also as 'Muslim fiction'. Consequently, 'British Muslim fiction', as it is a new form of literature, which is not yet acknowledged by a high number of critics, academics and the masses can therefore be vigorously challenged, as even Claire Chambers who wrote on 'British Muslim fictions'(2011) poses the question whether the term 'Muslim fiction' is acceptable and whether it exists. Nevertheless, Wail S. Hassan - a literary critic and an academic from the University of Illinois - (2008) adopts the position that British Muslim fiction does exist, and states that it is a new form of fiction:

> *I want to assess the possibilities and limitations of her contribution to a new trend that has been called 'Muslim Immigrant literature', a literature that seeks to articulate an alternative episteme derived from Islam but shaped specifically by immigrant perspectives. The novelty of this brand of Anglophone fiction is that it moves away from the reactive position of "writing back…*
>
> *(W. Hassan, 2011)*

Therefore, the question whether this literature exists remains open, and should therefore be substituted by another more interesting question, which is: what do the novels that might belong to 'British Muslim literature' have in common, despite the authors' ideological differences. This might give insight into the characteristic features of this kind of fiction.

In order to answer all these questions, one can take as an illustration, The Sudanese writer Leila Aboulela and the Egyptian Ahdaf Soueif. Both authors can be represented as an example of writers whose works are regarded as 'Muslim fiction', but who differ ideologically.

So, like any piece of research, this study is based on a set of research questions and hypotheses so as to fulfill my curiosity as a fresh researcher. Thus, the appropriate question to ask here is what are the characteristics of both, Leila Aboulela's and Ahdaf Soueif's narrative style? To answer this question, I may say that Aboulela is much known for the use of spiritual statements, Qur'an passages and Hadeeths supplications translated most often into English. This frequent reference to the Holy Scripture and texts is made straightforward in one of her interviews "the West believes that Islam oppresses women, but as a Muslim, descended from generations of Muslims, I have a different story to tell. I start like this:

> *You say, "The sea is salty", I say, "But it is blue and full of fish." I am not objective about Islam, and although I am considerably westernised, I can never truly see it through western eyes. I am in this religion. It is in me. And articulating the intimacy of faith and the experience of worship to a western audience is a challenge and a discovery*.
>
> *(Leila Aboulela, July 21, 2007. Abu Dhabi)*

Ahdaf Soueif on the other hand, uses standard Arabic and dialectical words, religious terms and code switching. Her discourse is multi-discursive in scope, with more focus on politics and other related issues. Islam as such is not dealt with as a religious entity to be acted upon for metaphysical purposes, but as a political entity to be dealt with. Therefore, here lies, it seems to me, the major difference between her Islam and Aboulela's. Indeed, the former is rather an essay writer and socio-political commentator, whose discursive articles deal, rather critically, with themes ranging from the veil in Islam to the Israeli-Palestinian conflict.

Like her fiction, her non-fiction demonstrates that she both perceives herself and is perceived as an English woman as much as an Egyptian one. While the English often regard her as a foreigner, she is not received completely as an Egyptian in the land of her birth:

> *Is Soueif an English writer or an Egyptian one? Is there room to be in the current literary landscape? Despite being a culturally sandwiched artist, caught in the middle of an East-West face-off, she seems to have created a hybrid identity that, in turn, complements both her English and Egyptian roots. True to the meaning coined by Homi Bhabha, Ahdaf Soueif's hybrid work is intensely post-colonial in nature*.
>
> (*Susan. M. Darraj, 2003)*

Therefore, the intended answer is that, both writers use religious terms, but for different purposes. Ahdaf Soueif, for instance, uses them to give insight into Egyptian culture and society; whereas, Leila Aboulela aims at creating a religious atmosphere. The following passage from Coloured Lights illustrates this:

> *Later he told me that when they buried Taha he had stayed at the graveside after the other men had gone. He had prayed to strengthen his friend's soul at its crucial moment of questioning. The moment in the grave, in the interspace between death and eternity when the Angels ask the soul 'who is your Lord?' And there must be no wavering in the reply, no saying 'I don't know.' The answer must come swiftly with confidence and it was for this assurance, in the middle of what must have been Taha's fear that Hamid prayed.*
>
> *(Aboulela, 2001: 6)*

Moreover, since both authors are addressing non-Muslim, native-speakers' readership, they may pay more attention to the structure of their texts, in order to be appreciated. Hence, many particularities in Leila Aboulela's and Ahdaf Soueif's narrative style urge any researcher to explore the texture of their writings in order to find out, how do both authors 'fuse' this transculturality, hybridity, code switching, translated Quran verses, standard Arabic statements, idioms, and proverbs into a cohesive and coherent piece of narration? How do they texture their narratives? Thus, a detailed introduction to the mechanisms of textual cohesion is needed, before that, a detailed definition of 'cohesion' is required implementing a Hallidayan approach.

In this research paper, we shall attempt to find suggested answers to all these questions implementing a Hallidayan approach. One might ask why specifically Halliday and Hassan's approach? We may answer that according to several linguists in the field of cohesion, Halliday and Hasan's approach (1976) is the most comprehensive approach since it does not only focus on the lexical aspects of cohesion, but also on its grammatical aspects. More will be said on the definition of the concept of discourse cohesion and coherence, the difference between the two according to Halliday and Hasan's Cohesion in English (1976).

In fact, the study of discourse cohesion investigates what linguistic devices [or cohesion sources] the English language uses to constitute a unity in different types of discourse. So, the dissertation looks at previous research in order to review relevant literature concerning discourse analysis and the concepts of cohesion discussed in Halliday and Hasan's work. Hence, the research paper presents the cohesive devices found in the analysis of the selected short stories. The scope of the research is also limited to studying the cohesive devices used in one discourse genre that is 'the short story'. Therefore, the framework employed for the analysis of discourse cohesion is a synthesis of Halliday and Hasan's Cohesion in English (1976). Based on this source, an integrated framework is created and applied in the research. The source of cohesion that shall be investigated in the selected short stories is as follows: Three major sources of cohesion will be studied: (1) cohesion through identity, (2) cohesion through conjunction, and (3) cohesion through lexical relations. Under the topic of identity, four sub-topics will be studied: reference, [personal, demonstrative and comparative], substitution [nominal, verbal and clausal], and ellipsis [nominal, verbal and clausal]. Then, under cohesion through conjunction, four other sub-topics will be studied: additive conjunction, adversative conjunction, causal conjunction, and temporal conjunction. Likewise, four sub-topics will be examined under cohesion through lexical relations: reiteration [synonymy, antonymy, superordinate] and collocation.

This research paper comprises (3) three chapters. The first pages of the research serve as an introductory phase, containing the aim of the study, method of research, and exposition of chapters. The first Chapter is devoted to a theoretical background in which the definition of key concepts is expressed, then, it outlines and describes the different types of cohesive ties… This theoretical part of the study focuses on 'reference' as a cohesive tie and the different types of reference are analysed, then it analyses 'substitution' and the manner in which it is used in a text. It also focuses on ellipsis and its sub-categories. After that, the chapter draws

attention to conjunctions and the way Halliday and Hasan classify them, as well as their role in establishing cohesion. At last, the chapter deals with lexical relations. Moreover, a cohesion type of analysis provides a scientific description of style in literature. It allows an analysis of language and the text's architecture. This scientific analysis demonstrates how the study of specific linguistic features can help understanding a text. The second chapter introduces the corpus, in which we state the major themes in both short stories and analyse it. The chapter also deals with Leila Aboulela's and Ahdaf Soueif's narrative style.

Chapter three is practical in scope. It analyses the cohesive ties with illustrations from both short stories - object of our present study: Leila Aboulela's Coloured Lights (2001), and Ahdaf Soueif's Returning (1983). We should point out that both texts represent a post-colonial discourse. In this chapter, our primary focus is on illustrating all the cohesive devices found in both texts, and interpreting their use. The last step in the study is the general conclusion, which is the result of the analysis using software figures and the overall findings.

We should mention that to provide the analysis with more truthful, scientific analysis and results, we used a text analysis tool developed by a French professor from the University of Nice [France], Etienne Brunet. This software called 'Hyperbase' [2007] is a lexicometrical tool developed by laboratories specialised in liguistical sciences. It proceeds, through the study of a corpus, to allow researchers to approach all the steps useful to a quantitative treatment of textual data [reading of the texts, external specificities, counting the forms, occurrences and hapax, factorial analysis, internal specificities, correspondences, theme, lexical growth and distribution). The author, pr. Brunet shows that this software is complementary. It proposes its own functions [lexical distance, treatment of repeated segments]. Moreover, Hyperbase is software designed for academic and corporate researchers, writers, editors, and teachers.

My purposel, when using a computer-aided lexical analysis in this dissertation, is to analyse these written texts [excerpts under study] so as to extract the lexical occurrences. Hyperbase also allowed me as a fresh researcher to perform statistical and concordance type studies for both texts. We should point out here that current personal-computer technology allows every computer user to perform statistical and concordance-type studies of written texts. How can we best benefit from such technology? In fact, we have done a giant effort to research about the software and bring it into usage because it is not yet available in Algerian universities. We have been sure that such technique will bring about an overall improvement in statistical and

quantitative treatment of both excerpts under study. Hence, the concordances, collocations and lexical-based language analysis have mainly been studied to establish semantic relations, i.e. the relation in between words. The fundamental role played by 'concordances' 'in Coloured Lights and Returning will be illustrated in chapter three through a wide variety of examples and figures.

Our purpose in using such software was in two folds. On one hand, it will allow me as a researcher to explore patterns of discourse cohesion in a literary discourse from a purely scientific perspective, and on the other hand, it will make the analysis more truthful, since such technology was developed to perform statistical and concordance studies.

CHAPTER ONE

Theoretical Background

Halliday & Hasan's sources of Cohesion in English (1976)

Introduction

When we encounter language, whether through the spoken or the written medium, quite a lot more takes place than simply hearing a sequence of sounds or reading a sequence of letters. How we communicate with these sequences is still a central issue in language studies. In this dissertation, we shall attempt to demonstrate how the sequences we see or read hang together, i.e. about cohesion and coherence. The study approaches the transaction between writers and readers, from the perspective of the relations of meaning with which writers can mark the unity within and between sequences and with the help of which readers can navigate through sequences.

For over three decades now, matters of cohesion and coherence have intrigued researchers of text and discourse. A great number of models of analysis have been introduced, showing how cohesion and coherence are manifested in different types of spoken and written discourse. As a result, we have abundance of books, studies and articles focusing on various aspects of cohesion and coherence. The assertion that there are features in texts which help make them appear as unified wholes rather than as collection of unrelated sentences will therefore come as no surprise to researchers involved in text and discourse studies.

Given the extensive interest attracted by cohesion, what is usually surprising is the fact that while we have several accounts of cohesion in particular types of discourse, from literary productions to academic papers, studies dealing with cohesion across literary discourse are much harder to find. Yet, for complementing our understanding of the functioning of cohesion in a literary discourse – specifically in narrative genre – comparisons of the operation of cohesion in texts produced under different conditions would be essential; therefore, finding a suitable model of analysis forms an important part of the present investigation. As already noted, there is no scarcity of models created for the analysis of cohesion in a literary text, but each study typically brings with it specific problems and questions and thereby also a need for modifications. However, while the model used in this study [Halliday and Hasan's model] slightly differs from earlier or later models of cohesion - which is not subject of study in this research, there is a conviction behind the use of this model, namely the belief that the choice of grammar and lexis is one of the primary means available to writers for creating continuity in their texts.

In 1976, M.A.K Halliday and Ruquia Hasan made a detailed study of cohesion in English and classified cohesive devices into five categories: reference, substitution, ellipsis, conjunction and lexical relations. After the publication of cohesion in English, scholars from

different fields and all over the world focused their attention on cohesion and studied cohesion from different perspectives and approaches; that's why, the past three decades have witnessed a quick development of cohesion studies. In 1976, Halliday and Hasan published cohesion in English, which marked the establishment of cohesion theory. In their opinion, the concept of cohesion is described as "a semantic one; it refers to relations of meaning that exist within the text and that define it as text" (Halliday and Hasan, 1976: 4). For the occurrence of cohesion, they explain that:

> *Cohesion occurs where the INTERPRETATION of some elements in the discourse is dependent on that of another. The one PRESUPPOSES the other, in the sense that it cannot be effectively decoded except by recourse to it. When this happens, a relation is set up, and the two elements, the presupposing and the presupposed, are thereby at least potentially integrated into a text.*
>
> *(Halliday & Hasan, 976: 4)*

The aim of the present study is consequently twofold: firstly, to develop a framework of analysis based on Halliday and Hasan's model of analysis of cohesion in a literary text capable of capturing all cohesively meaningful grammatical and lexical relations in texts. And secondly, to find out if and how their use varies depending on the condition under which the selected texts have been produced.

The following section introduces the central concept of the analysis and discusses relevant literature on discourse cohesion. It gives a brief introduction to discourse analysis and its importance to linguistic work. The chapter also synthesises the concepts relating to cohesion by Halliday and Hasan (1976). The paper begins with a brief overview of the concept of cohesion /coherence, and then looks in turn at Halliday and Hasan's (1976) classification of cohesive devices.

While the terms 'cohesion' and 'coherence' tend to crop up together in literature, the relationship between the two is a contested one: for example, Carrell (1982: 486) argues that coherence leads to cohesion, whereas Halliday and Hasan (1976:2) suggest that cohesion brings about coherence, one thing that all writers would agree on. As aforesaid, in Halliday and Hasan's work Cohesion in English (ibid: 4), the authors explain that cohesion is a semantic concept, referring to meaning relations in text. Therefore, they divide cohesion into two broad areas: grammatical cohesion and lexical cohesion. The former includes reference, substitution, ellipsis, and conjunction. The latter is classified in the following way: reiteration

[same word repetition, synonym or near synonym, superordinate, general word], and collocation.

The bulk of this section will discuss Halliday and Hasan's cohesive ties with some illustrations, and their roles in helping texts hang together. The forthcoming introduces the definition of the concept of cohesion, and then introduces the notion of Text, Texture and ties.

1. 1 The concept of cohesion:

1.1.1Text

When a speaker of English reads or writes a passage of the language, which is more than one sentence in length, he can decide easily if it forms a unified whole or it is only a gathering of unrelated sentences. In linguistics, the word TEXT is used to refer to any passage spoken or written of whatever length that does form a UNIFIED WHOLE. We generally know as a rule whether any specimen of our own language forms a text or not. The distinction between a text and a collection of unrelated sentences is a matter of degree, and there may always be instances about which we are uncertain. Nevertheless, this does not invalidate the general observation that we are sensitive to the distinction between what text is and what it is not. This suggests that there must be certain features that are characteristic of texts and not found otherwise. In this research paper, I shall attempt to identify these features, in order to establish what the properties of texts in English are, and what is that distinguishes a text from a disconnected sequence of sentences.

A Text may be spoken or written, prose or verse, dialogue or monologue. "A text is a unit of language in use." (Halliday& Hasan, 1976: 1) It is not a grammatical unit, like a clause or a sentence, and it is not defined by its size. "A text is considered as a grammatical unit that is larger than a sentence, but is related to a sentence in the same way that a sentence is related to a clause, a clause to a group and so forth**:** by CONSTITUENCY, the composition of larger units out of smaller ones." (ibid 1976: 2) Halliday and Hassan consider a Text as a semantic unit, a unit not of form but of meaning. In this way, "it is not related to a clause or sentence by size but by REALIZATION, the coding of one symbolic system in another. That is to say, a text does not consist of sentences; it is realized by, or encoded in sentences." (ibid: 2) One will not expect to find the same kind of STRUCTURAL integration among the parts of a text as we find among the parts of a sentence or clause. The unity of a text is a unity of a different kind. This will be further developed in the following points.

1.1.2. TEXTURE

"The concept of TEXTURE is very appropriate to express the property of **[**being a text]. A text has texture, and this distinguishes it from something that is not text. It derives this texture from its function as a unity according to its environment."(ibid: 2) In this chapter, we shall investigate the resources that English has for creating texture. According to Halliday and Hassan, if a passage of English containing more than one sentence is perceived as a text, there

will be certain linguistic features present in the passage contributing to its unity and giving it texture. The following example illustrates this.

Suppose we find the following statements in an instruction Manuel book**:**

[2: 1] Peel and core the pears. Put ***them*** into a fireproof dish.

It is obvious that ***them*** in the second sentence refers back to [is ANAPHORIC to] ***the pears*** in the first sentence. This ANAPHORIC function of ***them*** gives cohesion to the two sentences, that we interpret them as a whole. The two sentences together constitute a text, or they form part of the same text; therefore, Halliday and Hasan conclude that the COHESIVE relation that exists between ***them*** and the ***pears*** provides the TEXTURE. It is very important to point out that the item such as ***them***, which refers back to something that has gone before, is affected not only by the presence of the referring item alone but by the presence of the item that it refers to as well. In other words, it is not enough that there should be a presupposition; the presupposition must also be satisfied. Therefore, what is the MEANING of the cohesive relation between 'them' and ***the pears***? The meaning is that they refer to the same thing. The two items are identical in reference or COREFERENCIAL. The cohesive agency in this instance that provides the texture is the coreferentiality of ***them*** and ***the pears***. The expression of this coreferentiality is the presence of the anaphoric items *them* in the second sentence together with a potential target item ***the pears*** in the first. The Identity of reference is not the only meaning relation that contributes to texture; there are others besides. Nor is the use of a pronoun the only way of expressing identity of reference. We could have had:

[2: 2] Peel and core the pears. Put the pears into a fireproof dish**.** In this instance, the item which functions cohesively is the pears, which works by repetition of the word *pears* preceded by the as an anaphoric signal. One of the functions of the definite article is to signal identity of reference with something that has gone before. It should be pointed out that 'the' has other functions as well, which are not cohesive at all. For example, none of the instances (a**)** or **(**b) in example [2: 3] has an anaphoric sense:

[2: 3] a. None but the brave deserves *the* fair.

b. *The* pain in my head cannot stifle *the* pain in my heart.

1.1.3 Ties

A tie is a term used by Halliday and Hasan to refer to a single instance of cohesion, a term for one occurrence of a pair of cohesively related items is called a '*tie*'**.** The relation between '***them***' and '***the pears'*** in example [1: 1] constitutes a tie. So, any segment of a text is characterised in terms of the number and kinds of ties, which it displays. In [1: 1] there is just

one tie called REFERENCE. Moreover, in example [1: 1], there are two ties: one is of the 'reference' kind and consists of the anaphoric relation of *the* to '*pears*'; while the other consists of the REPETITION of the word '*pears*'- a repetition which still has a cohesive effect, even though the two are not referring to the same 'pears'. Therefore, we deduce that the concept of a tie makes it possible to analyse a text in terms of its cohesive properties and give a systematic account of its patterns of texture.

The following points will introduce in detail the technical definition of cohesion as perceived by Halliday and Hassan (1976).

1.2 Definition of Cohesion:

Halliday and Hasan define cohesion as a semantic concept. It refers to relations of meaning that exist within the text and define it as a text. (ibid, 1976) In other words, cohesion occurs when the INTERPRETATION of some element in the discourse is dependent on that of another - the one presupposes the other in the sense that it cannot be effectively decoded except by recourse to it; therefore, a relation is set up and the two elements: the PRESUPPOSING and the PRESUPPOSED are thereby integrated into a text.

Let us consider in example [2: 1] the word '*them*' which presupposes for its interpretation something other than itself. '*The pears'* in the preceding sentence meet this requirement. The presupposition here is resolved and provides cohesion between the two sentences; thus, in so doing creates text. Consider this example:

[2: 1] - Time flies.

- You cannot; they fly too quickly.

The first sentence gives no indication of not being a complete text; in fact, the humour lies in the misinterpretation required if the presupposition from the second sentence is to be satisfied. Here, the cohesion is expressed in three ties: the elliptical form [you cannot], the reference item [they] and the lexical repetition [fly].

1.2.1 Text:

In the previous chapter, we have defined what Halliday and Hasan do mean by 'Text' in order to refer to the linguistic means whereby 'Texture' is achieved. In this chapter, we shall resume the various types of cohesion in English.

According to Halliday and Hasan, a text is not just a string of sentences. In other words, it is not a large grammatical unit, or something like a sentence but different in size – a sort of

super sentence. "A text is best thought of not as a grammatical unit, but rather a semantic unit. Its unity is a unity of meaning in context; its texture is expressed in the fact that it relates as a whole to the environment in which it is placed." (ibid: 294) Hence, being a semantic unit, a 'text' is realised in the form of sentences so, a text is a set of related sentences with a single sentence as the limiting case i.e. the semantic unity of the text lies in the cohesion among the sentences of which it is composed. Typically, in any text, every sentence except the first exhibits some form of cohesion with a preceding sentence, usually with the one immediately preceding. In other words, every sentence contains at least one anaphoric tie connecting it with what has gone before. Some sentences may also contain a Cataphoric tie, connecting with what follows. However, these are rare and not necessary to the creation of text. Thus, according to Halliday and Hasan (ibid: 293), any piece of language that is "operational, functioning as a unity in some context of situation constitutes a text". It may be spoken or written, in any style or genre, and involving any number of active participants. Therefore, a text is usually reasonably homogenous in those linguistic aspects, which reflect and express its functional relationship to its setting.

1.2.2 Length of text:

As it was stated before, a text may be of any length, since it is not a unit of the grammatical rank and does not consist of sentences. Many familiar texts come out as less than one sentence in the grammatical structure like Warnings, titles, announcements, inscriptions and advertising slogans. They often consist of a verbal, nominal, adverbial or prepositional group, for example:

[2: 1] a. No smoking.

b. For sale.

c. National West minister Bank.

To sum up, there is no upper limit on the length of a text, as Halliday and Hasan (ibid: 294) state. They consider that an entire book in many genres such as *fiction* does comprise a single text. This is what is implied in the term *a novel, a play, a sermon, a lecture, or a committee meeting*; hence, the type of presupposition that provides TEXTURE in these texts [cohesion] can extend over very long sequences.

1.2.3 Definitiveness of the concept of text

Indeed, Halliday and Hasan admit that it would be misleading to suggest that the concept of a text is determinate or that we can always make clear decisions about what constitutes a single text and what does not. We can often say that the whole of a given passage constitutes one text, but there are instances of doubt where we are not sure whether we want to consider all the parts of a passage as falling with the same text or not. However, Halliday and Hasan view that what we react to as readers and writers, in forming judgments about texture, are the cohesive structure. Hence, they admit that the writer uses COHESION to signal texture, and that it is reasonable to make use of cohesion as a criterion to recognise the boundaries of a text. Therefore, a new text begins where a sentence shows no cohesion with those that have proceeded, but sometimes we shall find isolated sentences or structural units that do not cohere with those around them, though, they form part of a connected passage.

Nevertheless, frequently if a sentence shows no cohesion with the one that precedes it, this does indicate a kind of transition; for example, a transition between narration and description in a passage of prose fiction. One might regard such instances as discontinuities, signaling the beginning of a new text. Although the concept of a text is exact and can be explicitly defined, Halliday and Hasan emphasise that the definition by itself will not provide us with automatic criteria for recognising all instances of what is a text and what is not.

1.2.4 Tight and loose texture:

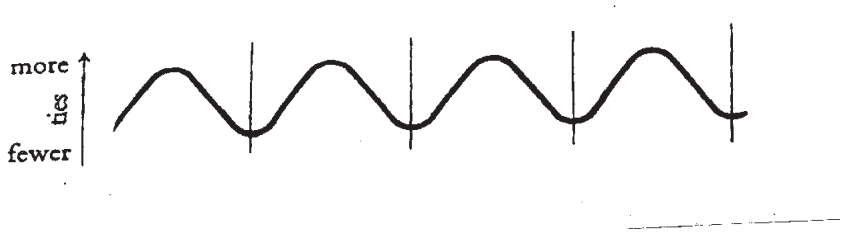
Halliday and Hasan illustrate all what has been stated in Cohesion in English (1976) from *Alice in Wonderland*. (ibid: 296) They first assume that Alice (Lewis Carroll, 1865) provides an excellent illustration of the kind of transition that takes place between subtexts within a text, then that the verses are often outside the context of the narrative and function as independent texts in their own. They display no cohesion with what has preceded them. An example is the *Queen of Hearts* in the final chapter of Alice in Wonderland, where the verses are anticipated by some reference to poetry or song, so that the verse text is placed in an environment not unlike that of quoted speech. Example [4: 1] illustrates this point**:**

> *The piece I am going to repeat' [Humpty Dumpty] went on without noticing her remark, was written entirely for your amusement. 'Alice felt that in that case she really ought to listen to it, so she sat down, and said, 'Thank you' rather sadly. 'In winter when the fields are white, I sing this song for your delight…*
>
> *(ibid, 1976: 29)*

There is lexical cohesion here: **'**song**'** ties with **'**piece**'** in the first sentence and this in turn with 'poetry' which occurs a short while earlier. Halliday and Hasan (ibid: 296) show that this illustration gives a fair indication of something that is a general feature of texts of all kinds.

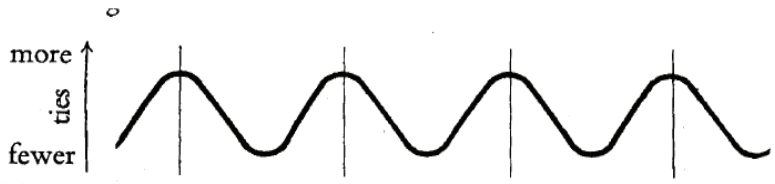
Therefore, 'Textuality' according to Halliday and Hasan is not a matter of all or nothing, of 'dense clusters' [great number] of cohesive ties or none at all. Characteristically, we find variation in texture; consequently, Textuality is a matter of more or less. In some instances, there will be dense clusters of cohesive ties giving a very close texture, which serves to signal that the meanings of the parts are interdependent and that the whole form a single unity. In other instances however, Halliday and Hasan consider the texture looser, that is to say, there will be fewer cohesive ties, perhaps just one or two. They affirm that in Alice this alternation between 'tight' and 'loose' texture gives a very definite flavour to the whole. At one level, the whole of 'Alice' is very much a single text, but when we shift our focus of attention, we find that it contains portions that are less knit with the remainder, particularly the songs and the verses. This is signaled by the relative cohesive independence of these from the surrounding passages – usually, a partial not a total independence. Thus, Halliday and Hasan find that such a thing is typical in texts of many kinds. Some writers in particular seem to achieve a sort of periodic rhythm in which there is a regular alternation between tight and loose texture. In this connection, Halliday stresses the importance of the paragraph.

Indeed, the paragraph is a device introduced into the written language to suggest this kind of periodicity. In principle, Halliday says that we shall expect to find a greater degree of cohesion within a paragraph than between paragraphs; and in a great deal of written English this is exactly what we do find. In other writings, however, and perhaps as a characteristic of certain authors, the rhythm is contrapuntal [two separate tunes happen at the same time]. Sometimes, the author extends a dense cluster of cohesive ties across the paragraph boundary and leaves the texture within the paragraph relatively loose and this is an instance of a process that is very characteristic of language altogether. "A process in which two associated variables come to be dissociated from each other with a definite semantic and rhetorical effect. The two variables here are: the paragraph structure and the cohesive structure." (ibid: 297) The paragraph evolves as the written representation of a periodic pattern that Halliday represents as follows:



(Figure1: Density of cohesive ties within a paragraph, ibid: 297)

The vertical lines represent the paragraph boundaries and the wavy line represents the density of cohesive ties. Subsequently, however, the paragraph comes to function as a pattern maker (as distinct from being merely a pattern marker)



(Figure 2 Density of cohesive ties between paragraphs, ibid: 297)

In this representation Halliday and Hasan supply the sort of writing in which "the paragraph structure is played off, against the cohesion, giving a complex texture in which the rhythm of the eye [and associated bodily rhythms of reading] is balanced against the rhythm that is engendered by the alternation between tightness and looseness of cohesive patterning".
(ibid: 297)

1.2.5 Imaginary texture

Finally, Halliday and Hasan mention the type of cohesion that imposes an imaginary texture, by setting up expectations in the reader or listener, which since they are expectations of the past, by their nature, cannot be satisfied. Alice will again serve as an example. The very first sentence of 'Through the Looking Glass'

[5: 1] *One thing was certain, that the white kitten had had nothing to do with* ***it****;* ***it*** *was the black Kitten's fault entirely. (ibid: 298)*

Namely, Halliday and Hasan marked this sentence as cohesive, by the occurrence of the reference item 'it'. In other words, the narrative begins as if one was already in the middle of it. It appears to presuppose a great deal that has gone before, but in fact, nothing has gone before as Halliday explains so, we have to supply it for ourselves. The reader is being

involved here and his interest is engaged, since he starts searching for some interpretation of the 'it'. In this instance, Halliday and Hasan emphasise that the REFERENCE is resolved cataphorically. The reader learns two paragraphs later that 'it' refers to unwinding and entangling a ball of wood.

Moreover, this device is commonly exploited in the opening of short stories, where it sets the tone for a genre whose meaning as a genre depends on the implications that what is in the text is not the whole story. This is an illustration of a comedian who began his act with the sentence: [5: 2] *so, we pushed him under the other one.*

This sentence is loaded with presuppositions, located in the words 'so', 'him', 'other' and 'one'. Since it was the opening sentence, none of them could be resolved. This type of [false] unresolved cohesion, according to Halliday and Hasan (ibid: 296) creates an effect of solidarity with the reader. It puts him on the inside, as one who is assumed to have shared a common experience with the author. Halliday adds that its use in written fiction is similar to the typical beginning of an oral folk narrative, which assumes prior knowledge of the tale on the part of the audience and alludes to the characters, the events or the circumstantial background in a form that often looks anaphoric. Similar properties are also found in the oral narratives of young children, which presuppose a sharing of experience with the listener. The line between real and imaginary anaphora is not clear-cut.

To sum up, the general meaning of cohesion is embodied in the concept of 'text'; therefore, by its role in providing 'texture', cohesion helps to create text. It is a necessary though not a sufficient condition for the creation of text. Thus, what creates text according to Halliday and Hasan (ibid: 299) is the textual or text-forming component of the linguistic system of which cohesion is one part .They do mean by 'textual component' as a whole is the set of resources in a language whose semantic function is that of expressing relationship to the environment. It is the meaning derived from this component which characterises a text – which characterises language that is [operational] in some context, as distinct from language that is not operational but citational, such as an index or other forms of verbal inventory.

1.3 The Place of Cohesion in the Linguistics System

Halliday and Hasan (ibid: 26) describe three major functional semantic components in the linguistic system, showing where cohesion comes in relation to the rest. There are three functional-semantic components, The Ideational, the Interpersonal and the Textual component. The Ideational component is the part concerned with the 'content', with the function that language has of being ABOUT something. It has two parts, the experiential and

the logical. The former is concerned with the representation of the experience - the context of the culture -

The interpersonal component is concerned with the social functions of language - the speaker's attitudes and judgments - and his motive in saying anything. The third component is the Textual, which is the text-forming component in the linguistic system. This comprises the resources that language has for creating text. Table 1 (ibid: 29) shows where cohesion belongs in relation to the grammar of the language as a whole.

(Table 1) below illustrates the place of cohesion in the description of English functional components of semantic system.

Ideational		Interpersonal	Textual		
Experiential	Logical		Structural		Non-structural
By Rank: Clause: Transitivity Verbal Group: Tense Nominal group: Epithesis Adverbial group: circumstance	All Ranks: Practice and hypotactic relations (condition, addition, report)	By Ranks Clause: Mood, modality Verbal Group: person Nominal Group: attitude Adverbial group: comment	By Rank: Clause: theme Verbal Group: voice Nominal Group: deixis Adverbial Group: conjunction	Cross-Rank Information Unit : Information distribution, Information focus	**Cohesion** Reference Substitution Ellipses Conjunction Lexical cohesion

(Table 1: Functional components of the semantic system: Halliday and Hasan, 1976: 29)

1.3.1 Cohesion and linguistic structure

Halliday and Hasan consider that a text is not a structural relation. Whatever relation there is among the parts of a text - the sentences or paragraphs, or turns in a dialogue – it is not the same structure as in the usual sense, the relation which links the parts of a sentence or a clause. Moreover, 'the structure' according to Halliday and Hasan is a unifying relation. The parts of a sentence or a clause 'cohere' with each other, by virtue of the structure. Hence, they also display texture. To put it more simply, the elements of any structure have, by definition,

an internal unity which ensures that they all express part of a text. However, one cannot change text in mid-sentence; yet, if one does, there will always be a break in the structure with something being interpolated i.e. which is not structurally a part of the same sentence as in Hamlet's example,

[1: 1] - Then I will come to my mother by and by –

- They fool me to the top of my bent – I will come by and by.

Or, more conversationally as in example [1: 2]

[1: 2] But what I want to know is – yes, some ice, please – What this government think they are doing when they spend all that money on building new schools. What is wrong with the old ones?

In general, as Halliday and Hasan illustrate, any unit that is structured hangs together so as to form text. Therefore, all grammatical units – sentences, clauses, groups, words – are internally 'cohesive' simply because they are structured. The same applies to the phonological units, the tone group, foot and syllable. Thus, structure is one means of expressing texture, because if every text consisted of only one sentence, we should not need to go beyond the category of 'structure' to explain the internal cohesiveness of a text: this could be explained simply as a function of its structure. Nevertheless, texts, according to Halliday and Hasan (ibid: 7) are not limited to one sentence. On the contrary, texts consisting of one sentence only are rare. They do exist; as public notices, proverbs, advertising slogans, where one sentence by itself comprises a complete text, for example.

[1: 3] a. No smoking

b. Wonders never cease!

c. Read the Herald every day.

Most texts extend well beyond the confines of a single sentence. In other words, a text typically extends beyond the range of structural relations, as these normally conceived of, but texts cohere. So, cohesion within a text depends on something other than structure.

Halliday and Hasan (ibid:7) stress the fact that there are certain text-forming relations, which cannot be accounted for in terms of constituent structure; they are properties of the text as such and not of any structural unit such as a clause or sentence. The use of the term 'cohesion' refers to these non-structural text-forming relations. They are as Halliday suggests, semantic relations, and the text is a semantic unit.

1.3.2 Cohesion within the sentence

Since cohesive relations are not concerned with structure, they may be found just as well within the sentence as between sentences. Cohesive relations are beyond the sentences boundaries. It is a semantic relation between one element in the text and some other element that is crucial for its interpretation. This other element must also be found within the text. Therefore, cohesion refers to the range of possibilities that exist for linking something with what has gone before. To develop this point, Halliday and Hasan demonstrate that since cohesive relations are not concerned with structure, they may be found just as well within a sentence as between sentences. They attract less notice within a sentence, because of the cohesive strength of grammatical structure. Since the sentence hangs together already, the cohesion is not needed in order to make it hang together, but the cohesive relations are there all the same. For example:

[2: 1] *If you happen to meet the admiral, do not tell him his ship has gone down.*

Here the 'him' and 'his' in the second half have to be decoded by reference to 'the admiral', just as they would have had to be if there had been a sentence boundary in between. Similarly:

[2: 2] *Mary promised to send a picture of the children, but she has not done.*

Here 'done' equals **[**send a picture of the children**]**, and it is quite irrelevant to this whether the two are in the same sentence or not, therefore, cohesive relations according to Halliday, have in principle nothing to do with sentence boundaries.

1.3.3 Cohesion within the text

Cohesion is a semantic relation between an element in the text and some other element that is crucial to its interpretation. This other element is also to be found in the text; but its location in the text is in no way determined by the grammatical structure. The two elements, the presupposing and the presupposed, may be structurally related to each other, or they may not; it makes no difference, as Halliday explains, to the meaning of the cohesive relation.

Nevertheless, Halliday stresses the fact that the sentence is a significant unit for cohesion precisely, because it is the highest unit of grammatical structure: it tends to determine the way in which cohesion is EXPRESSED. For example, if the same entity is referred to twice within the same sentence, there are rules governing the form of its realisation. These are the rules of 'pronominalisation'. It is the sentence structure which determines, within limits, whether at the second mention, the entity will be named again or will be referred to by a 'pronoun'.

For example, we cannot say [3: 1] John took John's hat off and hung John's hat on a peg. Assuming that there is only one 'John' here, and only one 'hat', then this identity of reference must be expressed by the use of pronominal forms**:** John took his hat and hung it on a peg. This sort of thing can be accounted for by reference to sentence structure; hence, the relation between an item and another one that presupposes it could be explained as a structural relation. In the preceding sentence, for example, as Halliday demonstrates, the words 'one' and 'it' both, in different ways, presuppose the word 'item'; and this presupposition could be incorporated into the structure of the sentence, but this would be misleading since only certain instances of cohesion could be treated structurally and only when the two items, the presupposing and the presupposed, happened to occur within the same sentence, though, Halliday and Hasan (ibid: 9) doubt whether the two,[the presupposing and the presupposed] fall within the same sentence or not and this is irrelevant to the nature of the cohesive relation.

Furthermore, only certain kinds of cohesive relations are governed by rules; mainly those involving identity of reference which must be signaled by a 'reference item'. Cohesion that is expressed through substitution and ellipsis – which will be further developed later, is unaffected by the sentence structure and so is lexical cohesion.

Compare [3: 2 a] which is non-structural with its structural counterpart [3: 2 b]

[3: 2] a. It's raining. – Then let's stay at home.

b. Since it's raining, let's stay at home.

Regardless of the presence or absence of a structural link, the semantic relation that provides cohesion, namely that of cause, is the same in both. That is why cohesion within the sentence should not be regarded as a distinct phenomenon. It is a general text-forming relation, when incorporated within a sentence structure, is subject to certain restrictions because the grammatical condition of 'being a sentence' ensures that the parts go together to form a text.

Finally, we should point out that cohesion is a part of text forming component in the linguistic system. It links together the elements that are structurally unrelated through the dependence of one on the other for its interpretation. Without cohesion the semantic system cannot be effectively activated at all.

1.4 Types of cohesion / Grammatical and Lexical cohesion

Halliday and Hasan define cohesion as a part of the system of a language.

> *Its potential lies in the systematic resources of reference, ellipsis and so on which are built in the language itself. The actualization of cohesion in any given instance depends not only on the selection of some option from these resources, but also on the presence of some other element which resolves the presupposition that this sets up.*
>
> *(ibid: 304)*

For instance, the selection of the word '*pears*' in example [1: 1] mentioned before has no cohesive force by itself. A cohesive relation is set up only if the same word or a word related to it such as '*fruit*' has occurred previously. The word 'them' has no cohesive force unless there is some explicit referent to it. In both instances, the cohesion lies in the relation that is set up between the two.

> *Like other semantic relations, cohesion is expressed through the strata organization of language. Language can be explained as a multiple coding system comprising three levels of coding, or 'strata': the semantic (meaning), the lexicogrammatical (forms) and the phonological and orthographic (expressions)*
>
> *(ibid: 5)*

That is to say meanings are realised (coded) as forms, and forms are realised in turn (recoded) as expressions. In other words, meaning is put into wording, and wording into sound or writing:

Meaning (the semantic system)

↓

Wording (the lexicogrammatical system, grammar and vocabulary)

↓

Sounding/writing (the phonological and orthographic systems)

The term '*wording*' refers to lexicogrammatical form: the choice of words and grammatical structures according to Halliday and Hasan. Within this stratum, there is no division between vocabulary and grammar; the more general meanings are expressed through the grammar, and the more specific meanings through the vocabulary. In other words, cohesion is expressed partly through the grammar and partly through the vocabulary. We can therefore refer to

GRAMMATICAL cohesion and LEXICAL cohesion. In example [1: 3], one of the ties was grammatical (reference, expressed by 'the'), the other lexical **[**reiteration expressed by 'pears']

In 1976, Halliday and Hasan made a detailed study of cohesion in English and classified cohesive devices into five categories: REFERNCE, SUBSTITUTION, ELLIPSIS, CONJUNCTION, and LEXICAL COHESION. Therefore it is important, however, to stress that when we talk of cohesion as being 'grammatical' or 'lexical', we do not imply that it is a formal relation in which meaning is not involved. Cohesion as a semantic relation like all components of the semantic system is realised through the lexicogrammatical system. Some forms of cohesion are realised through the grammar and others through the vocabulary. We should here add that certain types of grammatical cohesion are expressed through the intonation system, in spoken English. For example, in [1: 4] 'did I hurt your feelings?'
'I didn't mean to'. The second sentence coheres not only by ellipsis, with [I didn't mean to] presupposing [hurt your feelings], but also by conjunction, the adversative meaning '*but*' being expressed by the *tone*. So, cohesive relation fit into the overall pattern of language. It is expressed partly through vocabulary and partly through grammar.

1.4.1 Grammatical Cohesion

The distinction between grammatical cohesion and Lexical cohesion is a matter of degree and Halliday and Hassan (1976) suggested not to go in the depth of these overlapping areas and that conjunction is on the border line of the two types mainly it is grammatical but with the lexical component so, we cannot clearly distinguish between the two types.
There are altogether five types of cohesive devices represented in (figure3) and stated below as follow:

(i) Reference
(ii) Substitution
(iii) Ellipses
(iv) Conjunction
(v) Lexical cohesion

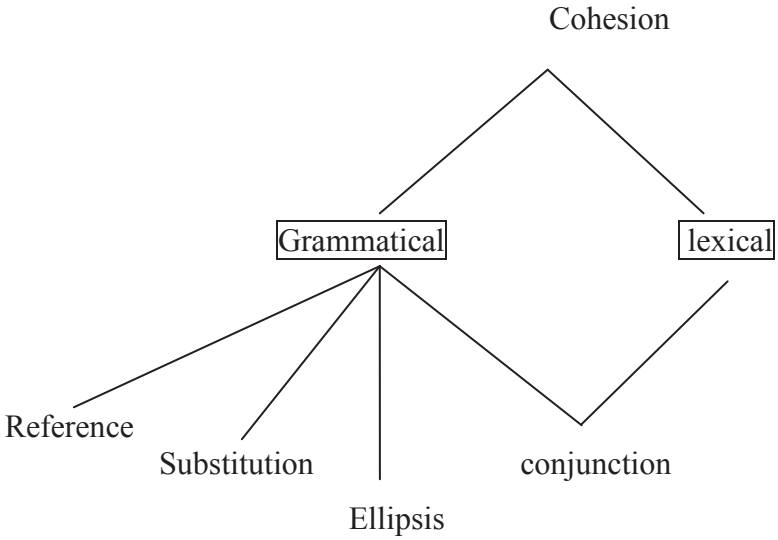


Figure3: (Halliday and Hasan's forms of cohesion, 1976)

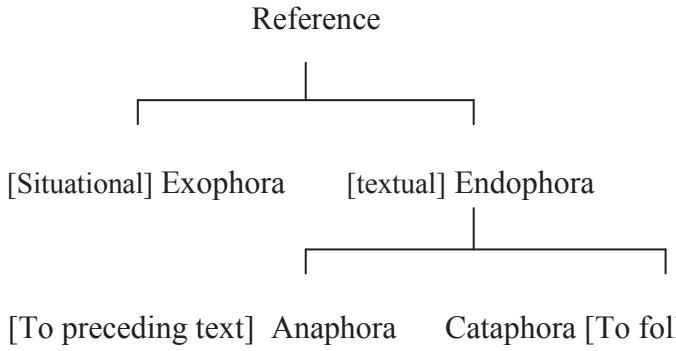
1.4.1.1 Reference

There are certain items in any language which cannot be interpreted semantically in their own right rather they make reference to something else within the text for their interpretation. The term 'reference' is basically used in semantics for the relationship that exists between a word and what it points to in the real world. Here is an example of reference

[1: 1] Doctor Foster went to Gloucester in a shower of rain. He stepped in puddle right up to his middle. And never went there again.

In the above example 'He' refers back to Doctor Foster, 'there' refers back to Gloucester. He and there show that information about them is retrieved elsewhere within the text. It characterises a particular type of cohesion which is called reference. The relationship of reference is on semantic level. Halliday and Hasan (ibid: 31) specify that the reference item must not match the grammatical item it refers to. What must match are the semantic properties of reference items in relation to the items it refers to. So, reference, in the textual rather than the semantic sense occurs when the reader has to 'retrieve' the identity of what is being talked about by referring to another expression. Hence, reference is a device which allows the reader to trace participants, entities, events, etc. in a text. In fact, Reference is the specific nature of the information that is signaled for retrieval and the cohesion lies in the continuity of reference, whereby the same thing enters into the discourse a second time. (ibid: 31)

Reference can be sub-categorised as follow:



(Figure 4: Reference categorisation ibid: 33)

(i) Exophora:

It indicates situational references. Anaphora signals that reference must be made to the context of situation. It is outside the text so, it is called anaphoric reference.

[(i):1] For he's a jolly good fellow

And so say all of us. Here 'text' is not indicating who he is?

'He' can be recognised by the situation in which the expression is used. They are not source of cohesion because this presupposition cannot be resolved within the text rather the presupposition is found outside the text.

(ii) Endophora:

It is a general name for reference within the text. This reference can be of two types.

(i) Anaphora**:** Reference back

(ii) Cataphora**:** Reference forward

Let us consider the following example:

[(ii):1] Child: Why does that one come out?

Parent: That what?

Child: That one.

Parent: That one what?

Child: That lever there that you push to let the water out.

That one that lever (Cataphoric reference) ⟶

That lever that one (anaphoric reference) ⟵

In English three types of reference are distinguished under cohesion through reference: Personal Reference, Demonstrative Reference and Comparative Reference. The three types of Reference will be developed separately.

We shall first introduce the structure of nominal group then proceed towards the three types of Reference. The logical structure of the nominal group as Halliday and Hasan further explained the [noun phrase] is that it consists of head with optional modifier. The modifying elements include some which precede the head and some which follow it. They can be referred as 'Pre modifier' and 'Post modifier' respectively. Consider the following example:

[1:2] The two high stone wall along the roadside.

Wall ---------- Head
The two high stone ---------- Pre modifier
along the roadside ---------- Post modifier

The modifier can be further subcategorised as

(i) Deictic
(ii) Numerative
(iii) Epithet
(iv) Classifier
(v) Qualifier
(vi) Thing

Example [1: 3] illustrates this:

Their	famous	old	red	wine.
Deictic	Deictic	epithet	classifier	thing
Determiner	adjective	adjective	adjective	noun

1.4.1.1.1 Personal Reference

It is a reference by means of function into a speech situation through the 'category of the person' in the form of personal pronouns. The category of persons includes the three classes of personal pronouns. During the communication process the speech roles are assigned to the participants through the person system as**:** Speaker **/** Addressee. 'It / one' are used as a generalised form for other items. Example: If the buyer wants to look for the condition of the

property, he has to have another survey. One carried out on his own behalf. Here in example [1: 1], the use of personal pronouns is a source of personal reference.

Buyer ← he ← his

Survey ← one

If possessive pronouns are used, they give two more notions other than Speaker and Addressee; they are that of 'Possessor' and 'Possessed' as in the following example:

[1:2] That new house is John's. I did not know it was his.

Possessor John

Possessed house shown by the use of 'his' and's

(Table 2) shows three classes of personal reference found in English:

Semantic category	Existential	Possessive	
Grammatical function	Head	Modifier	
Class Person:	Noun (pronoun)	Determiner	
Speaker (only)	I / me	mine	my
Addressee(s), with/without other person(s)	you	yours	yours
Speaker and other person	we/us	ours	our
Other person, female	he/him	his	his
Other persons, objects	she/ her	hers	her
Object; passage of text generalised person	they/ them	theirs	their
	it / one	[its]	its / one's

Table2: Personal Reference in English (ibid: 38)

1.4.1.1.2 Demonstrative Reference

It is achieved by means of location. The speaker identifies or points out the referent by locating it on a scale of proximity. These demonstratives are also semantically subcategorised into selective demonstratives and non-selective demonstratives. The system of demonstrative reference is given in (table 3) below.

Semantic category	Selective		Non-selective
Grammatical function	Modifier	Adjunct	Modifier
Class	determiner	adverb	determiner
Proximity: Near Far Neutral	This/ these that /those	Here [now] there then	the

Table 3: Demonstrative Reference in English. (ibid: 38)

[2: 1] a. Leave that there and come here.

b. Where do you come from?

c. I like the lions and I like the polar bears. These are my favorites and those are my favourites too.

1.4.1.1.3 Comparative Reference

Comparative reference involves identity or similarity. The reference may be anaphoric or cataphoric or even exophoric depending on its referent point.

Here two types of comparison are given:

(i) General Comparison

(ii) Particular Comparison

(i) In General Comparison, things compared show 'likeness' or 'unlikeness' without considering any particular property. Likeness or unlikeness is a referential property, as something is or can be like something else.

[3: 1] a. It is the same cat as the one we saw yesterday.

b. It is a different cat from the one we saw yesterday

(ii) Particular Comparison

Here comparison is made on the scale of quantity or quality. It is a matter of degree to compare things on this scale. In other words, we can say it expresses the 'comparability' between things. The following example illustrates this:

[3: 2] a. Take some more tea.

b. We are demanding higher living standard.

c. There are twice as many people there as the last time.

(Table 4) below gives Halliday and Hasan's system of comparative reference in English.

Grammatical function	Modifier Deictic /epithet (see below)	Submodifier /adjuncts
Class	Adjective	Adverb
General comparison*:* Identity General similarity	same identical equal similar additional	identically similarly likewise so such
Difference (i.e. on-identity or similarity)	other different else	differently otherwise
Particular comparison*:*	better, more etc [comparative adjectives and quantifiers]	so more less equally

Table 4: Comparative reference in English (ibid: 39)

As shown in Table 4, English comparative reference grammatically functions as either a modifier or an adjunct and it consists of two classes: adjectives and adverbs. Furthermore, its system is categorized into two groups including general comparison and particular comparison. General comparison is a "comparison that is simply, as we have stated already, in terms of likeness and unlikeness, without respect to any particular property: two things may be the same, similar or different, and it is expressed by a certain class of adjectives and adverbs". Particular comparison, on the other hand, is a "comparison that is in respect of quantity or quality which is also expressed by means of adjectives or adverbs; not of a special class, but ordinary adjectives and adverbs in some comparative form." (ibid: 77)

1.4.1.2 Substitution

Substitution is the second source of cohesion discussed by Halliday and Hasan (ibid: p 88-141). They define substitution as a replacement of one item by another. It is a relation between linguistic items, such as words or phrases, rather than a relation between meanings and this distinguishes it from reference. Ellipses are also a 'kind of Substitution' where one linguistic item is replaced by nothing / zero; therefore, it is an omission of an item. When Halliday talks about replacement of one item by another, he means replacement of one word/phrase with another word or phrase, so we can say that substitution is a relation on lexicogrammatical level. It is also used to avoid the repetition of a particular item, but while locating cohesion through substitution semantic is involved. Let us consider this example:

[2: 1] a. My axe is too blunt. I must get a sharper one.

b. You know John already knows. I think everybody does.

Substitution is confined to text; hence, 'exophoric substitution' is rare. Most of the substitutions are 'endophoric' and that of anaphoric type, but 'Cataphoric substitution' can also be found in certain circumstances. Halliday and Hasan (1976: 90) divide substitution into three types based on their inherent characteristic. The three types include: Nominal Substitution, Verbal Substitution and Clausal substitution. We shall demonstrate the three types separately.

1.4.1.2.1 Nominal Substitution

Halliday and Hasan state three nominal substitutes. 'One', 'ones', 'same' .We shall demonstrate each with some illustrations.

The substitute one/ones always function as head of a nominal group and can substitute only for an item which is itself head of a nominal group. Example [1: 1] illustrates this:

[1: 1] I've heard some strange stories in my time, but this <u>one</u> was perhaps the strangest one of all.

'*Same*' typically accompanied by '*the*' presupposes an entire nominal group.

[1: 2] A: I'll have two poached eggs on toast, please.

B: I'll have <u>the same</u>. 'The same' can have following expressions as: 'Say the same', 'do the same' and 'be the same'.

1.4.1.2.2 Verbal Substitution

The verbal substitute is 'do'**.** This operates as head of a verbal group. Lexical verb is replaced by 'do' and its position is always final in the group. Verbal substitution may either function within the same sentence scope or extend across sentence boundaries. In example 3 from Alice in Wonderland (Louis Caroll, 1865)

[2: 1] a. The words did not come the same as they used to do.

It can also substitute for a verb plus certain other elements in the clause.

[2: 2] I don't know the meaning of half those language words and what's more, I don't believe you do either. Note that the word do is used other than as substitute.

-Lexical verb 'do' (he is doing)

-General verb 'do' (they did a dance)

-Pro-verb 'do' {do (action), happen (event)}

1.4.1.2.3 Clausal substitution

The third type of substitution is clausal substitution; a further type of substitution in which "what is presupposed is not an element within the clause but an entire clause. The words used as substitutes are 'So' and 'not'." (Op.cit: 130).

In example [3: 1] the word 'so' substitutes for the whole clause. 'There is going to be an earthquake'.

[3: 1] Is there going to be an earthquake? - It says so.

There are three types of clausal substitution. Substitution of reported clause, Substitution of conditional clause, and Substitution of modalized clause.

1.4.1.2.3.1 Substitution of Reported Clause

The reported clause that is substituted by 'so' or 'not' is always declarative whatever the mood of the presupposed clause is whether interrogative or imperative. Example:

[1: 1] a. A**:** Has everyone gone home? I hope not.

B**:** I didn't think so. [I hope not (that) everyone has gone home]

b. Is this mango ripe? – It seems so.

The essential distinction to be made here is that between reports and facts. Reports can be substituted whereas facts cannot. The reason is that facts are encoded at semantic level while clausal substitutes work at lexicogrammatical level only.

1.4.1.2.3.2 Substitution of Conditional Clause

Conditional clauses are also substituted by 'so' and 'not' especially following if / assuming so / suppose so etc.

[2: 1] a. Everyone seems to think he's guilty. If so, no doubt he'll offer to resign.

b. We should recognise the place when we come to it. Yes, but supposing not then what do we do?

1.4.1.2.3.3 Substitution of Modalized Clause

So and not also occur as substitute for clauses expressing modality. Example:

[3: 1] a. May I give you a slice?' she said.

'Certainly not the red queen said.

(Table 5) below gives Halliday and Hasan's substitution forms in English.

		Non-prominent (given)	Prominent (new)
	Thing (count noun)	One (s)	The SAME
	Process(nominalised) Attribute Fact	so	do be the SAME say
Verbal	Process (+…)	do	Do so
Clausal (B): Report, Condition, modality	positive negative	So not	So Not

Table 5: Substitution forms in English. (ibid, 1976:141)

1.4.1.3 Ellipsis

Cohesion through ellipsis can be thought of as the omission of an item in which the form of substitution is replaced by nothing. In other words, it can be regarded as substitution by zero. Ellipsis is, thus, a relation within the text; where there is ellipsis in the structure, there is a presupposition that something is to be supplied or understood, and in the great majority of instances the presupposed item is present in the preceding text. In what follows, we shall discuss ellipsis under three headings:

(i) Nominal ellipsis

(ii) Verbal ellipsis

(iii) Clausal ellipsis

Alike substitution, there are also three types of ellipsis, namely nominal ellipsis, verbal ellipsis, and clausal ellipsis. In nominal ellipsis, the 'noun' is omitted. In verbal ellipsis, the 'verb' is omitted, while in clausal ellipsis, the 'clause' is omitted.

1.4.1.3.1 Nominal ellipsis

Is ellipsis within the nominal group. In the following examples (a) and (b) the context allows the listener to understand what is eluded.

[1: 1] a. They do not like it, yet said nothing. (ibid: p144)

b. How did you enjoy the exhibition? – A lot was very good, though, not all.

1.4.1.3.2 Verbal ellipsis:

Is ellipsis within the verbal group. In example [2: 1], the progressive verb form 'been swimming' in the answer 'Yes, I have…' is omitted.

[2: 1] a. Have you been swimming? - Yes, I have.

b. What have you been doing? - swimming.

The two verbal groups in the answers [yes I have] in (a) and [swimming] in (b), are both instances of verbal ellipsis. Both can be said to stand for [have been swimming] and there is no possibility of 'filling out' with any other items.

1.4.1.3.3 Clausal ellipsis

According to Halliday and Hasan (1976:197), a clause in English, either in a monologue or dialogue, can be deleted if the clause is still communicative. Since a clause in English has two elements, the modal element and the propositional element, either of them can be omitted in clausal ellipsis. Clausal ellipsis, therefore, includes the ellipsis of either element.

[3: 1] a. Who was playing the piano? - John was.

b. I hear Smith is having an operation? - He has.

1.4.1.3.4 Comparison among Ellipsis, Substitution and Reference

At the beginning, we should emphasise that Substitution and Ellipsis are very similar as Halliday and Hasan demonstrate (ibid: 142). Ellipsis is simply [Substitution by zero]**.** For practical purposes, they, however treat the two separately. They define ellipsis as 'something left unsaid'. There is no implication here that what is 'unsaid' is not understood; on the contrary, 'unsaid' implies, but understood nevertheless' (ibid: p142). Moreover, Halliday and Hasan always stress the fact that language does not function in isolation; it functions as text. In actual situations of use, there is usually more evidence available to the hearer for interpreting a sentence. However, it is important here to distinguish between two different kinds of evidence from which we may [use another familiar term] 'supply' what is left unsaid: that is, there is some preposition in the structure, of what is to be supplied. When we talk of Ellipsis, we are referring to sentences, clauses whose structure is such as to presuppose some preceding item, which then serves as the source of the missing information.

An elliptical item is one which leaves specific structural slots to be filled from elsewhere. Like substitution, ellipsis is a relation within the text and in the great majority of instances the presupposed item is present in the preceding text, that is to say, ellipsis is normally an anaphoric relation. However, Halliday and Hasan (ibid 143) stress the fact that occasionally, the presupposition in an elliptical structure may be exophoric. They note that this could also happen with substitution. If a housewife on seeing the milkman approach calls out "Two please!" She is using exophoric ellipsis. It is the context of situation that provides the information needed to interpret this, but exophoric ellipsis has no place in cohesion (ibid: 144), so we shall not explore it any further here.

As a matter of fact Ellipsis is the process in which one item, within a text or discourse is omitted or replaced by nothing. It occurs when something that is structurally necessary is left unsaid, as it was demonstrated already. "Where there is ellipsis, there is a presupposition in the structure that something is to be supplied, or understood."(ibid: 146). Consider the following example:

[4:1] a. This is a fine hall you have here. I'm proud to be lecturing in it. (Reference)

b. This is a fine hall you have here. I've never lectured in a finer one.(Substitution)

c. This is a fine hall you have here. I've never lectured in a finer. (Ellipsis)

Example [4:1a] is reference. It would be possible, as Halliday and Hasan see, to replace it by some expression containing the word ' hall', but it would have to be altered from the original (e. g**:** in this fine hall), and it still sounds somewhat awkward.

Examples (b) and (c) are substitution and ellipsis, and it would be quite natural to add 'hall' after finer (deleting one in (b)).

We shall summarise here the general features of reference, substitution and ellipsis as Halliday and Hasan argue (ibid: 145). All three are forms of presupposition devices for identifying something by referring it to something that is already there – recoverable by the hearer. These devices have a cohesive effect; they contribute very largely to cohesion within the text. First, we shall start by defining what reference is.

'Reference' is presupposition at the semantic level. It signals that the meaning is recoverable, though not necessarily in the form of the actual word required. For this reason a reference item cannot necessarily be replaced by what it presupposes; even if the presupposed item is present in the text, the reference to it may require an item of a different function in structure.

However, 'Substitution' and here Halliday and Hasan include ellipsis as a special case of substitution, is presupposition at the level of words and structures. When the substitute is used, it signals that the word or clause required is recoverable from the environment and the substitute preserves the class of the presupposed item, which may therefore be replaced in the [slot] created by it. The difference between substitution and ellipsis is that in the former a substitution counter occurs in the slot, and this must therefore be deleted if the presupposed item is replaced, whereas in the latter the slot is empty – there has been substitution by zero.

Unlike reference, substitution is essentially a textual relation; it exists primarily as an anaphoric [or occasionally cataphoric] device, and its rare exophoric use. It tends to give an effect of [putting the words in the other person's mouth.] In tabular form:

	Reference	Substitution and ellipsis
Level of abstraction	semantic	lexicogrammatical
Primary source of presupposition	situation	text
What is presupposed?	meanings	Items (i.e. Words, groups, clauses
Is class preserved?	not necessarily	yes
Is replacement possible?	not necessarily	yes
Use as a cohesive device	Yes, anaphoric and cataphoric	Yes, anaphoric (occasionally cataphoric)

Table 6: Comparison among Ellipsis, Substitution and Reference. (ibid: 145)

1.4.1.4 Conjunction

Cohesion through conjunction is the fourth type of cohesive relation discussed in Cohesion in English (1976). According to Halliday and Hasan, Conjunction since it is not simply an anaphoric relation, is rather different in nature from other types of cohesive relation, from reference, substitution and ellipsis.

> *Conjunction elements are cohesive not in themselves but indirectly, by virtue of their specific meanings; they are not primarily devices for reaching out into the preceding (or following) text, but they express certain meanings which presuppose the presence of other components in the discourse.*
>
> *(ibid: 226)*

Since cohesion is the relation between sentences in a text and the sentences of a text can only follow one after the other, in describing conjunctions as a cohesive device, the focus of attention will be on their function in relating linguistic elements that occur in succession together. Conjunction differs greatly from the previously discussed cohesive devices in that it adds not only meanings of their own but also creates ties between entire segments of text of various lengths. Halliday and Hasan (ibid: 238) identify four types of conjunction in English namely, additive, adversative, causal, and temporal. These types of conjunction are described and given examples to illustrate as follows.

a. Additive: and, or, furthermore, similarly, in addition.
b**.** Adversative**:** but, however, on the other hand, nevertheless.
c. Causal: so, consequently, for this reason, it follows from this
d**.** Temporal: then, after that, an hour later, finally, at last.

1.4.1.4.1 Additive conjunction

It is a generalised semantic relation in the text-forming component of the semantic system that is based on the logical notion of 'and'. Since sentences follow one another one at a time as the text unfolds; they cannot be rearranged in different sequences. Therefore each new sentence either is or is not linked to its predecessor. If it is, 'and' (the additive relation) is one way in which it may be so linked.

[1: 1] a. For the whole day, he climbed up the steep mountainside, almost without stopping and in all this time he met no one.

b. Doing work with passion will bear great result. Similarly, doing work professionally will keep you at the top.

1.4.1.4.2 Adversative conjunction

It is a relation used as "contrary to expectation" (Halliday and Hasan. 1976: 250). Since the expectation may be derived from the content of what is being said, or the communication process, cohesion can be found as being either external or internal adversative relation. The normal adversative conjunction in English is 'yet'. In example [2: 1a], the cohesive form 'yet' is used to add another sentence which is contrary to what the preceding sentence implied.

[2: 1] a. He has little money in his pocket. Yet, he insists to buy the movie ticket.

1.4.1.4.3 Causal conjunction

It is cause-effect relation**.** According to Halliday and Hasan (ibid: 256), the specific relations of result, reason and purpose are included under the heading of causal relations. English the simple form of causal relation is expressed by words and expressions such as 'so', 'thus', 'hence', 'therefore', 'consequently', 'because of that', 'as a result of that'. The words 'so' and 'as a result' in the following sentences are a causal conjunction.

[3: 1] a. She was five minutes late submitting her final project. As a result, she lost 5% of her final score.

b. I think I never met him before so, I didn't reply for his call.

1.4.1.4.4 Temporal conjunction

It is simply a relation of sequence in time**.** It relates two sentences in terms of their sequence in time: the one is subsequent to the other. The conjunctive relations of the temporal conjunction can be simple or complex. The simple temporal conjunctions in English include the words 'then', 'next', 'after that', 'at the same time', 'previously', etc. The complex temporal conjunctions in English can be as specific as the expressions 'next day', 'five minutes later, or 'five minutes earlier. Example [4: 1] shows how a temporal conjunction 'then' connects all the sentences together as the story develops.

[4: 1] Alice began by taking the little golden key, and unlocking the door that led into the garden. Then she set to work nibbling at the mushroom…till she was about a foot high: then she walked down the little passage: and then - she found herself at last in the beautiful garden. (Halliday and Hasan.1976: 261 [5: 53])

[4: 2] First, you need to select fresh lemons. Next, you cut them in two parts and squeeze them. Add some sugar to the lemon water. Finally, you can add some ice in it.

1.4.2 Lexical cohesion

The last type of cohesive devices identified by Halliday and Hasan (ibid: 274) is Lexical Cohesion. According to the authors, lexical cohesion is the cohesive effect achieved by the selection of vocabulary, which involves either the 'reiteration' of an item, repetition of an item, or the use of a synonym, a near synonym, or a superordinate term. Lexical cohesion could also be used in reference to 'lexical collocation'. Collocation involves the association of lexical items that regularly co-occur, for instance, climb/ascend; order/obey; laugh/ joke; garden/ dig. Furthermore, Lexical cohesion deals with the meaning in the text. "This is the cohesive effect achieved by the selection of vocabulary." (ibid: 275). It concerns the way in which lexical items relate to each other and to other cohesive devices so that 'textual continuity' is created. Lexical cohesion concerns two distinct but related aspects: Reiteration and Collocation.

1.4.2.1 Reiteration

Reiteration is "the repetition of a lexical item or the occurrence of a 'synonym' of some kind, in the context of reference; that is where the two occurrences have the same referent" (ibid: p 318 – 319). In other words, reiteration could be in the form of repetition, synonym, hyponym, and general word. All these devices have the function of reiterating the previous item, either in an identical, or somewhat modified form. This is as Halliday state, the basis for the creation of a cohesive tie between the items. Often the tie here is strengthened by the fact that the items are co-referential. Halliday and Hasan (1976: 278) state,

> *Reiteration is a form of lexical cohesion which involves the repetition of a lexical item, at one end of the scale; the use of a general word to refer back to a lexical item, at the other end of the scale; and a number of things in between the use of a synonym, a near-synonym, or superordinate.*
>
> *(ibid: 278)*

Example [1: 1] below illustrates each of these three major forms of reiteration. In (b) there is repetition: 'snake' refers back to 'snake' in sentence (a). In (c) 'serpent' refers back to 'snake', of which it is a synonym. In (d), 'animal' refers back to 'snake', which is a superordinate of snake, and 'thing', a name for a more general class. The example is illustrated in a tabular form.

	a. John caught a snake underneath a bucket.
Repetition	b. The snake is going to suffocate if it stays there very long.
Synonym	c. The serpent is going to suffocate if he does not let it go.
superordinate	d. The animal is going to suffocate if he does not let it go.
General word	e.The poor thing is going to suffocate if he does not let it go.

Table 7: Illustrations of the three different forms of Reiteration

[1: 2] a. I've been to see my great aunt. The poor old girl's getting very forgetful these days.

b. Alice caught the baby with some difficulty, as it was a queer shaped little creature.

1.4.2.2 Collocation

Collocation is the use of "a word that is in some way associated with another word in the preceding text, because it is a direct repetition of it, or it is in some sense synonymous with it, or tends to occur in the same lexical environment". (ibid: 284)

Following from this, we find that collocation is probably the hardest lexical cohesion to analyse. To make clear this concept, the place of reiteration and collocation can be figured as follow:

Types of lexical cohesion**:**	Referential relation
1. Reiteration	
a. Same word (repetition)	(i) Same referent
b. Synonym (or near synonym)	(ii) inclusive
c. Superordinate	(iii) exclusive
d. General word	(iv) unrelated
2. Collocation	

Table 8: The framework for the description of lexical cohesion (ibid: 288)

[2.1] Sing a song of sixpence, a pocket full of rye,

Four-and twenty blackbirds baked in a pie,

When the pie was opened, the birds began to sing,

Wasn't that a dainty dish to set before a king?

The king was in his counting-house, out his money,

The queen was in the parlour, eating bread and honey,

The maid was in the garden, hanging out the clothes,

Along came a blackbird and pecked off her nose.

The collocation happens between**:** king/queen, parlour/garden, dish/eat, rye/bread

1.4.3 Conclusion

Collectively, these five types of cohesive devices are linguistic features, which 'tie' sentences together. These devices help readers to create a meaningful semantic unit or text and prove essential for textual interpretation. Halliday and Hasan (1976) maintained that it is the property of these features to allow the reader to comprehend the overall meaning of a text, and to understand the author's intention. In fact, the concept of 'cohesion' as elaborated by Halliday and Hasan (1976) is similar to that of 'coherence' since it emphasises the semantic element of language. They suggested that there is a strong relationship between cohesion and coherence such that the attainment of cohesion ensures writing quality. However, their explanation of this relationship does not clearly distinguish cohesion from coherence. Since then, there have been several studies showing that it is possible to produce texts that are cohesive in sentence structure but make little or no sense to readers. (Lautamatti, 1990. Johnson, 1992)

To repeat the aforesaid, Halliday and Hasan made no distinction between the concept of cohesion and coherence. According to them, coherence is recognised by the 'overt' presentation of cohesive devices to connect sentences or paragraphs in the text, in other words, if there is 'cohesion' in a text, there is certainly [coherence]. Such definition however, narrowly focuses on the concept of coherence in terms of [sentence level connectedness] and 'paragraph unity' rather than the whole discourse unity.

CHAPTER TWO

Arab-British Muslim Narratives

Introduction:

In recent years, the Western world has welcomed to its bookshelves the increasing number of works penned by Arab Immigrant writers. Among them, we can mention for example Rabih Alameddine and his latest novel, I, the Divine published in (2002). His protagonist Sarah, born to a Lebanese father and an American mother, ponders her puzzling identity: "Whenever she is in Beirut, home is New York. Whenever she is in New York, home is Beirut. Home is never where she is, but where she is not." (Susan. M Darraj, 2003: 99). In fact, in this novel, Alameddine, a Lebanese painter and novelist, encapsulates in a few lines the feelings of 'dislocation' experienced by Arab-Anglophone Immigrant writers like Naomi Shihab Nye, who is well known for her poetry and books for children, most notably, her collection The Space between Our Footsteps: Poems and Paintings from the Middle East (1998). Edward Said's non-fiction, Orientalism (1978) and Covering Islam (1981) too have revolutionised literary criticism and political analysis. Ahdaf Soueif, an Egyptian writer living in England, has also quietly infiltrated the British literary scene and became a finalist for the prestigious 'Booker Prize in literature'. She is the first Arab Muslim woman to be so recognised since the tragedies of September 11, 2001. Likewise, Leila Aboulela, a Sudanese writer, and many others who have tried to bridge the gap in understanding the West. Their works have received more attention, as Western readers seek to understand the 'Arab world too.

In that respect, Arab Anglophone literature becomes very important because it bypasses the need for translation, poised between East and West, and speaks directly to English-speaking audiences about the world on the other side of the divide. However, political events of recent decades, along with a major rise in the number of Arabs emigrating to the United States and other European countries like UK have altered the geographic, political and literary landscape; thus, impacting the content and production of Arab Anglophone literary experience.

So now, "The superstars of contemporary English literature are not English, and have not been for years." Writing in 'The Guardian' in September, (1999) Andrew Marr, who was shocked when he referred to the finalists for the year's Booker Prize, which included - among South Asian, Irish, and Scottish writers - the Egyptian- English author of Aisha and The Map of Love, Ahdaf Soueif. Marr goes on to say that "the English, who created the novel, are now being ventriloquised by others." "The literary crisis", he outlines "is one that has been founded before, especially as England sees writers from her former colonies (Egypt, Sudan,

India, Ireland, and elsewhere) now seemingly monopolise the cultural scene with their own particular postcolonial brand of English." That is why, in this research paper, we prefer focusing on Arab British Muslim authors since the corpus we are going to analyse refers to Arab-British Immigrant Muslim authors, without forgetting to make a brief allusion to Arab-Anglophone writers living in Diaspora.

2.1 Arab Anglophone literature in Diaspora

Arab-Muslim Voices in Diaspora offer a wide-ranging overview and an insightful study of the field of Arab Muslim literature produced across the world. It chronicles the development of this literature from its inception at the turn of the past century until the post 9/11 era.

The research sheds light not only on the historical but also on the cultural and aesthetic value of this literary production, which has so far received little scholarly attention. Illustrated through the writings of Leila Aboulela and Ahdaf Soueif, it seeks to place Arab Muslim literary works within the larger nomenclature of postcolonial, emerging, and ethnic literature. We find that authors like Leila Aboulela, Ahdaf Soueif, Robin Yassin-Kassab, Fadia Faqir, Mohja Kahf, Diana AbouJaber, Zeina Ghandour, and many others are haunted by the same 'hybrid', 'exilic', and 'diasporic' questions that have dogged their fellow post-colonialists. Issues of belonging, loyalty, and affinity are recognised and dealt with in the various essays, as are the various concerns involved in cultural and relational identification.

In fact, everyone who likes to read novels or short stories has his/her own preference when it comes to literature. Some like to focus on theme, while others are fond of a particular author. I was interested in Arab Muslim fiction and English literature written by Arab Muslim female authors. I searched for writers who had an Arab Muslim background like I have. I was attracted by Leila Aboulela and Ahdaf Soueif, who are Sudanese and Egyptian Muslim writers settled in U.K. I appreciated their collections of short stories, Coloured Lights (2001) and Ahdaf Soueif's Aisha (1983). The use of religious passages and Arabic language fascinated my curiosity as a fresh researcher since both collections give insight into the lives of Arab Muslim Immigrants living in the Diaspora.

2.2 Arab-British Muslim Narratives post 9/11

Muslims as characters, and to an even greater extent as writers, did not appear much in literature. They were often confined to a lower status, such as Edward Said's cultural 'other' or Gayatry Spivak's 'subaltern'. They were either subjugated or absent from the literary patrimony. While the first successful' Muslim' authors writing in English were men, like Khaled Hussein (1965). The roots of Muslim women's writings in English can be traced back to the beginning of the twentieth century. In 1909, Rokhaya Sakhawat Hussein (1880-1932) published the very first novel of its kind. Her narrative Sultana's Dream inverted the situation of power between women and men in Bengal. "The author reverses gender roles and cleverly argues how our world would be a more peaceful and better place to live if only women were

to become power yielders and men were secluded, shut indoors, doing household chores." (Amin Malak, 2005: 30) Hussein was not widely published outside her native Bangladesh, but gained worldwide popularity and acknowledgement after 2001, as an early token of Muslim women's proficiency. Since they were women in patriarchal circumstances, a lot of writings by literate women remained unpublished during their time. These documents were unearthed and served writers later on Muslim women's writings which have an authentic history, to which 9/11 contributed in that Islam and Muslim women became an intriguing topic for non Muslims. It put Hussein's novel at the order of the day. Pakistani writer Kamila Shamsie offers the following explanation for this change of attitudes in her novel Broken Verses (2005):

"*And then? And then the towers fell. And you stopped being an individual and started being an entire religion*." (Shamsie, 2005: 45). However, in literature the change was not as reactive as in the media. Only after a few years, those texts did develop in fiction confronting the stigma with self explanatory titles like Why I am a Muslim? by Asma Gull Hasan in 2004, Londonistan by Gautam Malkani in 2006, Unimagined, A Muslim Boy Meets the West by Imran Ahmed in 2007. A character in Kia Abdullah's Life, Love and Assimilation describes how the stigma taints their vision of the world, pushing Muslims to the margins:

> *9/11 was not good publicity for Muslims. It created a palpable tension between us and the rest of the world. I know that there is general animosity between Asians in a predominantly white country and we stuck together. 9/11 changed all that."*
>
> *(Abdullah, 2006: 53)*

Therefore, drawing a clear-cut pre-and post 9/11 line in Muslim Women's fiction is not possible; yet, a sort of 'shame' related to Islam transpired in the media after 2001 and these writers responded with 'ordinary life' characters in a bid to redress the balance. Women and men in these novels eat, drink, speak and smile, in spite of the ordeal of finding out who they are and where they belong. Furthermore, in the post 9/11 era, the notion of 'Muslim' stigma becomes increasingly significant in literature. The attacks on the New York Twin Towers aroused questions sharpening Muslim writers' narratives and altering the name 'value' of the author. Debates about Islam erupted in the public spheres; 'Muslim' names were gaining a sort of familiar resonance. They became less 'foreign' and interested more readers. So, a generation of Western-educated Muslim immigrants' children was coming of age and, regardless of the 'Muslim' issue, they were choosing literature as a medium through which

they express their artistic creativity. Therefore, the amount of Muslim-related fiction soared after 9/11 both by non-Muslim and by writers with a Muslim ancestry or affiliation. However, the connection of Muslim literature with the West does not start with 9/11; rather, these novels take on the legacy of post-colonial and, before that, oriental, Asian or Arabic literature. Nonetheless, the Contemporary Muslim authors have migrated extensively and they have started to break away this 'otherness' in presenting characters, who are Muslim and diverse, flexible and hybrid. These characters question their belonging, their nationality, their fragmented history, whether in a Western or home country setting. They are depicted as flexible within the elements of their hybridity. Thereby, the writers produced new literary tools to address post-postcolonial Muslim identity. Secularism and Islam live oscillating lives, functioning in the same first-person character, yet continually battling for superiority.

Nevertheless, 'Muslim literature' has yet to be recognised as a distinct phenomenon, because very few scholars make use of the term, but many others to whom such a term might be applied are instead referred to as 'ethnic authors', 'migrant fiction', 'Arab' or 'foreign literature'. Some are described only by nationality. One of the first times the word Muslim was used in relation to literature was shortly after 9/11, when Professor Andrea Kempf wrote an article entitled The rich world of Islam: Muslim Fiction (2001) in so doing, she delineated an innovative area of writing. Professor Kempf's articles, along with Professor Amin Malak's work on Muslim Narratives and the Discourse of English (2005), chart a new taxonomy in terms of literary analysis.

Consequently, 9/11 brought 'truth' as a keyword in prompting Muslim narratives. On one hand, editors in need to fulfill their readership, wanted a 'truer' or closer understanding of 'Muslims' and of 'Islam'; on the other hand, Muslim women, tired of misrepresentations, wanted to express their reality without having to side along one or the other camp, secularists or fundamentalists. They inaugurated 'Muslim feminist' characters, a concept which in earlier times, was thought to be 'oxymoron' [having an opposite meaning]. They also stressed the difference between patriarchal traditions and Islam.

A pertinent question should be raised here, which is, what is meant by 'Muslim Literature'? 'Muslim literature' refers broadly to works written by British Muslim writers, denoting fiction characterised by its tendency to integrate Islamic culture with British culture as well. However, Claire Chambers (2011) finds it difficult to fully embrace this simple explanation. She states that British Muslim fiction can be viewed from different perspectives. Chambers argues that ascribing an author's work to British Muslim fiction according to his /her faith would be an oversimplification, as there are of course, enough authors with a Muslim

background, who do not practise religion. She therefore lays considerable stress on the distinction between Islam as a religion and Islam as a civilisation, pointing out that she considers works of authors who are sharply critical of the Islamic religion also as Muslim fiction. As a matter of fact, British Muslim fiction is a new form of literature which is not yet acknowledged by a high number of critics and the masses. Hence, the existence of such literature can therefore be vigorously challenged, as even Claire Chambers who wrote on British Muslim literature poses the question whether the term 'Muslim fiction' is acceptable and whether it exists. Nevertheless, Wail S. Hassan - a literary critic from the University of Illinois adopts the position that British Muslim fiction does exist, and states that it is a new form of fiction:

> *I want to assess the possibilities and limitations of her contribution to a new trend that has been called 'Muslim Immigrant' a literature that seeks to articulate an alternative episteme derived from Islam but shaped specifically by immigrant perspectives. The novelty of this brand of Anglophone fiction is that it moves away from the reactive position of 'writing back'.*
>
> *(Wail Hassan, 2008:4)*

Although the relation between religion and literature is a long story; The Qur'an, The Bible and other sacred books do not only constitute great literatures in themselves, but have inspired writers and poets throughout the centuries. It might even be said that 'classical literature' is religion, in the sense that it was produced in a cultural milieu in which the divine, in whatever form, was taken for granted. In the modern period this has ceased to be the case. Around the middle of the eighteenth century in Europe, and the late nineteenth century in Middle East, religion became not only the framework in which all literature was produced, but also one of many frameworks upon which it could draw; thus, the shift corresponds in both instances, with the rise of the novel. Canonical studies of the novel conceive it as a secular genre since its emergence is typically explained in terms of a change in worldview away from 'God', and towards the human and mundane. While literary establishments since the novel's inception have upheld an increasingly secular concept of literary value, religious belief has been more or less forced out of the contemporary canon; therefore, literary texts may contain religious themes, characters and imagery. But, if they wish to be taken seriously by critics, these must be secularised. At the same time, stories and poems that take faith as their starting point, though widely read, are generally ignored by the academy.

Postmodernism has not helped the cause of religious fiction and poetry by casting doubt on any narrative that asserts unproblematic truth. Bearing this in mind, the critical interest in Leila Aboulela's novels or short stories like Coloured Lights (2001), or The Translator (1999) call for some investigation. Both narratives belong to a body of work, variously referred to as 'Halal Fiction', 'Muslim Narrative 'or 'Muslim Immigrant Fiction', which explores Muslim experience in a globalised world for the benefit of an English-speaking audience is particularly concerned with deconstructing some of the stereotypes that prevail in western television, film and media.

Hence, Leila Aboulela, Ahdaf Soueif, Robin Yassin-Kassab, Fadia Faqir, Mohja Kahf, Diana AbouJaber, Zeina Ghandour and many others have attempted to bridge the gap in understanding the West and Islam by creating ordinary Muslim characters - neither fanatical in their faith nor repressed by it- undergoing everyday trials and tribulations and negotiating issues of identity in a transactional context. Among these authors Leila Aboulela stands out, for she not only explores Muslim experience in her fiction, like the writers listed above, but also elevates it above secular 'Western' modes of existence. In The Translator (1999) [as indeed in her second novel, Minaret (2005), which are not the subject here], she promotes Islamic choices over 'Western ones'. The question thus arises: how has a novel with a religious agenda and, moreover, one which projects ideals that contradict those of its target audience been welcomed by the literary establishment? What is it precisely that we value in a literary text? Furthermore, the question whether this literature actually exists remains open, and should therefore be substituted by another interesting question, which is what novels that might belong to British Muslim literature have in common, despite the authors' ideological differences. This might give insight into the characteristic features of this kind of fiction. The study here is therefore based on a corpus of two short stories taken from two different collections of short stories, respectively, Coloured Lights, from Aboulela's collection Coloured Lights (2001) and Returning, taken from Ahdaf Soueif's Aisha (1983).

Hence, first of all, we should introduce further the emergence of this novel, fresh literature which arose several interests by many Arab and western scholars.

2.2.1 Leila Aboulela's fiction (Halal literature)

Telling stories of Muslim women from an Islamic worldview makes Aboulela's fiction one of the first examples of "Islamic literature". Muslim News [a British Magazine writing about the Muslim community in Britain] called her fiction "Halal Literature". According to Ghazoul (2001), it is one of the first cases of Islamic informed writings which took place on the international literary scene. "*What makes her writing 'Islamic' is not religious correctness or didacticism rather; it is a certain narrative logic where faith and rituals become moving modes of living*." In fact, Islam re-shapes lives and behaviour of the characters in her novels. Religion gives them a new existence. However Aboulela's characters are not abstract models of pious Muslims, people who act always well. So the portrait of Islam that comes out has several facets. Aboulela's books are not the voice of Islam, but they concern with some interpretations of Islam:

> *I am interested in writing about Islam not as an identity but going deeper and showing the state of mind and feelings of a Muslim who has faith. I want also to write fiction that follows Islamic logic. This is different than writing 'Islamically correct' literature. I do not do that. My characters do not behave necessarily as a 'good Muslim' should. They are not ideals. They are, as I see them to be, ordinary Muslims trying to practise their faith in difficult circumstances.*
>
> *(Eissa, 2005:1)*

In fact, Aboulela's fiction is concerned with difficulties and opportunities of being Muslim in Europe today. For example, her nameless protagonist in the title story Coloured Lights tells the tragic accident of her brother Taha on the day of his wedding:

> *It seemed at first to be a ghastly mistake, but that was an illusion, a mirage. The Angel of death makes no mistake." "Hamid said he had prayed to strengthen his friend's soul at its critical moment of questioning…. The moment in the grave, in the inter space between death and eternity when the angels ask the soul 'who is your lord?*
>
> *(Leila Aboulela, 2001: 2)*

When I read these lines in Leila Aboulela's collection precisely, the first short story, I thought how audacious and daring this author is. It is the first time I read such themes in English. How does she mention such details about Islam in a contemporary narrative conceived in a European country and designed for a non-Muslim readership, specifically post September 11th, 2001? I was curious to know how do women Muslim authors like Leila

Aboulela, Ahdaf Soueif Fadia Fakir and many others depict Muslim characters, after being 'stigmatised' by the 9/11 New York terrorist attacks? To what extent those writings can be successful and how can they be interpreted in the wider field of literature? The answers to all these questions will be fulfilled in what follows. We shall demonstrate Leila Aboulela's literary style, and how does she view her characters. Some answers to these questions have been given by Leila Aboulela herself in one of her interviews with a magazine in Abu Dhabi, she said,

> *The West believes that Islam oppresses women, but as a Muslim, descended from generations of Muslims, I have a different story to tell. I start like this: you say, 'The sea is salty', I say, 'But it is blue and full of fish.' I am not objective about Islam, and although I am considerably westernised, I can never truly see it through western eyes." I am in this religion. It is in me. And articulating the intimacy of faith and the experience of worship to a western audience is a challenge and a discovery.*
>
> *(July, Sunday 21, 2007. Abu Dhabi)*

We may say that what captivate in Aboulela's narratives are the hybrid identities of her characters. Her fictional worlds reflect Muslim logic, but her characters do not necessarily behave as 'good' Muslims. They are not ideals or role models. They are flawed [not perfect] and complex, trying to practise their faith or make sense of Allah's will in different circumstances. I felt curious to know more about her and her literary production.

Leila Aboulela was born in Cairo in 1964. Her mother, a university lecturer, was one of the strong women, who she says were part of her early life. She was brought up and educated in the Sudan, graduating from the University of Khartoum with a degree in economics. She left Sudan in 1987 to do further studies at the London School of Economics. She began her life in England, exiled with her oil engineer husband, Nadir Mahjoub. While studying, she looked after their first child. In 1990, they moved to Scotland where her husband worked in the oil industry. She and her family have lived in Jakarta, Dubai, Abu Dhabi and Doha. She now divides her time between Aberdeen in Scotland, and Doha. Aboulela describes in an interview in the Times of August 5th, 2000, her decision to write: "*I found myself gripped by a peculiar homesickness for the life I had left behind in Khartoum. But I didn't know how to express what I felt about my new life – the oddness of it and so I began for the first time in my life, to write stories."*

When Aboulela and her family arrived to London, the Gulf war had just begun. She was caught in an in-between place. A Muslim woman in a country where at that time, anti-Islamic feeling was quite high and in a culture which was vastly different from hers. Confined at home with children, and feeling somewhat depressed in the climate of the Northern hemisphere, she took up creative writing. In her relatively short career, Leila Aboulela has established a significant reputation, winning several literary awards and receiving critical praise from two of Africa's leading contemporary writers, Ben Okri (1959) and J.M Coetzee (1940). She has written a collection of short stories, Coloured Lights (2001), and two novels, the Translator (1999) and Minaret (2005), which engage with subtleties of Muslim African immigrant experience in Britain.

In this chapter, we shall draw on the opening short story, also entitled Coloured Lights, which portrays cross-cultural encounters and the complexities of living in the west with different non-western ways of knowing and thinking. Aboulela won the 'Caine Prize' for African Writing in (2000) for her short story, The Museum. Her novel, The Translator, was listed for a number of prestigious prizes, and it has been acclaimed by the South African novelist, J M Coetzee, who called it a "story of love and faith all the more moving for the restraint with which it is written." It was also dubbed by 'The Muslim News' "the first Halal novel written in English", and Jamal Mohamed Ibrahim, the Sudan's ambassador in London, saw in it' a dialogue of civilisations" in contrast to Tayeb Salih's novel Season of Migration to the North (1969), which depicts [the clash of civilisations.] Aboulela draws her characters' real life: those tiny details that make them leap off the page and share their insights, struggles and memories with the reader.

2.2.2 Themes and characters in Aboulela's narratives

In fact, the Egyptian-Sudanese author, Leila Aboulela presents narratives of complex negotiations of identity, which turn to Islam for affirmation in order to free space for her female characters in which western stereotypes have no signifying power. According to Leila Aboulela herself, Islam provides her characters with a frame of reference, regular rituals [especially daily prayers] and a community of believers. Her narratives refer often overtly to these aspects of Muslim identity and practice, rather than adopting a secular rationality. Yet, what is striking is that her women characters, who are triply marginalised by being African, Muslim and female do not succumb to the pressures of assimilation. On the contrary, they negotiate migration in their own terms. In addition, 'Nostalgia' in her texts functions strategically in providing the characters with an imaginary, often idealised memory of

the past, which becomes the basis of their critique of the present in the West. Once the critique of the West is established in the narratives, nostalgia gives way to Aboulela's 'transnational' vision of Islam, that is not bound to a particular location and which accommodates movement and change. (Tina Steiner, July 1, 2008).

Moreover, Aboulela's nostalgic vision gives way to a less idealised and more realistic assessment of home, whenever her characters return home. She explains that she wants to show the state of mind and feelings of a Muslim who has 'faith'. She said "My characters do not necessarily behave as a 'good Muslim' should. They are ordinary Muslims trying to practise their faith in difficult circumstances and in a society which is unsympathetic to religion." (Eissa, 2005:1). That is to say, by avoiding exemplary Muslim characters, who would perfectly fit into Islamist representations of the faithful, Aboulela translates Islamist discourse into women's narratives, in this way she affirms religion, but not in an oppressive form, thus, stressing its positive function in the lives of ordinary women.

So, as a conclusion, we may suggest that 'faith' is central to Aboulela's life. In her interview in the 'Guardian' (2005), she explained that she does not feel constrained by aspects of her Islamic faith; rather it offers her guidance and a politics for living. Watching her children growing up in Scotland; she felt she was losing something: "I tried to write about my feelings of loss. I came to understand that what matters more than white and black, East or West, is faith. It gives you values, a sense of purpose and rootedness." Hence, what the narratives bring across very clearly, however, are instances where the migrants, despite their efforts to construct 'transnational identities', are severely marginalised. The collection introduces people who are in this 'in-between' space. Coloured Lights (2001) provides examples of Aboulela's criticism of Western perceptions of 'Others'. The collection will be introduced further in the following section.

2.3 Corpus One: Literary overview of Coloured Lights/ Coloured Lights (2001)

Coloured Lights (2001) is a collection of eleven short stories from Leila Aboulela, winner of the 2000 'Caine Prize for African writers', which illuminates culture shock and spiritual struggle. Set in London, Scotland and Sudan, the stories are peopled with characters who feel themselves between cultures, unable to feel at home either in the West or in Africa. While her protagonists suffer in a culture that is by no means colour-blind, she makes it possible to join south to north under the emblem of a universal quest, that of Islamic humanism.

The collection is full of subtle associations often conveying 'loneliness, displacement and loss' expressed through writing that is full of intimate details. Most of her characters are Sudanese or Egyptians living abroad and experiencing cultural alienation, exacerbated by racism. That is to say, adapting to life in a new environment is not easy and many of the characters in her stories convey a strong sense of loss and sadness; exile and dislocation haunts even the most successful among them. So, Faith and the sense of community provide integrity and belonging, yet not all of them choose to undertake this path. Nowhere is this opposition more focused than in the short story Coloured Lights.

2.3.1 Critical analysis of Coloured Lights (2001)

In the opening short story of the collection, also entitled Coloured Lights, as her nameless protagonist, a Sudanese woman working for the BBC in London, travels in a bus during the Christmas season - observing the Christmas lights in Regent street - she is consumed by thoughts of her brother 'Taha' who was electrocuted by the worn-out lights he was trying to put up on his wedding day. The incident, however, is elaborated by the author to depict life in Khartoum, and how this tragic death affected the family relationships. Then, out of a sense of duty, the parents of 'Taha', the bridegroom proposed that the intended marry one of Taha's brothers instead, but at last the bride ends up, marrying a cousin. However, the family's sorrow at the loss of their son is very great; consequently, in Taha's memory, the father builds a school in their village since "*the best charity for the dead is something continuous that goes on yielding benefit over time*." (Aboulela. 2001: 7)

Furthermore, the literary mastery in this story lies in the 'stream of consciousness' of the nameless protagonist, Taha's sister, and her recall of time past and of distant people in the context of festive London. The reader does not guess in the beginning why the lights carry such an emotional charge, only gradually discovers the link. Here again, the literary achievement of Aboulela, as Ferial J Ghazoul in El-Ahram weekly review of Aboulela's Coloured Lights (2001) explains, lies in presenting an incident or a character in order to indicate a bigger picture. What she describes is the 'poetics of synecdoche' where the part points towards the whole. In addition to this, by setting her fiction in foreign locations, Aboulela inevitably charges her works with that conflict commonly known as "East versus West". Yet, her protagonists suffer in a culture, as aforesaid, which is colour-blind, the author makes it possible to join East and West under a universal quest, that of Islamic humanism. Many literary critics like Wail S Hasan (2011), Ferial Ghazoul (2001), Amin Malak (2005) and other literary critics do agree that Aboulela's fiction is a meshing of a lyrical style with a

realistic presentation, all enveloped with a certain undefined sadness. It exudes melancholy even when endings are happy.

2.4 Corpus Two: Literary overview of Returning / Aisha (1983)

"No one today is purely one thing." Edward Said suggested in Culture and Imperialism (1993: 407). Today, in the light of an increasing globalisation, Said's quote is more relevant than it was over a decade ago. Contemporary migrations give life to cultural and social reconfigurations. Such migrations are the outcome of a globalised world economy. They are movements of subjects across different lands, subjects that change while they move. As Vita Fortunati (2001) emphasises "Travelling can become the only way to dwell in a post colonial age."Hence, an example of cultural reconfiguration produced by the experience of 'displacement is 'Aisha', the protagonist of Soueif's collection of short stories Aisha that was published under the same name in 1983. Aisha's identity and cultural positioning is questioned during the Cairo-Europe trajectory chosen by her parents when they decide to move to London. It internalises the continuous switch from Arabic culture-embodying Egypt and the Middle-Eastern traditional values and Islam – to English culture, the vehicle of Western Modernity, literature and knowledge. On the Stratheden, the ship that takes her to England, it becomes apparent that her geographical positioning actually shapes her identity.

In this chapter, we shall examine Ahdaf Soueif's semi-autobiographical short story, Aisha published in 1983, more specifically the opening short story of the collection entitled Returning.

Ahdaf Soueif is an Anglo-Egyptian writer, who was born in Cairo and educated in Egypt and England. She studied for a PhD in linguistics at the University of Lancaster. She was married to Ian Hamilton, a poet. Her debut novel, In the Eye of the Sun (1993), set in Egypt and England, recounts the maturing of the protagonist Asya, a beautiful Egyptian woman, who feels more comfortable with art than with life. Her second novel, The Map of Love (1999) shortlisted for the 'Man Booker Prize', has been translated into twenty one languages and sold over a million copies. She has also published two short stories, Aisha (1983) [the short story we are analysing] and Sandpiper (1996) – a selection from which was combined in the collection I Think of You in (2007), and Stories of Ourselves in (2010).

Soueif writes in both English and Arabic. She translated Mourid Barghouti's I saw Ramallah (2003) - with a foreword by Edward Said - from Arabic into English. She writes about Palestinians in her fiction and non-fiction. A shorter version of Under the Gun: A Palestinian Journey, which was originally published in 'The Guardian' and then printed in full in her

recent collection of essays, Mezzaterra: Fragments from the Common Ground (2004) and she wrote the introduction to the NYRB's reprint of Jean Genet's Prisoner of Love (2003).

In 2008, Soueif initiated the first Palestine Festival of Literature, of which she is the Founding Chair. In addition to all her literary production, Soueif is a cultural and political commentator for 'the Guardian' newspaper and she has been reporting on the Egyptian revolution. In January 2012, she published Cairo: My City, Our Revolution - a personal account of the first year of the Egyptian revolution. Soueif has been the recipient of several awards: In 1996, she was rewarded 'Cairo International Book Fair' for her collection of short stories, Sandpiper 1999, she was nominated for the 'Booker Prize' for The Map of Love in 2011, and she also received the 'Cavafy Award'. Christopher Wordsworth considers that in her collection of short stories Aisha, Ahdaf Soueif bridges the two worlds in a highly unusual and richly impressive first novel. One awaits her next with great expectations." The Guardian. In Aisha, we are given strange dislocations caused by that unresolved tension between what is traditionally Muslim and Egyptian, and what is Western and modern.

2.4.1 Themes and characters in Soueif's narratives

Aisha (1983) consists of eight linked stories whose main character, a young Muslim Egyptian woman called 'Aisha', who is portrayed at different points in her life. At first, we shall introduce the history of the name 'Aisha' which is very significant. According to Hachemi Trabelsi, the name originated in the Arab-Islamic history, containing the root 'aish', 'life', so that Soueif's short story can be considered as a call for life, a new life. (Hachemi Trabelsi. 2003: 6) Prophet Mohammed's favourite wife, who was famed not only for her beauty, but also, for her intelligence was also called 'Aisha', indicating, as Amin Malak (2005) suggests that the reader will encounter an extraordinary Eastern woman. So, as mentioned earlier the short story is semi-autobiographical, and Soueif refers to her childhood through the character of 'Aisha'.

Aisha is about an Arab woman, who struggles not only to survive, but also to carve out a place for her. The whole matter turns on East/West relations, years after decolonisation.

Soueif's work suggests "how transcultural writing can resist submission to neo-colonial hegemony and aspire to an authentically post-colonial dialogic consciousness and, ultimately, to the place it deserves in world culture." (Op.cit: 2003). Trabelsi points out that Returning, the opening short story in the collection Aisha, sets the tone, style and theme for the rest of the collection. It offers the portrait of a woman who leaves her country and husband, not only

because she refuses to submit to oppression but also, because she expresses pain and agony in front of a male indifference.

2.4.2 Critical analysis of Returning

Returning is set in 1978. After a long stay abroad, 'Aisha' returns home as a university teacher. The story begins with 'Aisha' on her way to her old flat; she ignores curious onlookers but notices, when she parked her car, that a number of women wear the Islamic headscarf. While "Aisha's observation demarcates her from her older environment, thus reinforcing the alienating effect of homecoming. It also allows her to take up the issue of Islamic Fundamentalism that had been raised." (ibid: 2003). Looking for a shady parking place to park her car, 'Aisha' regretted the disappearance of the "*green gardens with spreading trees and flower beds and paths of red sand*." (Ahdaf Soueif, 1983: 3) This is an opportunity for her to make allusion at the degradation of the environment and the invasion of disorderly urbanisation. Interestingly, the construction site, which has replaced the garden, proves to be for the 'Mosque of Ismail'. Immediately after, the builder of the mosque, "*she wondered who Ismail was*." This is perhaps an allusion to corruption and nepotism.

> *A placard proclaimed the project: 'The First Islamic Institute in the Governorate of Giza. Between them, the Mosque of Ismail and the Islamic Institute took up five-sixths of the garden. Aisha looked at the strip that was left. The few trees were dusty and the grass was sparse and yellow. The whole place was strewn with bricks, cement, steel rods…..and mounds of sand. It felt more like a demolition than a construction site.*
>
> *(ibid: 2)*

Moreover, according to Trabelsi, here the conflation is further enhanced when Aisha realises that behind the mosque, another building, the "first Islamic Institute in the Governorate of Giza" is rising. The growing number of veiled women, the building of the mosque and the Islamic Institute, all point to the Islamisation of society… an Islamisation that Aisha rejects, "not through any passionate, political diatribe [criticism], but rather through the denunciation of the defacement of the environment. The green trees, the multi-coloured flowers, the red sand are all covered in grey, with bricks, cement, steel and mounds of sand strewn about the place, signaling desolation and pollution." (Trabelsi: 2003).

The incidental flash-backs, in the short story, stress the beauty of the past and oppose it to the present, as Trabelsi argues, are used to introduce 'Aisha's married life' in the area that now

looks bleak. The public issues, according to Trabelsi, that seemed to be on Aisha's mind give way to more personal, intimate thoughts. The passing of time, signaled by the incessant movement between past and present, is first suggested by the change in Aisha's very looks. Six years before, she had been "*wider-opened, open, and expectant"; she now has a "slimmed face, framed by shorter, curlier still black hair.*"*Her seeming serenity has been replaced by doubt, indecisiveness*" (ibid: 2003), even some form of guilty nostalgia. Furthermore, Trabelsi emphasises that stylistically, flashbacks allow narrative form to reflect the dialogic relationship of old and new, of an imagined purity and a presently experienced corruption. Trabelsi adds that in Returning, objects like flashbacks work to convey oscillations [move between] present and past; they also convey ideas that need long, retarding narrative digressions. For example, while other objects from the protagonist's past trigger [start] some happy memories of her married life with 'Saif'. The mirror [the only object designed in the first place to reflect reality] remains cold, un-reflective. It is as Trabelsi views, a 'metaphor' for Aisha's relationship with Saif.

In what may be considered as the third structural part of the story, the double time-line accelerates. The rapidity of shifts from past to present and back is striking. Sometimes as Trabelsi demonstrates, occurring within a single sentence. Most of the actions take place in the flat, with a few reminiscences about cities visited in the past, each epitomising a stage in Aisha's conflicted relations with Saif. Aisha had wished things could go right, but a wall of incomprehension erected between her and Saif, for no reason except for Saif's indifference and Aisha's uneasiness with his 'egotism'. Hence, the objects that have hitherto triggered memories of the past are now seen as mere and she has decided not to "delve again in the labyrinth of memory: "*not again. Please, not again. It's now over, finished*."(Soueif, 1983: 13) However, again, Aisha comes across some objects, which are so revealing of the past: the fur, she and Saif, bought at Harrods, hidden away in the wardrobe, covered as her wedding dress. Aisha still sticking to her decision not to linger on the past anymore, thus the symbol of the death of her marriage is put back, when she saw her wedding dress shrouded in a white sheet. Whereas Aisha, as Trabelsi points out, has put back the dress with much care, rearranging even its train, but suddenly "*her fingers hit a smooth object, a white cardboard box. Hesitantly she opened the lid; she screamed when she saw her veil covered with black moths. With cold hands, she carried the box to the kitchen and burned it*." (ibid: 18) Trabelsi explains, the cardboard is burned, thus signaling the end of the marriage. She even sheds the last tears on her ruined marriage, looks at the cold mirror of reality, she sees a different person from what she used to be. Then heads for the bookcase picks out five books on poetry and

leaves the flat accompanied by her decision to shut the door on the past. Trabelsi suggests that her decision to shut the door on her past is 'emblematic' of Arab women's writing. The past may be glorious; it is not the woman's past. "History may be gratifying; it does not concern women who should think about their present and future rather than a past in which they had no [or so little] part to play. These dichotomies of gender and time involve the dichotomy of East and West, one suggested but not fully explored in Returning. (Op.cit, 2003)

2.5 Comparing, contrasting both authors' literary style

We should first of all point out to the importance of making a literary comparison of both authors 'style. We shall in here introduce the common points and also points of divergence in both authors 'style. Let us first start by introducing the emergence of 'British Muslim literature.'

British Muslim literature refers broadly to works written by Muslim writers, denoting fiction characterised by its tendency to integrate Islamic culture with British culture as well. However, Claire Chambers (2011: 5) argues that ascribing an author's work to British Muslim fiction according to his/her faith would be an oversimplification, as there are, enough authors with Muslim background who do not practise religion. She therefore lays considerable stress on the distinction between 'Islam as a religion' and 'Islam as a civilisation', pointing out that she considers works of authors who are sharply critical of the Islamic religion as Muslim fiction. (ibid: 9). As an example of the variety of writers who often contribute to this body of writing, Chambers decides to add lists of British Muslim writers, focusing on how they tend to perceive themselves in terms of religiosity. For instance, Leila Aboulela, Robin Yassin Kassab, Aamer Hussein, and Zahid Hussein classify themselves as religious, while other writers like Ahdaf Soueif, indicate that they are more or less influenced by "Islamic civilisation" (ibid: 11) . Amin Malak comments on the impact of the Islamic religion on these writers, arguing that,

> *Muslim narrative writers project the culture and civilisation of Islam from within and many of the texts epitomize this notion of an insider's view of Islam. By removing Muslims from the position of the other, these novelists create various possibilities of Muslims 'depictions. In this century's climate of Islamophobia, wars of questionable legality, and oppressive counter-terror legislation. Many writers are exploring Muslim identity. Whereas non-Muslim authors tend to zero in on the figure of the terrorist, drawing upon a tradition in literature*

> *stretching back to Conrad, Muslim writers have often looked at Islam in complex, multifaceted ways. The writers in this volume assert the right to explore their religious background, but equally to disregard, satirise, challenge and praise it.*
>
> *(Amin Malak, 2005: 13)*

In other words, writers of what is called Muslim fictions are merely influenced by Islamic civilisation, and do not always have to write on religious subjects. On one hand, writers of what is called 'British Muslim literature' or 'British Muslim fiction' do not consider their work part of this body of writing. Leila Aboulela says: "*I don't want to be labeled or tagged as a Muslim writer; I want to be seen just as a writer, that's the right answer today, I suppose it's true*."(ibid: 103) On the other hand, the recent and ongoing development of British Muslim Fiction, as it is a new form of literature, is not yet acknowledged by a high number of critics and the masses. The existence of such literature can therefore be challenged, as even Claire Chambers who wrote on British Muslim literature poses the question whether the term 'Muslim fiction' is acceptable and whether it exists. Nevertheless, Wail S. Hassan (2008:4) adopts the position that British Muslim fiction does exist, and states that it is a new form of fiction:

> *I want to assess the possibilities and limitations of her contribution to a new trend that has been called "Muslim immigrant literature" a literature that seeks to articulate an alternative episteme derived from Islam but shaped specifically by immigrant perspectives. The novelty of this brand of Anglophone fiction is that it moves away from the reactive position of 'writing back'...*
>
> *(W.S. Hassan, 2008: 4)*

The question whether this literature actually exists remains open, and should therefore be substituted by another interesting question, which is what novels that might belong to British Muslim literature have in common, despite the authors 'ideological and religious differences? This might give insight into the characteristic features of this kind of fiction.

The Arab-British authors, Leila Aboulela and Ahdaf Soueif can be represented as an example of writers whose works are regarded as British Muslim literature, and who differ ideologically. Leila Aboulela's works are often referred to as "Halal fiction", suggesting literature that can be viewed as a religious statement. (Op.cit: 101). Aboulela herself states that she is interested in writing about the experiences and perceptions of religious British Muslims, not about Islam as a religion. (W.Hassan, 2008: 34). In addition, Leila Aboulela's collection of short stories Coloured Lights does not speak overtly about religion, or even

entirely populated by religious characters, although there are many direct references to religion and spirituality in the collection. Aboulela's religious views are reflected in her frequent use of 'Qur'anic' passages, 'Hadeeths', 'Islamic sayings' and spiritual statements that are often translated into English. Ahdaf Soueif, by contrast, rarely uses religious passages in her novels, and when she does, she uses these passages to cast more light on the way Egyptians speak to each other. For example: "*God forgets nobody*." Baroudi Bey says, "*His mercy is vast. And he forgets nobody*." (Soueif, 1999: 474)

Interestingly, both writers use religious terms, but for different purposes. Ahdaf Soueif uses religious terms to give insight into Egyptian culture and society, whereas Leila Aboulela aims at creating a religious atmosphere. In addition, both Soueif's and Aboulela's writings contain many Arabic words, nearly always italicised in Aboulela's novels. She prefers to use more Islamic terms, whereas Soueif deploys standard Arabic and dialectical Egyptian to describe the way Egyptians interact with each other. (Albakry and Hancock, 2008: 1)

"*I'll make you some coffee, khalu*."(Soueif, 1992: 3), this combination of English and Arabic is called 'code switching' or 'language switching'. Braj Kachru makes the point that language switching is "not only the combination of two languages, but also the creation of societal, cultural, aesthetic and literary norms with a distinct context of situation." (Op.cit: 11). 'Kachru' suggests that a narrative gains authenticity, when it contains" the use of native similes and metaphors", the transfer of rhetorical devices for "personalising speech interaction, the translation of proverbs, idioms, and other devices, the use of culturally dependent speech styles and the use of syntactic devices." (Op.cit, 2008)

Ahdaf Soueif, for example uses many standard Arabic and dialectical Egyptian formulas, metaphors, proverbs and idioms, translating many of them literally into English: "*Zeinab Hanin knows that the monkey in his mother's eyes is a gazelle, but this is not a mother's fondness; the whole world would agree that her son is a fine man, a true man who fills his clothes.*" (Soueif, 1999: 281) Contrary to Ahdaf Soueif, Leila Aboulela rarely or never translates Arabic formulas, proverbs, metaphors and idioms into English. Her writing style is poetic, and ever at times highly inter- textual, referring often to other content such as the Quran and various Sudanese writers. (Claire Chambers, 2011: 99) She also uses Scottish street slang, combining it with Arabic words and phrases such as 'Alhamdulillah', which literally means [all praise belongs to 'God' (ibid: 99]. However, Leila Aboulela's and Ahdaf Soueif's novels and short stories drip with vivid images of their country of origin, allowing the reader to experience Egypt and Sudan from the perspective of the authors.

"Leila Aboulela delivers and does not disappoint"(ibid: 2011). Coloured Lights offers a revealing, endearing, candid [openness and sincerity] and at times melancholically comical insight into the sensibilities of Sudanese people caught in between the home they long for and the contrasting country and culture in which they live. She also examines the emotional intricacies of young Muslims of other nationalities who grew up in the UK. The package is light, refreshingly different and contemplative. A must read for anyone interested in how people from other parts of the world think and more importantly, how they feel.

Ahdaf Soueif tends to focus on colours, sounds and smells which she usually associates with her origin country 'Egypt'. For example the smell of jasmine might conjure up memories of Egypt in Ahdaf Soueif's mind. She also translates patriotic and romantic Egyptian song texts into English may be trying to draw the reader into a setting that serves as a mirror for the emotions she experiences when thinking of her country. Aboulela, on the other hand, uses weather as a contributor to set the mood of a character who dreams of leaving Scotland to Sudan. (W. Hasan, 2008: 8). While Leila Aboulela refers mostly to Arab writers, Ahdaf Soueif's texts allude to a variety of Western writers, such as, Tolstoy, Elliot, Lorca and Alcott. The same texts are also under the influence of Arab writers like Tayeb Salih and Naguib Mahfouz. (ibid: 249). Ahdaf Soueif indicates that these intertextual allusions are part of her world and reality, which makes some of her novels more than a personal collection in which her time between Egypt and England and the perception of both countries are insightfully viewed.

Furthermore, Soueif admits that she often feels compelled to defend Islam, particularly in these days in which many have noted Western media's often negative representation of Islam and Muslims: "Sometimes it seems as if every Arab and every Muslim is living with an eye on their image in the West, and that is hampering." (Op.cit: 249-250). In addition, Edward Said commented on the negative depiction of Arabs and Muslims in the West, especially in films and television: "In the films and television the Arab is associated with either lechery, bloodthirsty or dishonesty… essentially sadistic, treacherous; low…the Arab is always shown in large numbers. No individuality, no personal characteristics or experiences…" (Webb, Allen 2011: 24). Said emphasises that these images are used to create fear in the minds of people: "a fear that the Muslims [or Arabs]will take over the world" (ibid: 24).

Instead of ignoring these negative discourses about Muslims and Arabs, both Ahdaf Soueif and Leila Aboulela mention incidents of discrimination against Muslims in their novels, exposing the prejudice of certain individuals, and revealing the disastrous consequences of negative discourses about Arabs and Muslims. For instance, 'bearded Arab men' are often

seen and described as terrorists by Western authors in their novels while they are in fact, individuals with pleasant characteristics. Furthermore, many passages in their novels illustrate both writers'anti-colonial stances. Leila Aboulela, for example links Islam to African anti-colonialism (Abbas Sadia, 2011: 24). What both writers also have in common is their consistent attempt to provide a realistic illustration of the interaction between Arabs and British non-Muslims. These attempts have attracted a great deal of attention. The Sudanese ambassador in London, as has been already mentioned, called Aboulela's novel '*The Translato*r "a dialogue of civilisations." (ibid: 37) This is because the novel contrasts some anticolonial novels which tend to view the interaction between Muslims and non-Muslims as a clash of civilisations.

In contrast to Aboulela's novels, Ahdaf Soueif's refer to Islamism, terrorism and Islamist movements, explaining the reason behind their recent rise. For example, the protagonist Amal in The Map of Love (1999) understands the young men that have become member of the Islamic movements out of desperation. She regards the injustice and corruption of the Egyptian government as factors behind the problem of young people who become terrorists. (Chambers, 2011: 254). Moreover, in Soueif's novels, bearded men are often associated with political Islam and Islamic movements, whereas Aboulela tends to describe bearded Muslims, in her novels as pious [religious] individuals with pleasant characteristics. In other words, she views the beard as a religious symbol. Though, it can be said that Soueif does not negatively stereotype bearded Muslim men, as she also writes about. She had stopped to speak to a bearded young Arab student, that she has asked, '*Are you involved with the fundamentalists?' 'What fundamentalists?' he asked. 'I don't know. Hamas or Hezbollah or in Egypt.*' (Soueif, 1999: 178) She also treats the problem of the Copts in Egypt. Her novels are to some extent political novels, as many of Egypt's political problems are mentioned and explained in these novels.

2.6 Conclusion

In conclusion, Writers of British Muslim fiction do not have to be overtly religious. All of them are influenced by Islamic civilisation, which is frequently reflected in their novels, or short stories. It takes a subtle comparison between the religious Muslim writer Leila Aboulela and a more liberal one like Ahdaf Soueif to discern the similarities and differences between two British Muslim immigrant writers, who differ ideologically. Both writers use translated Quran texts and Arabic words in their narratives. However, their subjects and the themes in their novels differ because of the writers 'ideological differences. While Ahdaf Soueif focuses on Egyptian culture and politics, Leila Aboulela tends to create a more religious atmosphere. This shows that British Muslim writers are affected by Islamic civilisation, but can nevertheless write on non-religious subjects as well.

CHAPTER THREE

Patterns of Discourse Cohesion in Coloured Lights and Returning

3.0 Introduction

As foresaid in chapter one, in their book, Cohesion in English (1976), Halliday and Hasan proposed a methodology for cohesion analysis and noted the basic concept employed in analysing cohesion of a passage, which is that of the cohesive tie. The tie includes the cohesive element and what is presupposed by the cohesive element. Thus, five categories of cohesive elements or markers were defined by Halliday and Hasan: reference, substitution, ellipsis, conjunction, and lexical markers or general nouns. Reference consists of personal, demonstrative, and comparative pronouns [e.g. The car belongs to "him"] Substitution is a relation in the wording rather than meaning. Substitutions are alternate words used in the place of a repetition of a particular item [e.g. My pencil is broken. I need a new "one".] Ellipsis is the omission of an item [e.g. Did you hear the local news? No, only the weather] Conjunctions are cohesive indirectly as they express certain meanings that presuppose the presence of other discourse components [e.g. The game was over at three. "After" the game, we went for ice cream]. Lexical markers or general nouns are cohesive by selection of vocabulary [e.g. James ran into the street. The moving car didn't seem to scare the "man"]. Each of these cohesion sources will be illustrated and interpreted in two different corpora; corpus one, which is the title short story of the Sudanese born author Leila Aboulela's Coloured Lights taken from her collection Coloured Lights (2001) and corpus two, the British Egyptian, Ahdaf Soueif's short story, Returning, taken from her collection of short stories, Aisha (1983).

In This section, we shall present the cohesive devices found in "Coloured Lights", its content analyses, and then we will discuss each type of the discourse cohesive devices, as well as illustrate the discussed devices through examples from the text. The analysis follows the framework that has already been introduced in chapter one, which includes (1) Cohesion through grammatical relations: Reference, substitution, Ellipsis and Conjunction,

(2) Cohesion through lexical relations: Reiteration (repetition, Synonymy, Hyponymy) and Collocation.

Coloured Lights is constituted of seven (7) pages. Each page contains thirty three lines. We shall begin with analysing cohesion through grammatical relations.

We should emphasise here that the most frequent cohesive devices in both short stories will be illustrated through a lexicometrical software figures to show their frequency, density and co occurrence so as to have accurate results and make the analysis results more scientific.

3.1 Corpus One: Patterns of discourse cohesion in Coloured Lights

3. 1.1 Cohesion through grammatical relations

This section presents the discussion on the use of 'Identity' as a cohesive device in Coloured Lights, including, reference, ellipsis, substitution, and conjunction.

3.1.1.1 Identity of Reference

Three types of reference used as a cohesive device as described by Halliday and Hasan (1976) are examined in Coloured Lights in order to see whether the short story uses any of these devices. The following section will discuss the results found in the analysis concerning these reference types. Personal reference will be discussed first and followed by demonstrative reference and comparative reference respectively.

3. 1.1.1.1 Personal Reference

[1: 1] (p1. L4 -10)

> *It was not the West Indian conductor who checked my pass that day but a young boy who looked bored.* ***The West Indian conductor*** *is very friendly with me;* ***he*** *tells me I look like one of* ***his*** *daughters and that* ***he*** *wants one day to visit the Sudan, to see Africa for the first time. When I tell* ***him*** *of our bread queues and sugar coupons,* ***he*** *looks embarrassed and leaves me to collect the fares of other passengers."*
>
> *(Leila Aboulela. 2001:1)*

In instance [1:1], the opening paragraph of the short story, the singular personal pronoun **he**, **him**, existential [Head] refers 'anaphorically' [back] to an item in the previous sentence .It points to the **West Indian conductor** within the textual world itself [endophoric]. Hence, enabling the reader to trace 'participants' in the text, and retrieve the information, thus tying the two sentences. The cohesion here lies, as the forthcoming instances, in the continuity of reference, signaling the unity of the text. In this instance, we notice one occurrence of **the West Indian conductor** at the beginning of the text, followed by a number of occurrences of **he**, **him** or **his** all to be interpreted by reference to the original **West Indian conductor**. This phenomenon contributes to the internal cohesion of the text, since it creates a kind of network [similar parts connected together] of lines of reference, each occurrence is linked to its predecessors up to the initial reference. The number and density of such networks, according to Halliday and Hasan (1976: 52) is one of the factors which give to any text its particular texture.

[1: 2] (p 8. L7-10)

*My grief for Taha comes in cycles as well, over the years, rising and receding. Like the appearance of the **West Indian conductor**, it is transient and difficult to predict. Perhaps **he** will be on the bus tomorrow.* (Op.cit: 8) Instance [1:2] represents the last paragraph in the short story. The identity of reference, personal pronoun here refers anaphorically to the same referent item **The West Indian conducto**r; therefore, signaling the continuity of reference, and tying the last section of the short story to the first forming a unity of text.

[1: 3] (p1. L1- p2. L2)

> ***I** cried a little as the bus started to fill up with people in Charing Road and passed the stone lions in Trafalgar Square. Not crying with sobs and moans but a few silly tears and water dribbling from my nose……..; he tells **me** **I** look like one of his daughters……..When **I** tell him of **our** bread queues and sugar coupons, he looks embarrassed and leaves **me** to collect the fares of other passengers. **I** was crying for Taha or may be because **I** was homesick, not only for **my** daughters or **my** family but sick with longing for the heat, the sweat and the water of the Nile……**I** was alienated from this place where darkness descended unnaturally at 4pm…….**I** was in a country which Taha had never visited……. Perhaps it was **my** new solitude. **I** was in London on a one-year contract with the BBC World Service.*
>
> *(ibid: 2001. 1-2)*

[1: 4] (p1. L16)

(a) *I was alienated from this place where darkness descended unnaturally at 4pm and **people** went about **their** business, as if nothing had happened. (ibid. 2001:1)*

(b) (p 1. L6)

***The West Indian conductor'** is very friendly with me; he tells me I look like one of **his** daughters and that he wants one day to visit the Sudan. (ibid: 1)*

(c) (p 1. L11)

*I was crying for Taha or may be because I was homesick, not only for **my** daughters or **my** family but sick with longing for the heat, the sweat and the water of the Nile. (ibid: 1)*

(d) (p 1. L19)

*I was in a country which Taha had never visited and yet **his** memory was closer to me that it had been for years. Perhaps it was **my** new solitude, perhaps he came to me in dreams I could not recall."*
(ibid: 1)

There are altogether two hundred and twelve pronouns found in Coloured Lights. They are categorised into three subgroups of person including first person, second person, and third

person. First person pronouns are the first person singular pronoun '**I**'. Third person pronouns are the third person singular pronoun 'he'/'she', 'it'; the third person pronouns are the third person plural pronoun 'we' 'they'. The first person singular pronoun speaker (only) '**I**' referring to the nameless protagonist [Taha's sister]. And then, the first person plural [speaker and other persons] '**we**' referring to the narrator [Taha's sister] and her family. For example:

[1: 5] *Nor did anyone else have foreknowledge. How could **we** when **we** were steeped in wedding preparations and **our** house was full of relatives helping with the wedding meal? (ibid: 2. L18)*

The third person plural (head) '**we**', here refers to the narrator and the members of her family; and in other instances, the '**we'** refers to the [Sudanese in general] as in example [1: 6] (p2. L25) *"**We** are ready to go anywhere in search of the work **we** cannot find at home."* (ibid: 2) In fact, there is a distinction to be made, however between the speech roles [first and second person] and the other roles [third person]. Only the third person, according to Halliday and Hasan (1976), is inherently cohesive, in that a third person form refers anaphorically to a preceding item in the text. First and second person forms do not normally refer to the text at all; their referents are defined by the speech roles of speaker and hearer, and hence they are normally interpreted exophorically, by reference to the situation. There is a major division within the person system between the third person, which as far as the speech situation is concerned is not a 'person'- not a role- at all [it can only be defined negatively as not first or second], and the first and second persons are defined as roles in the speech situation. The first and second person forms essentially refer to the situation, whereas those of the third person refer anaphorically or cataphorically to the text. Hence the absence of any verbal reference for '**I**' and '**you**' does not normally lead to any sense of incompleteness. In written language they are anaphoric when they occur in quoted 'direct' speech, as opposed to those instances where the writer is addressing his readers. So, in the whole short story, there are only four occurrences of the second person singular pronoun '**you**' in the following examples: [1:6.a] (p5. L11-18)

> *Someone was calling him an aunt cupped a hand round her mouth, tongue strong and dancing from side to side she trilled the ululation, the joy cry. When others joined her the sound rose in waves to fill the whole house. Was it a tape or was it someone singing that silly song 'Our bridegroom like honey? Where can **you** ever find another like him?*
>
> *(Leila Aboulela, 2001: 5)*

[1:6.b] (p5.L 16-18)

*To answer my question about the dress, he told me words I knew to be absurd but wanted to believe. "Tonight **you** will look more beautiful than the bride. (ibid: 5)*

[1:6.c] (p5. L24)

*I had held others like them before in my hands, wiping the dust off each bulb and saying to Taha, "How could **you** have taken them from the electrician when they were so dusty?" (ibid:* 5). Second person singular 'you' refers anaphorically to 'Taha'.

[1:6.d] (p6. L1)

*Hamid had looked directly at me, laughed in his easy way and said without hiding his envy, "He is not going to have time to get **you** any presents."* 'you' addressee [the narrator] (ibid: 6) **you** in this instance refers to the narrator, Taha's sister. All the instances in bold represent the second person singular pronoun 'you'. In example [1:6.a] the personal pronoun '**you**' is normally interpreted exophorically, by reference to the situation, for the example cited [1:6.a] is a translation from Arabic into English, there is no verbal reference for 'you'. It is anaphoric when it occurs in quoted ('direct') speech, as in instances [1:6(b) (c) and (d)].

So, in general, 'I' and 'you', as Halliday and Hasan (ibid. 1976) state, are given by the situation. Conversely, a third person form does normally imply the presence of a referent somewhere in the text; and in the absence of such a referent the text appears incomplete. Finally there is the 'mixed' personal '**we**'**,** as Halliday and Hasan (1976) define it, this may refer just to speaker and addressee ['you' and 'I'], and include in its meaning only the speech roles, but it may extend to a third person or persons [either with or without the addressee], i.e. 'he/ she/ they/ and I' or 'he / she / they and you and I', in which case it is mixed and demands a referent for the 'other role'. This may be exophoric, as when the narrator in example [1: 4] uses first person plural (head) 'we' to refer to herself plus the members of her family – who may or may not be forgathered around her: again the concept of 'situation' is an abstract one defined not by the physical presence of the participants but by the institutional framework, in this case the concept of a spokesman 'one who speaks on behalf of [himself and others'] or it may be anaphoric, as in example [1: 6]

[1: 6] (p2. L 21- 31

> *From the misty windows **I** saw the words 'Gulf Air' written in Arabic and English on the doors of the airline's office and imagined myself one day buying a ticket to go to Hamid in Kuwait. **It** seemed that the fate of our generation is separation, from **our** country or **our** family. **We** are ready to go anywhere in search of the work **we** cannot find at home. Hamid*

> *says that there are many Sudanese in Kuwait and he hopes that in the next year or so the **girls** and **I** will join him. Every week **I** talk to **him** on the telephone, long leisurely conversations. **We** run up huge telephone bills but seem to be unable to ration our talking.*
>
> *(ibid: 21)*

To summarise, personals referring to the speech roles (speaker and addressee) are typically exophoric: this includes **I** and **you** and **we** meaning 'you and I'. They become anaphoric, however, in quoted speech, as Halliday and Hasan (op.cit: 50) demonstrate; and so are normally anaphoric in many varieties of written language, such as narrative fiction (the case study). In narration the context of situation includes a 'context of reference', a fiction that is to be constructed from the text itself, so that all reference within it must ultimately be endophoric somewhere or other in the narrative will be names or designations to which we can relate the 'I' and 'you' of the dialogue. A written text as a whole, however, still has its outer context of situation, in which the writer may refer exophorically either to himself, as **I** or **we**, or to his reader(s), as **you**, or both.

Personals referring to other roles (persons or objects other than the speaker or addressee) are typically anaphoric; this includes 'he, she, it and they'. They may be exophoric, however, wherever the context of situation is (judged by the speaker to be) such as to permit identification of the referent in question. Moreover, Halliday and Hasan (1976:51) point out that only the anaphoric type of reference that is relevant to cohesion, since it provides a link with a preceding portion of the text. They stress the fact that the cohesive functions of personal reference are particularly the 'third person' that many of us have in mind, as in instances [1:8] [1:9]. But they admit that we shall find instances of these which are not cohesive, as well as instances of the first and second person forms which are.

We should note finally that it is characteristic of third person forms to be anaphoric. One occurrence of 'Taha' in Coloured Lights, at the beginning of the text is followed by an indefinitely large number of occurrences of '**he**, **him** or **his**' all to be interpreted by reference to the original 'Taha'. This phenomenon contributes to the internal cohesion of the text, because it creates a kind of network of lines of reference, each occurrence being linked to all its predecessors up to and including the initial reference. The number and density of networks is one of the factors that gives to any text its particular flavour or texture. Consider the following example [1:7]

[1:7] (p2.L6)

> *Now **I** was older than **Taha** had been when **he** died. At that time **he** was ten years older than **me** and like **my** other brothers **he** had humoured **me** and spoiled **me**. When **he** died, **my** mind bent a little and has never straightened since. How could a young mind absorb the sudden death of a brother on the day of his wedding?*
>
> *(ibid. 2001:2)*

[1:8] (p3.L15) *But the lights for **Taha**'s wedding did not shine as they were meant to on that night. By the time night came **he** was already buried and we were mourning, not celebrating*. (2001:3). The third person singular pronoun 'he' in this instance refers anaphorically to Taha.

[1:9] (p4.L3-7)

***Taha**'s life: I was not there for a large part of it but I remember the time **he** got engaged and my own secret feelings of jealousy towards **his** fiancée. Muddled feelings of admiration and a desire to please. **She** was a University student and to my young eyes **she** seemed so articulate and self assured.*

(ibid. 2001:4)

[1:10] (p8.L3-10)

> *It was time for **me** to get off the bus…… After dropping **me** off, the bus would turn around to resume its cycle. **My** grief for Taha comes in cycles as well, over the years, rising and receding. Like the appearance of the **West Indian conductor**, it is transient and difficult to predict. Perhaps, **he** will be on the bus tomorrow evening.*
>
> *(ibid. 2001:7)*

If we consider this example , we shall notice that this is the last instance in the short story where the narrator mention again the 'West Indian conductor', thus beginning and closing the narrative referring to the conductor, the bus and the grief for Taha. In addition, all the personal reference mentioned in the opening lines of the narrative are mentioned again in the last lines of the narrative. So, we conclude that the anaphoric type of reference that is relevant to cohesion provides a link with a preceding portion of the text, contributing to the internal cohesion of the text.

Overall, the short story Coloured Lights is relatively easy to read. The text is very cohesive, mainly due to lexical cohesion and referencing. As previously stated, cohesiveness in text creates texture and texture is due to the semantic ties that exist between clauses and sentences. Halliday and Hasan (1976: 297) refer to texture in the text as either being "tight", which means that there are many cohesive ties, or "loose", which means that there would be fewer cohesive ties, with variances of both in the same text within and across paragraph

boundaries. Starting with referencing and finishing with lexical cohesion, the textual analysis will prove that cohesion is an important aspect for creating meaning within text.

In this short story, there are two hundred and sixty three instances of personal references, forty instances of demonstrative references. Of the personal references, one hundred and ninety six of them are through the use of personal pronouns and twenty seven are 'it' references of either facts or things. All of the examples listed in Coloured Lights are examples of anaphoric reference, the most relevant kind of referencing for cohesion within text. All of the examples of personal references cited exist as ties to presupposed participants and occur outside of the referring clause. Halliday attests that this type of referencing is the most cohesive (Halliday, 1994:312). Personal referencing in text acts to keep track of participants throughout the text. For example in line (20, page1) "***his*** *memory was closer to me*" refers back to **Taha** in (line 10). In line (7, page 2) "***he*** *was ten years older than me and like my other brothers* ***he*** *had humoured me and spoiled me. When* ***he*** *died, my mind bent a little and never straightened since. How could a young mind absorb the sudden death of a* ***brother*** *on the day of* ***his*** *wedding?*"From (line 7 till line 11), the reference, 'he', 'he', 'he', 'a brother', 'his' refer back to line 6 to indicate the participant "Taha" (the narrator's brother). In line (29 page 2),"we" refers back to 'Hamid and I', in line (28 and line 26, page 2).

Halliday and Hasan refer to demonstrative referencing as "verbal pointing" to indicate a "scale of proximity" to the presupposed reference. (Halliday and Hasan 1976: 57) With regards to the use of "**the**" as a demonstrative reference, one hundred seventy nine determiners were noted. The use of "**the**", commonly referred to as a definite article, acts to specifically identify and therefore is "semantically selective" (ibid: 71). Because the text is written, the references are mostly endophoric, in line 4, page 1 "It was not the West Indian conductor who checked my pass that day but a young boy who looked bored. The West Indian conductor is very friendly with me." In (line 14, page 1), 'the same' refers back to "the English word homesick" in line 13. "Her children carried *the sweet liquid"* refers back to "*the sweet orange squash* in line (22, page 3). "*The sound* rose in waves to fill the whole house." '*The sound*' in this instance (page3. Line 13) refers anaphorically to '*the ululation'* in line (13.page 5).

3.1.1.1.2 Demonstrative reference

Demonstrative reference is a form of verbal pointing to a 'locative reference' i.e. 'the speaker identifies the referent by locating it on 'a scale of proximity' (Halliday and Hasan, 1976:57). It functions as the 'deictic' words that either relate information back to what is already or to the text that immediately follows. Thus the demonstrative reference found Coloured Lights (2001) will be discussed based on the scale of proximity found in the text: near, far, neutral and with deictic sense.

The demonstratives found in this short story are categorised into two classes: 'determiner and adverb'. These two categories are determined by both the scale of proximity and its syntactic function in a clause that is, whether it is a 'Modifier / Head or an 'Adjunct'.

Two determiners are used in this text. The first determiner discussed is 'that', which indicates the idea of 'far' and is always used as a modifier of the head noun. Another proximity is interpreted in terms of time; in this case 'that' tends to be associated with a past-time referent and 'this' for one in the present or future. Let us consider the following instances:

[1:11] (p2.L6)

(a) *Now I was older than Taha had been when he died. At **that** time, he was ten years older than me. (ibid:2)*

(b) *p2.L15)*

*Taha had no premonition of his own death. He was fidgety, impatient but not for **that**, not for the end coming so soon. (ibid: 2)*

(c) (p3.L16)

*But the lights for Taha's wedding did not shine as they were meant to on **that** night. (ibid: 3)*

(d) (p3.L21-26)

*But they drank water and tea and not the sweet orange squash my mother and friends had prepared by boiling small oranges with sugar. **That** went to a neighbour who was bold enough to enquire about it. Her children carried the sweet liquid from our house. (ibid: 3)*

(e) (p7.L3)

> *A girl in my school was cleaning a fridge, squatting barefoot in a puddle of melted ice with the electric socket too close. The girl's younger sister was in my class and the whole class, forty girls, went in the school bus to visit the family at home. On the way we sang songs as if we were on a school picnic and I cannot help but remember **that** day with pleasure.*
>
> *(ibid: 7)*

(f) p3.L21-26)

When Taha died I felt raw and I remained transparent for a long time. Death had come so close to me…But with time my heart hardened and I became immersed in the cares of day-today life. I had become detached from ***this*** *vulnerable feeling and it was good to recapture it now and grieve once again. (ibid: 3)*

(g) (p4.L25) *...See, I look like a watermelon in* ***this*** *green…(ibid:4)*

(h) (p6. L15*) I wish I never lived to see* ***this*** *day. (ibid: 6)*

In general, there are twenty eight instances of the selective demonstrative **that** Modifier / head determiner and six instances of the determiner **this**, which implies proximity to the speaker; **that** implies distance from the speaker, which may or may not involve proximity to the addressee. - The meaning is 'near you, or not near either of us, but at any rate not near me'. In such instances, as Halliday and Hasan (1976: 59) demonstrate, there is a close parallelism between the demonstrative and the personal systems, with 'this' corresponding to 'I' [speaker], 'that' to 'you' [addressee], and 'he, she, it' [other location or role]. In Standard English, 'this' is more specific than 'that', since 'this', has the speaker as its point of reference, as in instance (f), (g) and (h) while 'that' has no particular reference point – it is simply interpreted as 'not this'. This explains why the neutral forms 'the' and 'it' are derived from 'that' and not from 'this'. This point will be further explained in the following section.

In any case there are marked differences among different styles and varieties of English as regards to their patterns of anaphoric usage of 'this' and 'that', we often find 'that' where in conversational narrative, a speaker would tend to use 'this', conveying a sense of immediacy and also of solidarity with the hearer of shared interest and attention. It is this assumption of shared interest and attention which lies behind the use of the 'near' forms. There were only six instances of the selective adjunct adverb "there" as in the following example:

[1:12] (a) (p4.L3)

Taha's life: I was not ***there*** *for a large part of it. (ibid: 4)*

(b) (p5. L21)

I was glad that there were no more coloured lights, for they are cheerful but false. (ibid: 5)

Moreover, there is only one instance of the plural demonstrative **these** and one adverb adjunct "**now**" and two "**then**". So, there are overall forty demonstrative/ selective and non-selective determiners.

[1:13] (a) (p8. L1-2)

My mother would never believe that anyone would voluntarily sit in the sun but then she had never seen cold, dark evenings like ***these****. (ibid: 8)*

(b) (p5. L30)

We laughed together trying to make sense of their order, but they were random, chaotic. ***Then*** *Hamid, who was his friend, arrived and said he would help him set them up. (ibid: 5)*

(c)(p2.L6)

Now *I was older than Taha had been when he died. (ibid: 2)*

3. 1.1.1.3 Comparative reference

There are only twenty one incidences of comparative referencing in the short story Coloured Lights (2001). The role of comparative references acts to show similarities or likeness, which itself, is a 'referential property' (Halliday and Hasan: 78).

Comparative reference involves identity or similarity. The reference may be anaphoric, or cataphoric or even exophoric- the audience supplies the information from his own experience- depending on its referent point. As shown in chapter one, table 4, English comparative reference grammatically functions as either a modifier or an adjunct and it consists of two classes: adjectives and adverbs. Moreover, its system is categorised into two groups including general comparison which is a comparison in terms of likeness and unlikeness of two things without respect to any particular property, and particular comparison is a comparison in quantity or quality. In English, these comparisons are done through the class of adjectives and adverbs [ordinary adjectives and adverbs in some comparative form.] (ibid: 77)

Consider the following examples:

[3:1] (a) (p1. L7)

...he tells me I look ***like*** *one of his daughters.* Instance (a) is a general comparison as a deictic that expresses similarity. (op.cit: 1)

(b) (p1. L14)

The English word homesick is a good one; we do not have exactly ***the same*** *word in Arabic. In Arabic my state would have been described* ***as*** *yearning for the homeland or the 'sorrow of alienation…"* (ibid: 1) 'the same' expresses an anaphoric general comparison of identity as a deictic.

(c) (p1. L20)

"I was in a country which Taha had never visited and yet his memory was ***closer*** *to me* ***than*** *it had been for years." (ibid: 1)*

d) (p2. L6)

"Now I was **older than** Taha had been when he died. At that time he was ten years **older than** me and like my other brothers; he had humoured me and spoiled me." (ibid: 2)

(e) (p3. L8)

*"In Regent Street the conductor had to shake himself from his lethargy and prevent **more** people from boarding the bus."(ibid: 3)* This instance is a Numerative particular comparison in terms of quantity.

(f) (p3. L14).

*"Festive December lights. Blue, red, green lights, **more** elaborate **than** the crude strings of bulbs that we use in Khartoum to decorate the wedding house."(ibid: 3)*

(g) (p3. L17).

*"But the lights for Taha's wedding did not shine **as** they were meant to on that night."*

(ibid: 3)

(h) (p4. L15).

*"They scrutinized my face for any **likeness** to Taha…" (ibid: 4)*

(i) (p4. L26-27)

*Taha, shall I wear tonight the pink or the green? I asked him on the morning of the wedding. 'See, I **look like - like** a watermelon in this green'."(ibid: 4)*

(j) (p5. L18)

*"Tonight you will look **more** beautiful **than** the bride." (ibid: 5)*

(k) (p6. L33)

*"A girl in my school was cleaning a fridge, squatting barefoot in a puddle of melted ice with the electric socket too close. The girl's **younger** sister was in my class." (ibid: 6)*

(l) (p7. L11)

*"Instead she married one of her cousins who was not very educated, not **as much as** Taha at any rate." (ibid: 7)* in this instance, the referent here is 'Taha'

(m) (p7.L33/ 8. L1-2)

*My mother would never believe that anyone would voluntarily sit in the sun, but then she had never seen cold, dark evenings **like** these. (ibid: 7)*

The types of comparative reference found in this short story, as the illustrations stated above, are of two categories: 'general comparison' and 'particular comparison'. By 'general comparison' is meant comparison in terms of likeness or unlikeness of two things without respect to any particular property: two things may be the same, similar or different. 'Particular comparison' on the other hand, means comparison that is in respect of quantity or quality,

expressed by means of ordinary adjectives or adverbs. These adjectives function as either as Numerative 'more' or as Epithet 'better'. This comparison may be 'anaphoric', and therefore cohesive, or it may be 'cataphoric' or even 'exophoric'.

Particular comparison, like general comparison, is also referential; there must be a standard of reference by which one thing is said to be superior, equal, or inferior in quality or quantity.

We noticed two forms of comparative reference types, including 'same/like', and 'look like'. The word 'same' is used throughout the entire story only one time in example [3:1(b)] This reference word is employed as anaphoric reference in sentence (14.page 1).When the narrator described the fact that there is no equivalent, or 'same' word to 'homesick' in Arabic, which is mentioned in sentence (13 page 1). In this sense, it is a reference back to the anaphoric item 'homesick', which is shown in italics, and saying that there is no exact item in Arabic to 'homesick'. Examples [3:1 (h), (i), (m)] show the use of ' look like' or 'like' alone in the text. The referent point of the general comparative reference 'like', which is in the preceding or following sentences is italicised. Likewise, examples: [3:1 (e), (f) and (j)] illustrate particular comparison in terms of quantity expressed in the Numerative element in the structure of the nominal group by a comparative quantifier/ epithet: e.g. **more** people in instance (e) above. Instances (f) and (g) represent a comparison of quality.

3.1.1.2 Cohesion through Substitution

Substitution, as defined by Halliday and Hasan (1976: 88), is the replacement of one item by another. In this sense, cohesion in the discourse is carried through a relation between linguistic items such as words or phrases, rather than a relation between meanings. In their analysis of English, Halliday and Hasan divided substitution into three types according to their inherent characteristics: nominal substitution, verbal substitution, and clausal substitution.

Substitution and ellipsis are very characteristic features of spoken text and is usually confined to 'contiguous passages' (Halliday 1994: 310) but of course exist within written text so that the presupposed reference is not unnecessarily repeated. Because of this anaphoric referencing function, it creates a sense of cohesion throughout the passage.

3.1.1.2.1 Nominal substitution

In Coloured Lights (2001), there are three notations of substitution. For example in [line 13, page 1], there is only one occurrence of nominal substitution in the short story. In example [1:1], the item 'one' is a substitute for the nominal group [The English word homesick.]

[1:1] (p1, L14)

I was crying for Taha or may be because I was homesick, not only for my daughters or my family but sick with longing for the heat, the sweat and the water of the Nile. The English word 'homesick' is a good one. *(ibid: 1)*

[1:2] (p1, L14)

The English word 'homesick' is a good one; we do not have exactly the same word in Arabic. (ibid: 1). In example [1:2], the item 'homesick' is included in the presupposition, and the substitute 'the same' carries the focus: the information as a whole is encoded as new, with the meaning of the word homesick shown to have been present earlier.

[1:3] (p7, L31-33)

> *Early in the morning, I would fill it with water from the fridge and throughout the day passer-by, hot and thirsty from the glaring sun could drink, resting in the shade of the tree. In London, I came across* ***the same*** *idea, memorial benches placed in gardens and parks where people could rest.*
>
> *(ibid: 7)*

Considering example [1:3], we notice that the item 'same' occurs as a cohesive element, typically accompanied by 'the'. Unlike 'one', which presupposes only the noun head, 'the same' presupposes an entire nominal group including any modifying elements.

3.1.1.2.2 Verbal substitution

The verbal substitute in English, as Halliday and Hasan point, is 'do', which operates as head of a verbal group, in the place occupied by the lexical verb; and its position is always final in the group. Example [2:1] is a good illustration of the verbal substitute 'do'.

[2:1] (p6, L14)

My mother, always a believing woman, wailed and wept but did not pour dirt on her head or tear her clothes like some ignorant women do.(ibid: 6)

We should point out that this is the only verbal substitution in this text. The item do' here is a verbal substitution. It substitutes for [did not pour dirt on her head or tear her clothes.] we notice here that the presupposed item is in the same sentence. Hence, according to Halliday and Hasan, verbal substitution may function either within the same sentence or extends across sentence boundaries.

3.1.1.3 Cohesion through Ellipsis

Cohesion through ellipsis can be thought of as the omission of an item in which the form of substitution is replaced by nothing. In other words, it can be regarded as substitution by zero. Regarding ellipsis, something is left "unsaid" in the passage and the reader must supply the missing information. Because most cases of ellipsis are anaphoric to something written in a previous clause, the effect is highly cohesive. Ellipsis is, thus, a relation within the text. Where there is ellipsis in the structure, there is a presupposition that something is to be supplied or understood, and in the great majority of instances, the presupposed item is present in the preceding text. Two types of ellipsis are discovered in this text: nominal ellipsis, and verbal ellipsis. The following section illustrates the nominal ellipsis in Coloured Lights.

3.1.1.3.1 Nominal Ellipsis

Nominal ellipsis is ellipsis within the nominal group. In example [1:1 a] below, the context allows the reader to understand what is eluded. However, as shown in example [1:1], the nominal group is omitted and replaced by nothing in the sentence. The most common use of ellipsis found in Coloured Lights is nominal ellipsis where the omitted element is the nominal element. This substitution of the nominal element by zero occurs when the required nominal groups in the clause such as subject, object, location adverbs, and sometimes both subject and object of the clause are left unsaid. There are six occurrences of nominal ellipsis in the story, which occur in different positions in the clause. Examples [1:1 a, b, c] below illustrate the nominal ellipsis in the object position in the clause.

[1:1] (a) (p3.L26)

They drank water and tea and not the sweet orange squash my mother and her friends had prepared…..That Ø [sweet orange squash] went to a neighbour who was bold enough to enquire about it. (ibid:3)

(b) (p4.L25)

Taha, shall I wear tonight the pink Ø [dress] or the green Ø [dress]…See I look like a watermelon in this green Ø [dress]…He smiled at me in my green dress… Tonight you will look more beautiful than the bride. (ibid: 4-5)

(c) (p73.L6)

With time, the relationship between my family and Taha's bride soured. Carefully prepared dishes ceased to pass between my mother and hers Ø [her mother]. In the two Eids, during which we celebrated in one Ø [Eid] the end of the fasting month of Ramadan and in the other Ø [Eid] the feast of sacrifice.. (ibid: 7)

3.1.1.3.2 Verbal Ellipsis

Verbal ellipsis is ellipsis within the verbal group. Example [2:1] illustrates the verbal ellipsis in the story.

[2:1] (p 1, L4-5)

(a) It was not the West Indian conductor who checked my pass that day but a young boy Ø [checked my pass] who looked bored. (ibid: 1)

(b) (p 3, L18)

But the lights for Taha's wedding did not shine as they were meant to Ø [shine] on that night .(ibid: 18)

(a) (p 3, L22)

The women in doors, sitting on mattresses spread on the floors, the men Ø [sitting] on wobbling metal chairs in a tent pitched in front of our house…(ibid: 22)

(b) (p 3, L24)

But they drank water and tea and not Ø [drank] the sweet orange squash my mother and her friends had prepared… (ibid: 3)

In Examples [2:1 a, b, c and d] the verb is omitted. They can be said to 'stand for 'checked in (a), shine in (b), sitting in (c), and drank in (d).There is no possibility of 'filling out' with any other items.

3.1.1.4 Cohesion through conjunction

Halliday and Hasan defines conjunction as 'a clause or clause complex, or some longer stretch of text, which may be related to what follows it by one or other of a specific set of semantic relations.' (Halliday and Hasan, 1976:310) Halliday and Hasan state that conjunction elements are cohesive by virtue of their specific meanings, [i.e.] they express certain meanings which presuppose the presence of other components in the discourse. (ibid: 226). They not only add meanings of their own but also create ties between entire segments of text of various lengths. Though Cohesion is the relation between sentences in a text and those sentences must follow one after the other. Therefore, in describing conjunctions as a cohesive device, the focus of attention will be on the function the conjunctions have of relating to each other linguistic elements that occur in succession.

While referencing, substitution, and Ellipsis are cohesive because of their specific anaphoric references, conjunction is different in that, it does not necessarily create a semantic tie with just one part of the text. Conjunction acts to link meaning across larger boundary of text.

However, in Coloured Lights, the retrieval of conjunctive information does not require the reader to go back too far in the passage to identify the presupposed reference. So, unlike reference, substitution, and ellipsis, the use of conjunction does not guide the reader to supply missing information by looking it elsewhere in the text. Instead, conjunction signals the way the writer wants the reader to relate what is about to be said to what has already been said. Namely, the combined markers of conjunction can be additive, adversative, causal, or temporal as already stated in chapter one. In the following section I will introduce and analyse these markers, and their occurrences in the text.

3.1.1.4.1 Additive conjunction

Additive conjunction is a generalised semantic relation in the text-forming component of the semantic system that is based on the logical notion of 'and'. Since sentences follow one another at a time as the text unfolds; they cannot be rearranged in different sequences and different bracketing. Therefore, each new sentence either is or is not linked to its predecessor. If it is 'and' [the additive relation] is one way in which it may be so linked. The non-temporal additive conjunction 'and', which operates conjunctively to give cohesion to a text, or to create a text by cohering one sentence to another is as Halliday and Hasan state (ibid: 234), restricted to just a pair of sentences.

There are ninety four instances of additive conjunction 'and' in Coloured Lights, and only one instance of 'in addition' in the text. The following examples illustrate this point.

[1:1] (p1, L1-4)

(a) I cried a little as the bus started to fill up with people in Charing Cross Road ***and*** *passed the Stone Lions in Trafalgar Square. Not proper crying with sobs* ***and*** *moans but a few silly tears* ***and*** *water dribbling from my nose. (ibid: 1)*

(b) (p1, L10-13)

I was crying for Taha or may be because I was homesick, not only for my daughters or my family but sick with longing for the heat, the sweat ***and*** *the water of the Nile. (ibid: 1)*

(c) (p2, L3-5)

I was in London on a one-year contract with the BBC World Service. Each day as I read the news in Arabic, my voice, cool ***and*** *distant, reached my husband in Kuwait,* ***and*** *my parents who were looking after my daughters in Khartoum. (ibid: 2)*

(d) (p2, L21-23)

From the misty windows I saw the words 'Gulf Air' written in Arabic and English on the doors of the airline's office ***and*** *imagined myself one day buying a ticket to go to Hamid in Kuwait. (ibid: 2)*

(e) (p3, L12)

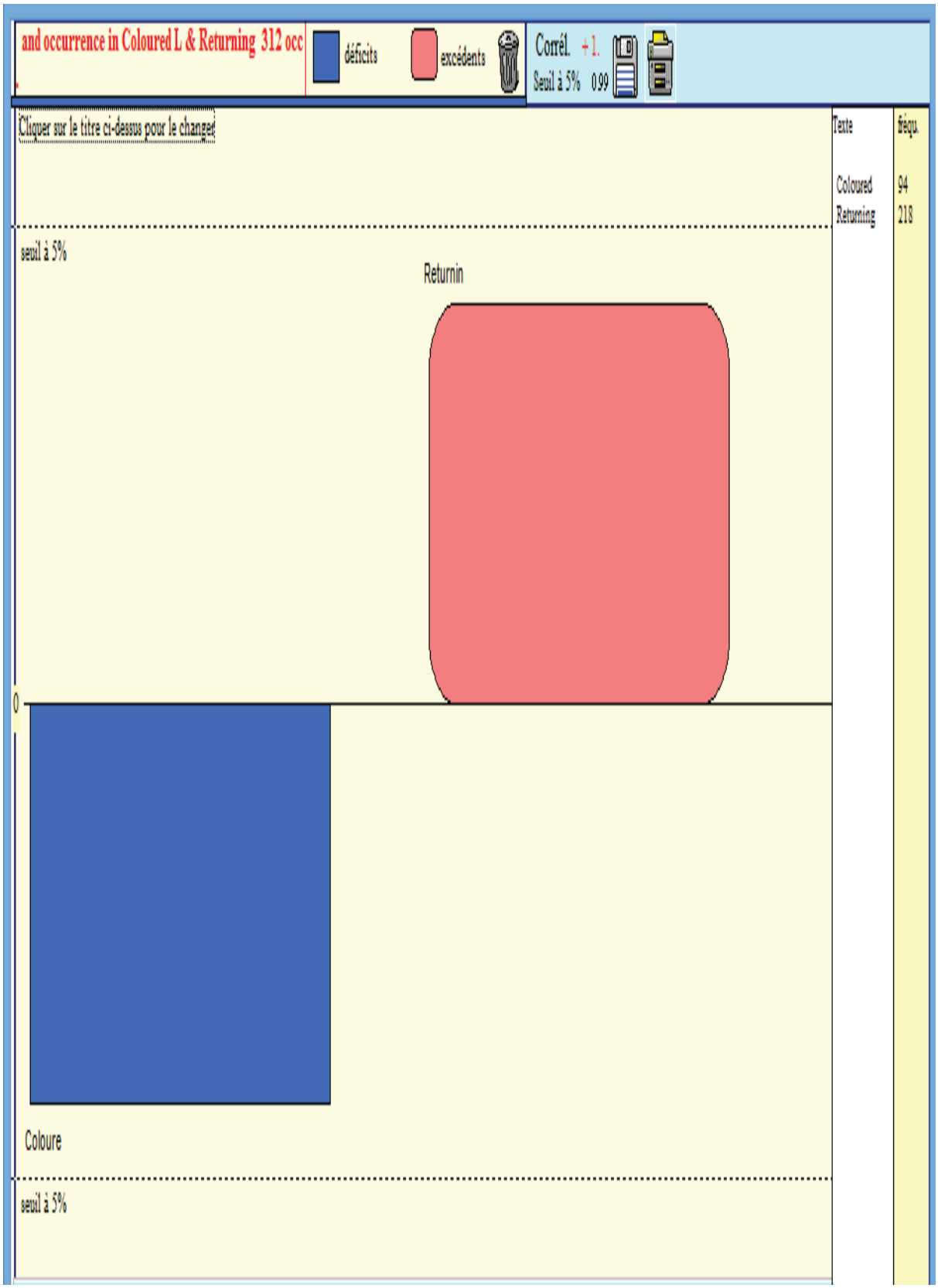
Every shop window boasted an innovative display ***and*** *there were new decorative lights* ***in addition to*** *the street lights. (ibid: 3)*

(f) (p8, L3-5)

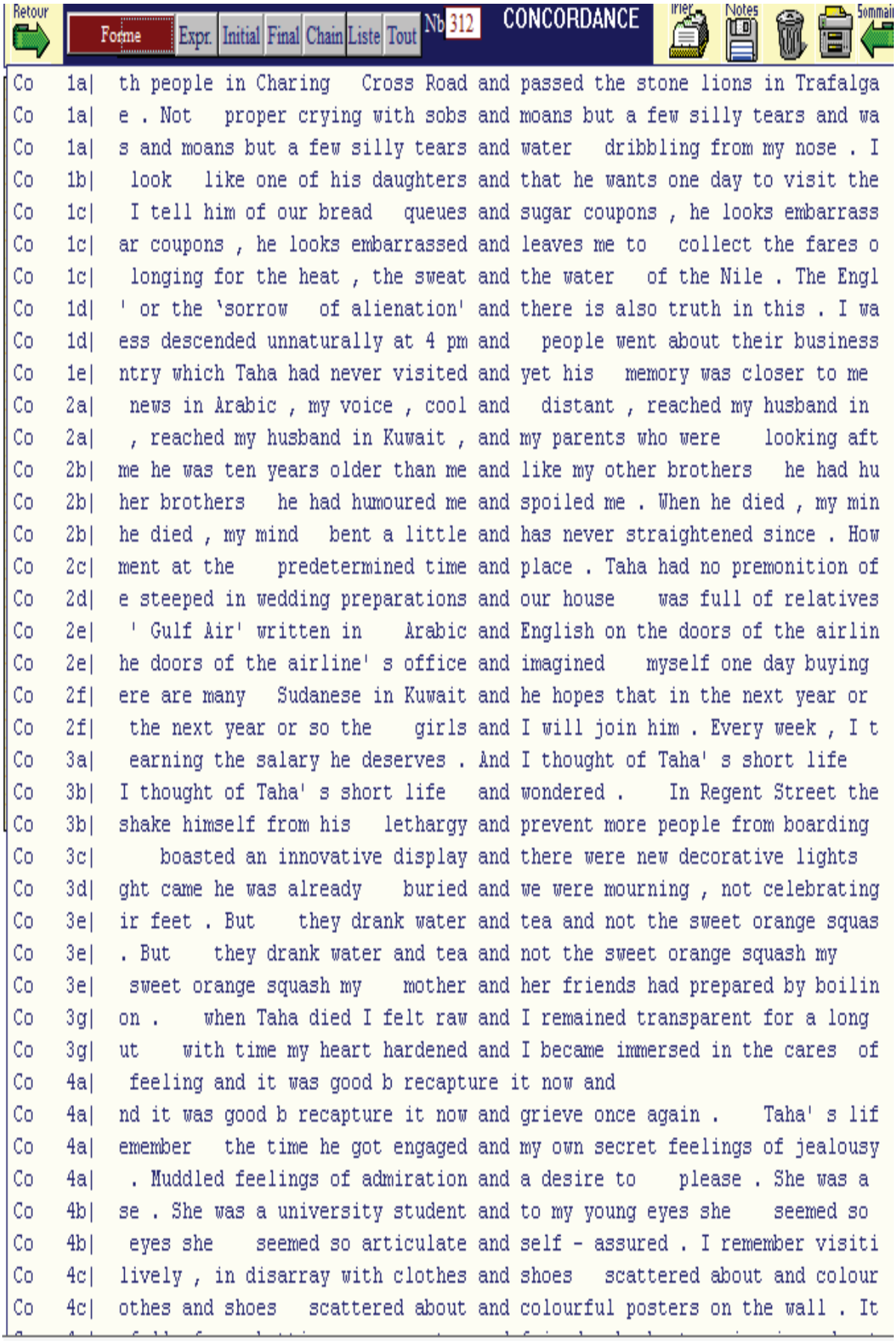
It was time for me to get off the bus as we had long passed Lords Cricket Grounds, Swiss Cottage ***and*** *Golders Green. My stop was near the end of the route* ***and*** *there were only a few passengers left. (ibid: 8)*

Since this short story is full of flash backs, and the narrative style pictured is balanced between past and present, there were many instances of the additive conjunction 'and' to link the events to one another. From the beginning of the narrative till the end, there were many additive occurrences specifically in the flashbacks. There was one instance only of the additive conjunction '**in addition to'** in example [1: 1 e] above in the story.

(Figure 5) below is a graph and a figure which shows the occurrence of the Additive conjunction 'and' in Coloured Lights.



(Figure 5: the occurrences of the Additive conjunction 'and' in Coloured Lights)



Co	1a|	th people in Charing Cross Road and passed the stone lions in Trafalga
Co	1a|	e . Not proper crying with sobs and moans but a few silly tears and wa
Co	1a|	s and moans but a few silly tears and water dribbling from my nose . I
Co	1b|	look like one of his daughters and that he wants one day to visit the
Co	1c|	I tell him of our bread queues and sugar coupons , he looks embarrass
Co	1c|	ar coupons , he looks embarrassed and leaves me to collect the fares o
Co	1c|	longing for the heat , the sweat and the water of the Nile . The Engl
Co	1d|	' or the 'sorrow of alienation' and there is also truth in this . I wa
Co	1d|	ess descended unnaturally at 4 pm and people went about their business
Co	1e|	ntry which Taha had never visited and yet his memory was closer to me
Co	2a|	news in Arabic , my voice , cool and distant , reached my husband in
Co	2a|	, reached my husband in Kuwait , and my parents who were looking aft
Co	2b|	me he was ten years older than me and like my other brothers he had hu
Co	2b|	her brothers he had humoured me and spoiled me . When he died , my min
Co	2b|	he died , my mind bent a little and has never straightened since . How
Co	2c|	ment at the predetermined time and place . Taha had no premonition of
Co	2d|	e steeped in wedding preparations and our house was full of relatives
Co	2e|	' Gulf Air' written in Arabic and English on the doors of the airlin
Co	2e|	he doors of the airline' s office and imagined myself one day buying
Co	2f|	ere are many Sudanese in Kuwait and he hopes that in the next year or
Co	2f|	the next year or so the girls and I will join him . Every week , I t
Co	3a|	earning the salary he deserves . And I thought of Taha' s short life
Co	3b|	I thought of Taha' s short life and wondered . In Regent Street the
Co	3b|	shake himself from his lethargy and prevent more people from boarding
Co	3c|	boasted an innovative display and there were new decorative lights
Co	3d|	ght came he was already buried and we were mourning , not celebrating
Co	3e|	ir feet . But they drank water and tea and not the sweet orange squas
Co	3e|	. But they drank water and tea and not the sweet orange squash my
Co	3e|	sweet orange squash my mother and her friends had prepared by boilin
Co	3g|	on . when Taha died I felt raw and I remained transparent for a long
Co	3g|	ut with time my heart hardened and I became immersed in the cares of
Co	4a|	feeling and it was good b recapture it now and
Co	4a|	nd it was good b recapture it now and grieve once again . Taha' s lif
Co	4a|	emember the time he got engaged and my own secret feelings of jealousy
Co	4a|	. Muddled feelings of admiration and a desire to please . She was a
Co	4b|	se . She was a university student and to my young eyes she seemed so
Co	4b|	eyes she seemed so articulate and self - assured . I remember visiti
Co	4c|	lively , in disarray with clothes and shoes scattered about and colour
Co	4c|	othes and shoes scattered about and colourful posters on the wall . It

(Figure 5: the occurrences of the Additive conjunction 'and' in Coloured Lights)

3.1.1.4.2 Adversative conjunction

The basic meaning of the adversative relation is 'contrary to expectation.' According to Halliday and Hasan (1976: 250), the expectation may be derived from the content of what is being said, or from the communication process. Here, we find cohesion on both the external and the internal planes. An internal adversative relation is expressed in its simple form by the word 'yet' occurring in the sentence initial position. Very similar to 'yet' in the function are 'but', 'however', and 'though'. Hence, 'but' differs from 'yet' in that 'but' contains the element 'and' as one of its meaning components, whereas 'yet' does not. That is why, we usually find sentences beginning 'and yet' but never 'and but'. In fact, two forms of adversative conjunctions are employed in Coloured Lights (2001). The adversative conjunction 'yet' and 'but', which appear in the sentence initial and medial position in this text. So, there are twenty one adversative conjunctions in this short story: two occurrences of 'Yet' in initial position, five occurrences of the adversative conjunction 'But' in initial position, and fourteen occurrences of 'but' in medial position. Example [2:1 a, b, c and d] illustrate the use of adversative conjunctions in the story.

[2:1] (a) (p7, L15-23)

> *In Taha's memory, my father built a small school in his home village…. One classroom built of mud to teach young children to read and write….**But** like other schools it kept running into difficulties: no books, costly paper, poor attendance when children were sometimes kept at home to help their parents. **Yet** my father persevered and the school had become something of a hobby for him in his retirement.*
>
> *(ibid: 7)*

(b) (p2, L 30)

*Hamid says that there are many Sudanese in Kuwait and he hopes that in the next year or so the girls and I will join him. Every week, I talk to him on the telephone, long leisurely conversations. We run up huge telephone bills **but** seem to be unable to ration our talking. (ibid: 7)*

(c) (p6, L 13-14)

*My mother, always a believing woman, wailed and wept **but** did not pour dirt on her head or tear her clothes like some ignorant women do.(ibid: 6)*

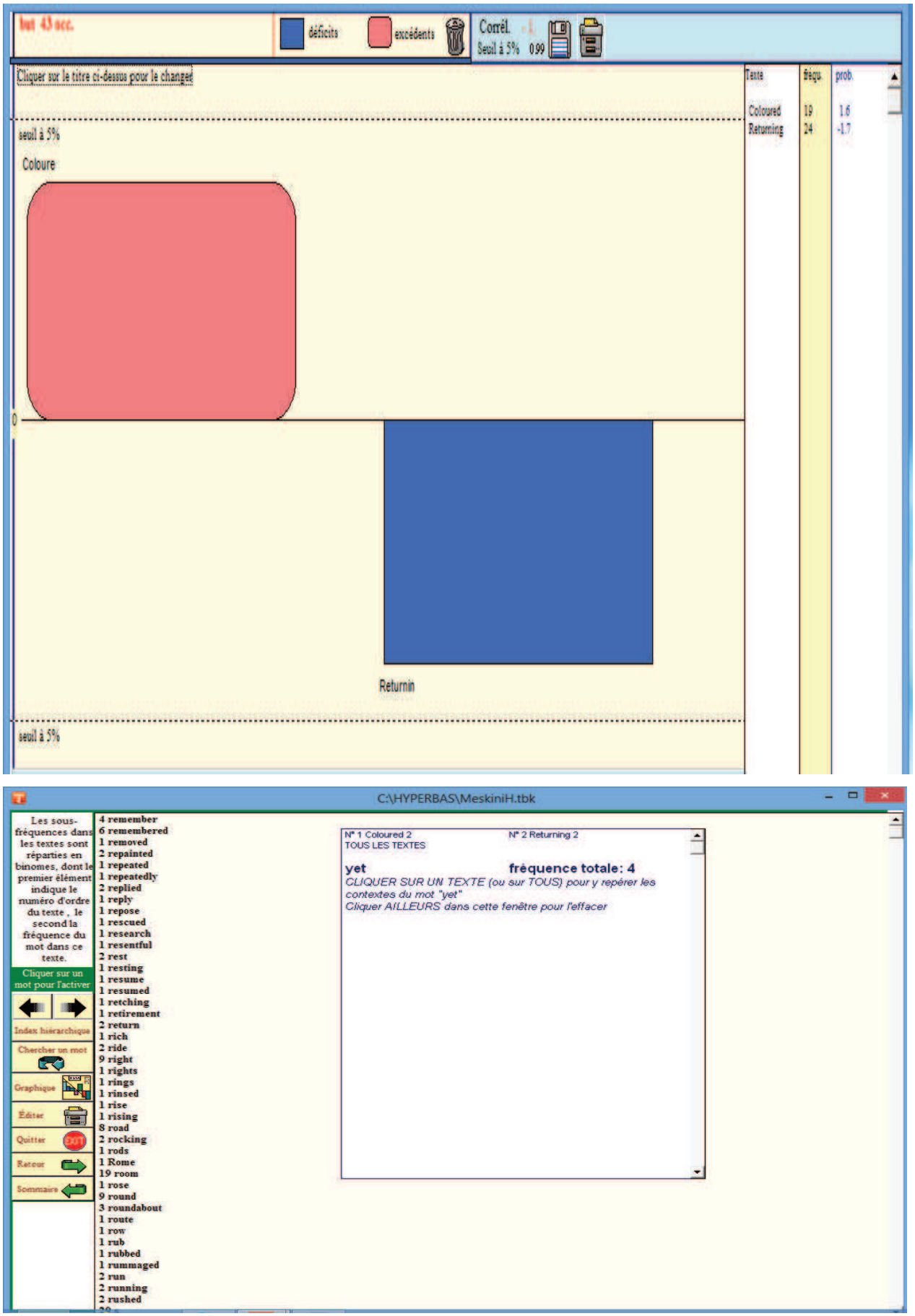
(d) (p6, L 28)

*I had been in London for nearly seven months and I told no one about Taha. I felt that it would sound distasteful or like a bad joke, **but** electricity had killed others in Khartoum too, though I did not know them personally. (ibid: 6)*

We should notice here, in example (d) that the adversative conjunction 'but' links back directly with line (4, page 6) *'the lights that killed Taha. The haphazard, worn strings of lights…' (ibid: 4-5).* Figure 6 below shows the occurrence of the adversative conjunction 'but' in Coloured Lights displaced also in a graph.

Co	1a|	proper crying with sobs and moans	but	a few silly tears and water drib
Co	1b|	or who checked my pass that day	but	a young boy who looked bored .
Co	1c|	y for my daughters or my family	but	sick with longing for the heat , t
Co	2c|	t first to be a ghastly mistake ,	but	that was an illusion , a mirage
Co	2d|	eath . He was fidgety , impatient	but	not for that , not for the end
Co	2g|	We run up huge telephone bills	but	seem to be unable to ration our ta
Co	2h|	the livelihood of many people .	But	one of the country' s few veterin
Co	3d|	o decorate the wedding house .	But	the lights for Taha' s wedding did
Co	3e|	of the street under their feet .	But	they drank water and tea and no
Co	3g|	ld see clearly that not only life	but	the world is transient . But wi
Co	3g|	life but the world is transient .	But	with time my heart hardened and
Co	4a|	not there for a large part of it	but	I remember the time he got engag
Co	5d|	told me words I knew to be absurd	but	wanted to believe . 'Tonight you
Co	6c|	believing woman , wailed and wept	but	did not pour dirt on her head or
Co	6f|	stasteful or like a bad joke ,	but	electricity had killed others in K
Co	7a|	a school picnic and I cannot help	but	remember that day with pleasure
Co	7b|	he marry another of my brothers	but	she and her family refused . Inste
Co	7d|	s on yielding benefit over time .	But	like other schools it kept runni
Co	7h|	would voluntarily sit in the sun	but	then she had never seen cold , dar
Re	1c|	new she had come the right way	but	she did not recognise this squa
Re	2c|	a drastically reduced Space ?	But	then , maybe they didn' t . Maybe
Re	2e|	e Vespa . Everyone had run to her	but	she had picked herself up and t
Re	3a|	t of windows were still there .	But	now a number of them were covered
Re	3c|	arble - floored lobby was clean	but	there were no plants in the pots a
Re	4e|	n - out key was ready in her hand	but	she could not see the keyhole .
Re	4e|	the key . It was a little stiff	but	the door opened immedi - ately
Re	4f|	hed the door open and a forgotten	but	familiar smell met her . She st
Re	5b|	ling it . It' s not really here	but	I' m smelling it . Her eyes tra
Re	5d|	to wait ; a question of money .	But	the basin had been there . It was
Re	5e|	The owner had wanted ten pounds	but	they had got it for eight . All
Re	5f|	to Leave the basin with him .	But	she had Laughed . No omen could
Re	6c|	. She did not switch on the light	but	crouched in front of the toilet
Re	7b|	that people took for serenity .	But	she knew . She knew it was frai
Re	7d|	ine of her face with her finger .	But	the mirror was a wall between he
Re	7e|	se his contours and his warmth	but	whenever she made a move to touch
Re	7f|	surface . It was transparent ,	but	it was unbreakable . At times she
Re	8c|	l the feathers will have gone ! '	But	here she was , six years later
Re	10a|	f down the Ml . He was drunk .	But	he was very well dressed , with a
Re	11e|	cking of tears behind her eyes	but	she would not cry . Two whole year

(Figure 6: Co occurrence of the Adversative conjunction 'but' in its context in Coloured Lights)



(Figure 6: Co occurrence of the Adversative conjunction 'but' in Coloured Lights)

To sum up, we should point out that additive conjunction is a generalised semantic relation in the text forming component of the semantic system that is based on the logical notion of 'and'. This non-temporal conjunction, which operates conjunctively to give cohesion to a text or to create a text by cohering one sentence to another, is according to Halliday and Hasan (1976: 234) restricted to just a pair of sentences. The additive conjunction found in the short story Coloured Lights (2001) functions as a connector that conjoins two adjoining sentences together. 'And' is a non-temporal conjunction that sometimes occurs in the sentence initial or medial position in the discourse. It is used ninety four times throughout this text. On the other hand, there are twenty-three instances of the adversative conjunction 'but' in the short story.

The adversative conjunction 'but' occurred five times in the sentence initial position and sixteen times in the middle position in the discourse. Moreover, there are also two instances of the adversative conjunction 'yet', one occurs in the initial position and one in the medial position in the discourse. The conjunction 'in addition' occurs once in the whole short story. So, in general, there are twenty one instances of adversative conjunction in this text.

Considering the following example [2:2], we will notice that the content that follows the conjunction 'in contrast to', the only instance in this narrative, contradicts the expectation raised in the previous sentence, which can be seen in italics in example [2:2].

[2: 2] (p3. L9)

The progress of the bus was slow in contrast to the shoppers who swarmed in the brightly lit streets. (ibid: 3)

3.1.1.4.3 Causal conjunction

This short story uses nine lexical forms of causal conjunctions: 'because', 'for', and 'so that'. The difference between these conjunctions lies in the position where they can occur in the sentence. The following examples illustrate the use of causal conjunction in Coloured Lights (2001).

[3: 1] (a) (p1. L11)

*I was crying for Taha or may be **because** I was homesick, not only for my daughters or my family but sick with longing for the heat, the sweat and the water of the Nile. (ibid: 1)*

(b) (p3. L31)

*Death had come **so** close to me **that** I was almost exhilarated. (ibid: 3)*

(c) (p3. L2- 4)

> *But one of the country's few veterinary surgeons is away, working with animals whose purpose is only to amuse, why?* ***So that*** *his daughters can have a good education,* ***so that*** *he can keep up with the latest research in his field.* ***So that*** *he can justify the years of his life spent in education by earning the salary he deserves.*
>
> *(ibid: 3)*

(d) (p4. L30)

In the early evening, we all dragged our beds outdoors ***so that*** *the sheets were cool when it was time to gaze up at the stars.(ibid: 4)*

(e) (p6. L16)

Perhaps Hamid had the greatest shock, ***for*** *he was with Taha when he was setting up the lights. (ibid: 6)*

(f) (p5. L22)

I was glad that there were no more coloured lights, ***for*** *they are cheerful but false. (ibid: 5)*

(g) (p5. L24- 27)

How could you have taken them from the electrician when they were so dusty? And he had helped clean them with an orange cloth that he used for the car ***because*** *he was in a hurry to set them up all around the outside of the house. (ibid: 5)*

There are nine lexical forms of causal conjunctions in this story: two instances of the conjunction 'because' which occur in the sentence medial position, two instances with the conjunction 'for' which always occur in the medial position in the sentence discourse, and five instances of the conjunction 'so that' expressing effect.

3.1.1.4.4 Temporal conjunction

This short story uses eleven lexical forms of temporal conjunctions to connect two successive sentences together. Specifically, they are adverbial phrases and adverbial clauses which function as a conjunction. These adverbial conjunctions are restricted to the sentence initial position. They include a complex 'temporal relation, 'now' illustrated in the following example:

[4: 1] (a) (p2. L6)

Now I was older than Taha had been when he died. (ibid: 2)

(b) (p4. L2)

But with time my heart hardened and I became immersed in the cares of day-today life. I had become detached from this vulnerable feeling and it was good to recapture it now and grieve once again. (ibid: 4)

(c) (p4. L17)

Later with Taha we went to a concert in the football grounds where a group of students sang. (ibid: 4)

(d) (p4. L20)

Taha's bride afterwards wrote the words out for me, humming the tune, looking radiant and Taha remarked on how elegant her handwriting was. (ibid: 4)

(e) (p4. L29)

In the early evening we all dragged our beds outdoors so that the sheets were cool when it was time to gaze up at the stars. (ibid: 4)

(f) (p5. L30)

Then Hamid, who was his friend, arrived and said he would help him set them up. (ibid: 5)

(g) (p6. L12)

And in the crowded corridors, people squatted on the floor and the screams for Taha were absorbed by the dirty walls, the listless flies and the generous, who had space and tears for a stranger they had never met before. (ibid: 6)

(h) (p6. L18)

Later he told me that when they buried Taha he had stayed at the graveside after the other men had gone. (ibid: 6)

(i) (p8. L1)

After dropping me off, the bus would turn around to resume its cycle. (ibid: 8)

These adverbial conjunctions 'now', 'later', afterwards', after', then …etc are restricted to the sentence initial position, medial position, or sometimes in final position. They include a complex temporal relation 'now', 'later', 'afterwards', 'then', and a simple temporal relation 'after', before' (Halliday and Hasan: 266). Example (i) illustrates the use of the conjunction 'after' in initial position as a temporal conjunction which shows that the upcoming event is subsequent to the former event. However, more explanation about the meaning, the use, and the context of the conjunction 'now', which is used only twice throughout the short story is required. The temporal conjunction discussed here does not only encode the meaning 'the present time' or 'now' but also the perfective aspect meaning that the preceding event has

already been completed. Therefore, whenever it is used in the text, this conjunction always occurs with a summary or overlap clause of the preceding event.

3.1.2 Cohesion through lexical relations

The last type of cohesive devices identified by Halliday and Hasan (1976) is lexical cohesion which involves either the reiteration of an item, repetition of an item, and the use of a synonym, near synonym, or superordinate term. Lexical cohesion could also be used in reference to lexical collocation, which involves the association of lexical items that regularly co-occur, for instance, climb/ ascend; order/ obey; laugh/joke…etc. In other words, lexical cohesion is the cohesive effect achieved by the selection of vocabulary. In English, there are two types of lexical cohesion, 'reiteration' and 'collocation'. However, lexical cohesion differs from the other cohesive devices of referencing, substitution, ellipsis and conjunction in that it is a non-grammatical function. In the short story Coloured Lights (2001), this proved to be the most cohesive element. Whether it was through the different forms of reiteration or through collocation, a clearly identifiable choice of lexical patterns is very apparent.

3.1.2.1 Cohesion through reiteration

Reiteration refers to the repetition of a lexical item, though; the repetition may not exactly match the presupposed lexical item. Reiteration can take the form of repetition of the same word or through the use of a synonym, near synonym, antonym, or a superordinate. Collocation differs from reiteration in that it refers not to a semantic relationship between words but rather it refers to the tendency of words to 'share the same lexical environment'. (op.cit: 286)

3.1.2.1.1 Reiteration through synonymy

Synonymy is the use of a lexical item which has a similar meaning to another previously used word. Cohesive relations can be achieved through the use of synonyms because they tie the events in the story together by using similar lexical items in reference to the same object. Examples [1:1] and [1:2] below illustrate the use of synonyms in the short story Coloured Lights. (a) the use of the items, 'sobs', 'moans' and 'tears' which mean 'cried. Another example from the text, example (b) shows the use of the item 'recall', 'remember' and 'memory' as synonyms since they convey the same meaning. Example (c) also illustrates the use of synonyms 'illusion' and 'mirage' in the same sentence to describe the sudden death of

'Taha', the second principal character in the story. Example (d) describes the lights before Taha's wedding, and how they were. They were 'brightly', 'lit', 'shine', and 'bright'. Instance (e) describes Taha's relatives sorrow on the sudden, tragic disappearance of their son and brother using the items, 'raw' and 'painful'. In this short story, this proved to be the most cohesive element in the discourse. This is clearly stated in the following instances:

[1: 1] (p1. L20)

(a) I was in a country which Taha had never visited and yet his memory was closer to me than it had been for years…..Perhaps he came to me in dreams I could not recall. (ibid: 1)

(b) (p2. L12)

How could a young mind absorb the sudden death of a brother on the day of his wedding? It seemed at first to be a ghastly mistake, but that was an illusion, a mirage. (ibid: 2)

(c) (p2. L8)

Now I was older than Taha had been when he died. At that time he was ten years older than me and like my other brothers he had humoured me and spoiled me. (ibid: 2)

The most immediately obvious type of lexical cohesion is that illustrated by the following examples, where the same word is repeated and has the same referent on both occasions. Halliday and Hasan (1976: 282) précised that it is not necessary for the second instance to be an exact repetition of the same word; it may be any kind of what Halliday called Reiteration-synonym, superordinate, or general word. Halliday and Hasan assumed that there must be identity of reference between the two, and this suggested that 'lexical cohesion' was to be interpreted as an accompanying feature that may be associated with grammatical reference. It is not necessary for two lexical occurrences to have the same referent, however, in order for them to be cohesive. A lexical item, therefore, coheres with a preceding occurrence of the same item whether or not the two have the same referent, or whether or not there is any referential relationship between them. The following examples illustrate cohesion through reiteration using near synonyms in Coloured Lights.

(d) (p1. L1-4)

I cried but a few silly tears a little as the bus started to fill up with people in Charing Cross Road and passed the stone lions in Trafalgar Square. Not proper crying with sobs and moans but a few silly tears and water dribbling from my nose. (ibid: 1)

(e) (p2. L14-16)

Taha had no premonition of his own death. He was fidgety, impatient but not for that, not for the end coming so soon. (ibid: 2), the word 'impatient' is a synonym to 'fidgety' which appears in the description of Taha's tragic death. Furthermore, the lexical item 'the end' in

instance [2: 1 b] is also a reference to the tragic, sudden death of Taha, the second important protagonist in the story.

(f) (p1. L10- 16)

> *I was crying for Taha or may be because I was homesick not only for my daughters or my family but sick with longing for the heat, the sweat and the water of the Nile. The English word homesick is a good one. We do not have exactly the same word in Arabic. In Arabic my state would have been described as yearning for the homeland or the sorrow of alienation.*
>
> *(ibid: 1)*

We notice in example [2: 1 (f)] the use of the item homesick, which is repeated in the instance through a near synonym which has the same meaning 'yearning for the homeland' or 'the sorrow of alienation', thus, here the three items, 'homesick', 'yearning for the homeland' and 'the sorrow of alienation' all having the same referent the nameless protagonist's state of mind.

3.1.2.1.2 Reiteration through Antonymy

[2: 1] (a) (p3. L19)

But the lights for Taha's wedding did not shine as they were meant to on that night. By the time night came he was already buried and we were mourning not celebrating. (ibid: 3)

(c)(p5. L28-30)

> *How could you have taken them from the electrician when they were so dusty?' And he had helped me clean them…….he was in a hurry to set them up all around the outside of the house. I had teased him saying that the colours were not in an ordered pattern. We laughed together trying to make sense of their order, but they were random, chaotic.*
>
> *(ibid: 5)*

(c) (p8. L7-9)

My grief for Taha comes in cycles as well, over the years, rising and receding. Like the appearance of the 'West Indian conductor', it is transient and difficult to predict. (ibid: 8)

3.1.2.1.3 Reiteration through repetition

[3: 1] (p1. L4-6)

(a) It was the West Indian conductor who checked my pass that day, but a young boy who looked bored. The West Indian conductor is very friendly with me. (ibid:1)

(b) (p8. L8)

My grief for Taha comes in cycles as well, over the years, rising and receding. Like the appearance of the West Indian conductor, it is transient and difficult to predict. (ibid: 8)

This instance uses another repetition of the item, 'West Indian conductor' having the same referent as in instance [4:1 a] page 1. If we consider examples [4:1 (a) and (b)] (a) above, we will notice that the items, 'West Indian conductor', referring to the conductor of the bus whom the protagonist was used to meet when boarding the bus, occurred in the opening lines of the short story precisely (line 4, page 1), and is also repeated in the last lines of the story (line8, page 8). We should notice here that every lexical item may enter into a cohesive relation, but by itself, it carries no indication whether it is functioning cohesively or not. That can be established only by reference to the text. That is why Halliday suggests that discourse does not wander at random from one topic to another but runs on reasonably systematic lines with a certain consistency of topic. In fact, in example [4:1 b], there is a repetition of the lexical items, 'West Indian conductor' occurring in line 8, page 8 in the story, refers back to 'the West Indian conductor in the opening lines of the story line 6, page 1, therefore, linking the two parts of the text.

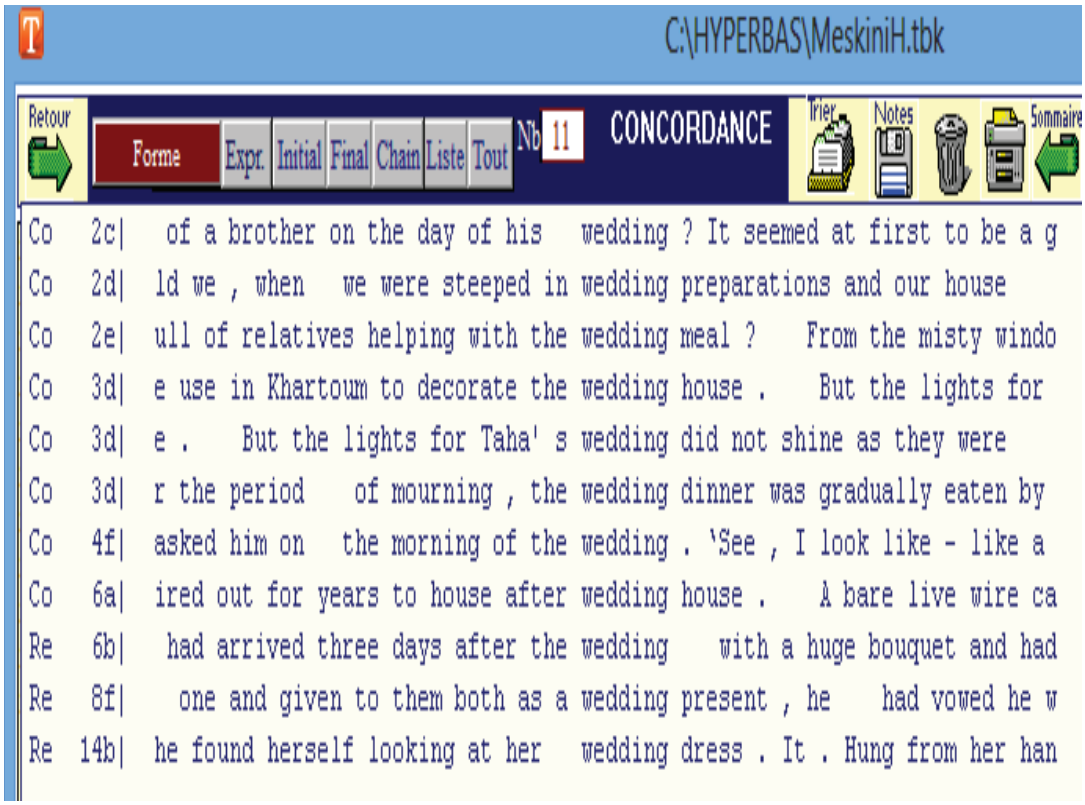
(c) (p1. L11-13)

I was crying for Taha or may be because I was homesick not only for my daughters or my family but sick with longing for the heat, the sweat and the water of the Nile. The English word homesick is a good one. (ibid: 1) in instance (c), the story shows the repetition of the item 'homesick' or 'sick'.

(d) (p2- 3 L19-20/ 17- 20)

> *It was too painful to think of what must have been his own shock, his own useless struggle against the inevitable. Nor did anyone else have foreknowledge. How could we, when we were steeped in wedding preparations and our house was full of relatives helping with the wedding meal? But the lights for Taha's wedding did not shine as they were meant to on that night. By the time night came he was already buried and we were mourning, not celebrating. Over the period of mourning, the wedding dinner was gradually eaten by visitors.*
>
> *(ibid: 3)*

(Figure 7) below shows repetition of the item 'wedding' in its context in Coloured Lights, which is the principal event in the story and also in a form of graph.



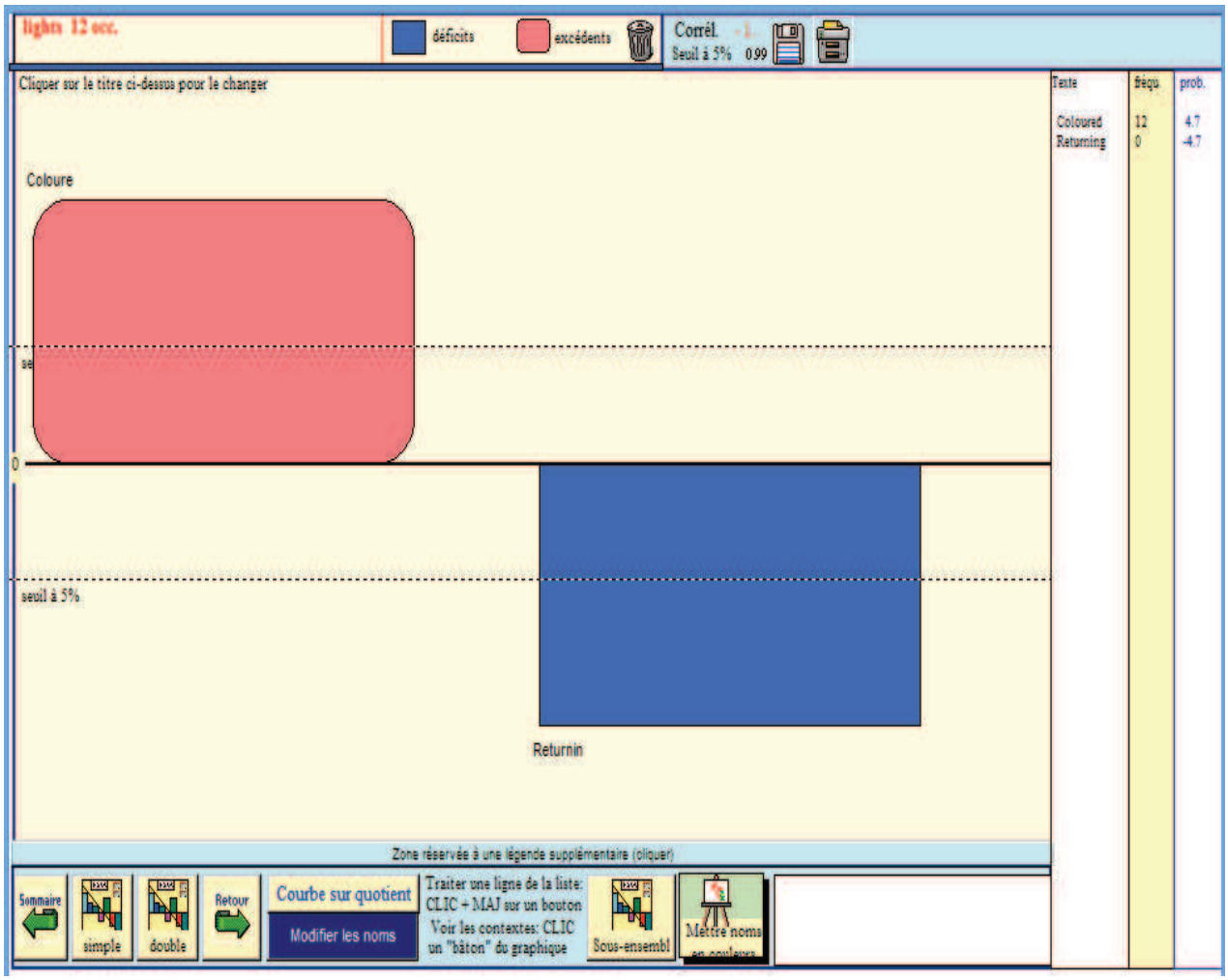
(Figure 7: Repetition of the item 'Wedding' in Coloured Lights)

In instance (d), there is repetition of the lexical item 'the wedding' and sometimes 'wedding'. It is a general word accompanied by the reference item 'the'. This 'the' here is anaphoric and the effect is that the whole complex 'the' plus a general noun functions like an anaphoric reference item.

(e) [p3.L10-16)

> *Every shop window boasted an innovative display and there were new decorative lights in addition to the street lights. Lights twined around the short trees on the pavements, on wires stretched across the street. Festive December lights. Blue, red, green lights, more elaborate than the crude strings of bulbs that we use in Khartoum to decorate the wedding house…….But the lights for Taha's wedding did not shine as they were meant to on that night……I was glad that there were no more coloured lights, for they are cheerful but false.*
>
> *(ibid: 3)*

As a matter of fact, throughout the entire short story, from the title till the last line in the story, the lexical item 'lights' was repeated twelve times. The following instance is the last sentence in the short story, and the last word in the text is 'lights 'too illustrated in (table 8) below.



(Figure 8: Repetition of the item 'Lights' in Coloured Lights)

3.1.2.1.4 Reiteration through superordinate

[4: 1] (a) (p2. L32)

> *Hamid says that there are many Sudanese in Kuwait and he hopes the next year the girls and I will join him. Every week I talk to him…..He tells me amusing stories of the emirs whose horses he cures. In Sudan, cattle die from starvation or disease all the time, cattle which are the livelihood of many people. But one of the country's few veterinary surgeons is away, working with animals whose purpose is only to amuse.*
>
> *(ibid: 2)*

In example [4: 1 a], Reiteration takes the form of the superordinate term 'animals' to refer to the anaphoric term 'horses' and 'cattle'; as a synonym referring to 'horses'. The category of superordinate illustrated in (a) refers to any item whose meaning includes that of the earlier one. Let us focus on the following example:

(b) [p1.L5]

It was not the West Indian conductor who checked my pass that day but a young boy who looked bored. The West Indian conductor is very friendly. (ibid: 1) In this example, the item 'boy' is a superordinate to the referent item 'conductor 'in (line 3)

(c) [p3. L8-10]

In Regent Street the conductor had to shake himself from his lethargy and prevent more people from boarding the bus. The progress of the bus was slow in contrast to the shoppers who swarmed around in the brightly lit streets. (ibid: 3), the item 'shoppers' refers back to 'people' in (line 8).

The examples above illustrate each of the major forms of reiteration. In instance [4: 1 e], there is a repetition of identical lexical item: 'lights' in (page3, line 14), which refers back to 'the street lights' in [page3, line 11]. In instance [1: 1(f)], the items 'yearning for the homeland' or 'sorrow of alienation' is a near synonym, which refers back to the item 'homesick' already stated. Example [2: 1 (a), (b) and (c)] is an illustration of lexical reiteration through occurrence of a different lexical item that is systematically related to the first one, but as an antonym. So, the item 'celebrating' is an opposite meaning to the lexical item already stated which is 'mourning', and that draws the reader's attention to the general atmosphere of the events. The general atmosphere was normally an atmosphere of wedding, joy and happiness; hence, it changed to an atmosphere of sorrow and mourning due to the tragic incident, 'death of Taha' the second principal character in the story.

Furthermore, there is a systematic relationship between a pair of words such as 'celebrating' and 'morning', or 'order' and random; 'rising' and 'receding'. They are related by a particular type of oppositeness, called "complementary" in Lyons' classification (1969). We can therefore extend the basis of the lexical relationship that features as a cohesive force and say that there is cohesion between any pair of lexical items that stand to each other in some recognizable lexicosemantic [word meaning] relation. This would include not only synonyms and near synonyms such as 'light'….. 'bulb'; 'death'…. 'the end', and superordinate such as 'cattle' …'animals', 'conductor'…..'boy', 'shoppers'….'people'; but the text uses also pairs of opposites of various kinds, complementaries such as 'mourning'….'celebrating', 'order'…..'random', 'rising'…..''receding'; antonyms such as 'indoors'….'outdoors', 'light'….'dark', 'good'….'bad', 'huge'…..' 'small'. We should emphasise here that the members of any such set stand in some kind of semantic relation to one another.

There is always, according to Halliday and Hasan (1976: 285), the possibility of cohesion between any pair of lexical items which are in some way associated with each other in the language. The cohesive effect of such pairs, as Halliday and Hasan point out, depends not so much on any systematic semantic relationship as on their tendency to share the same lexical environment and to occur in 'collocation' with one another. In general, any two lexical items having similar patterns of collocation-that is, tending to appear in similar contexts- will generate a cohesive force if they occur in adjacent sentences; such patterns occur freely both within the same sentence and across sentence boundaries.

3.1.2.2 Cohesion through collocation

Collocation as defined by Halliday and Hasan (1976) is a form of lexical cohesion achieved through the association of lexical items that regularly co-occur. This not only brings extension to the basis of the lexical relationship that features a cohesive force, but also indicates that cohesion lies between any pair of lexical items that relate to each other in some recognisable lexicosemantic [word meaning] relations.

In addition, collocation differs from reiteration in that it refers not only to a semantic relationship between words but also to the tendency of words to 'share the same lexical environment'. (ibid: 286). Therefore, the analysis and interpretation of lexical patterning is a major task in the study of textual cohesion. Thus, in Coloured Lights (2001), we shall simply group together all the various lexical relations that do not depend on referential identity and are not of the form of reiteration accompanied by 'the' or a 'demonstrative. In other words, all lexical cohesion that is not covered by what Halliday and Hasan call 'reiteration'- and treat it under the general heading of collocation; therefore, cohesion in the text can be obtained through the use of semantically related words of the same domain.

The following section presents collocations which are found and used as cohesive devices in Coloured Lights. (Table 9) below shows some of the collocations in different semantic domains that occur in this text.

Domain	Semantically Related Words
-Taha's Death	crying – tears – sobs – moans – water dribbling from my nose (P1#L3) – screams (P6#L9) – mourning (P3#L20) – raw (P3#L30) – transient (P3#L32) – grieve (P4#L2) – grief ((P8#L7) – wailed and wept (P6#L12) – graveside (P6#Ll7).
-Things related to Divinity	Angel of Death – reliable servant – predetermined time and place (P2#Ll2- 14) – Lord – Death – Eternity (P6#Ll20) – the Angels (P6#L2o) – soul (P6#Ll8) – prayed – believing (P6#Ll2) – the moment in the grave (P6#Ll9) – the Fasting month (Ramadan) – the Feast of Sacrifice (P7#L7- 8).
-Body parts	Hair (P5#L2) – ears – eyelashes (P5#L3) – mouth –tongue (P5#L12) – head (P4#L33) – legs (P6#L8) – feet (P4#L10) – hands (P4#L9) – shoulder (P4#L33) body (P6#L7).
-Roads, Streets and Institutions	Charing Cross Road (P1#L1) – The Stone Lions in Trafalgar Square (P1#L2) – Regent Street (P3#L7) – Oxford Street (P4#L24) – Regent's Park (P5#L19) – The Central Mosque (P5#L20) – School (P7#L14) – BBC World Service (P2#L2) – University (P4#L6) – University Hostels (P4#L8) – Mosque (P5#L20) – Lords Cricket Grounds – Swiss Cottage – Golders Green (P8#L4).

(Table 9: Collocational chains in Coloured Lights)

In addition to what was already stated, it is important to note that cohesion obtained through collocation is not limited to a pair of words since it is also very common to see long cohesive chains that are built up out of lexical relations of this kind, with word chains like, school…classroom… read…..write…..books…..teach ….attendance.…student…Education… research...etc (p7.L 15- 22) In Appendix 1, a general word list is used to generalise the overall patterns of Lexical cohesion in Coloured Lights.

3.1.3 Conclusion

The short story Coloured Lights (Leila Aboulela. 2001) is examined in this chapter so as to study the cohesive devices employed in the story and which give cohesion to the events in the story. This chapter describes patterns of discourse cohesion found in the short story, and it presents illustrations from the first short story [corpus one] to illustrate each of the cohesive devices studied.

Three possible categories of cohesive devices are studied in the story including Identity, Conjunctions, and Lexical relations. Evidence from the analysis results confirms the use of each of these cohesive devices. As already seen throughout the chapter, the most common cohesive devices used in this short story, ranging from the frequency of their occurrence in the text, are some of those under the headings of Identity, Conjunctions and Lexical relations. As for the cohesive devices under 'Identity', the short story uses all four sub-types of cohesive devices to contribute to cohesion in the story. That is, it uses reference, ellipsis, substitution and conjunction to tie the events of the story to each other. It is important to note that there is only one instance of nominal ellipsis in the whole story. Cohesion through conjunction is achieved through the use of all four types of conjunctions: additive, adversative, causal and temporal conjunctions. The additive conjunction 'and', 'in addition' is a form of this conjunction type and it occurs ninety four times, but there is only one occurrence of the conjunction 'in addition' throughout the entire text. As for adversative and causal conjunctions, each occurs respectively, nine occurrences of the causal conjunctions 'because, for, so that'; two occurrences of conjunction 'because', two occurrences of the conjunction 'for', and five occurrences of 'so that' conjunctions expressing result.

Eleven temporal conjunctions occur in this short story and belong to both complex temporal relation type and sequential relation type like: 'now, then, before, after, later, afterwards…etc. The use of cohesive devices under lexical relations, however, appears in a different pattern than that which is under Identity. That is, all four major cohesive devices including 'Reiteration' through synonyms, near synonyms, antonyms, superordinate and collocation' have nearly the same frequency in the story even though they do not occur as much as those under Identity. The analysis results show that Coloured Lights employ all six categories of cohesive devices to give unity to the text. Different types of devices may vary in the frequency of their use, but together they cooperate to contribute to cohesion in the text and tie its different parts together into a unified whole.

3. 2 Corpus Two: Patterns of discourse cohesion in Returning (1983) Illustrations and Interpretations

3.2.1 Cohesion through grammatical relations

This section presents the analysis of discourse cohesion found in the second short story. Returning is constituted of fifteen pages; each page contains thirty seven lines. We will describe, in a similar pattern to corpus one, the cohesive devices employed in this story and shall provide examples from the corpus to illustrate the frequency of use of each device. The discussion follows each of the three possible major cohesive devices used as the framework for the analysis. This includes cohesion through identity, cohesion through substitution, cohesion through ellipsis, cohesion through conjunction, and cohesion through lexical relations.

3.2.1.1 Identity of reference

As already noted, referencing functions to retrieve presupposed information in a text must be identifiable to be considered as cohesive. In written texts, referencing indicates how does the writer introduce participants and keeps track of them throughout the text.

This section studies the textual reference used as a cohesive device in Returning (1983). In analysing the reference, it will be determined if the reference discovered in the text is either anaphoric [pointing back] or cataphoric [pointing forward].

3.2.1.1.1 Personal reference

This section examines the use of personal reference in the short story Returning, and the analysis is based on the three categories of personal reference developed by Halliday and Hasan (1976: 37). It studies whether this short story employs all the three categories of person which include personal pronouns, possessive adjectives [possessive determiners], and possessive pronouns. For Cohesive purposes, anaphoric referencing is the most relevant as it provides a link with a preceding portion in the text. (ibid: 51)

Functionally speaking, there are three main types of cohesive references in Returning (op.cit): Personal reference, Demonstrative reference, and Comparative reference. In Personal reference, our focus of attention is to keep track of function through the speech situation using personal pronouns. So, there are altogether seven personal pronouns found in Returning.

They are categorised into three subgroups of person, including first person, second person, and third person. First person pronouns are the first person singular 'I' and the first person plural exclusive 'we'. Second person pronouns are the second person singular 'you'. Third person pronouns are the third person singular 'he/she' and the third person plural pronoun 'they'. The following examples summarise the use of personal reference in the short story Returning.

[1: 1] (a) (p 1. L1-6)

The little red car *came speeding along the road and turned abruptly to park under a tree in front of a three-storey house. Nobody got out. The engine did not die. Then* ***the car*** *moved again; it backed out of the parking place, made a sharp u-turn and headed back the way it had come.*

(Ahdaf Soueif, 1983: 1)

In the opening lines of this short story, there is a reference to 'a little car', first referred to as 'The little red car', then referred to using the third person singular form 'it' in (line 4. p1). 'it' here refers anaphorically (back) to 'The little red car' in [line 1. p1]. A second reference item 'it' in [line 5] refers again back to 'the car' in [line 4. p1].

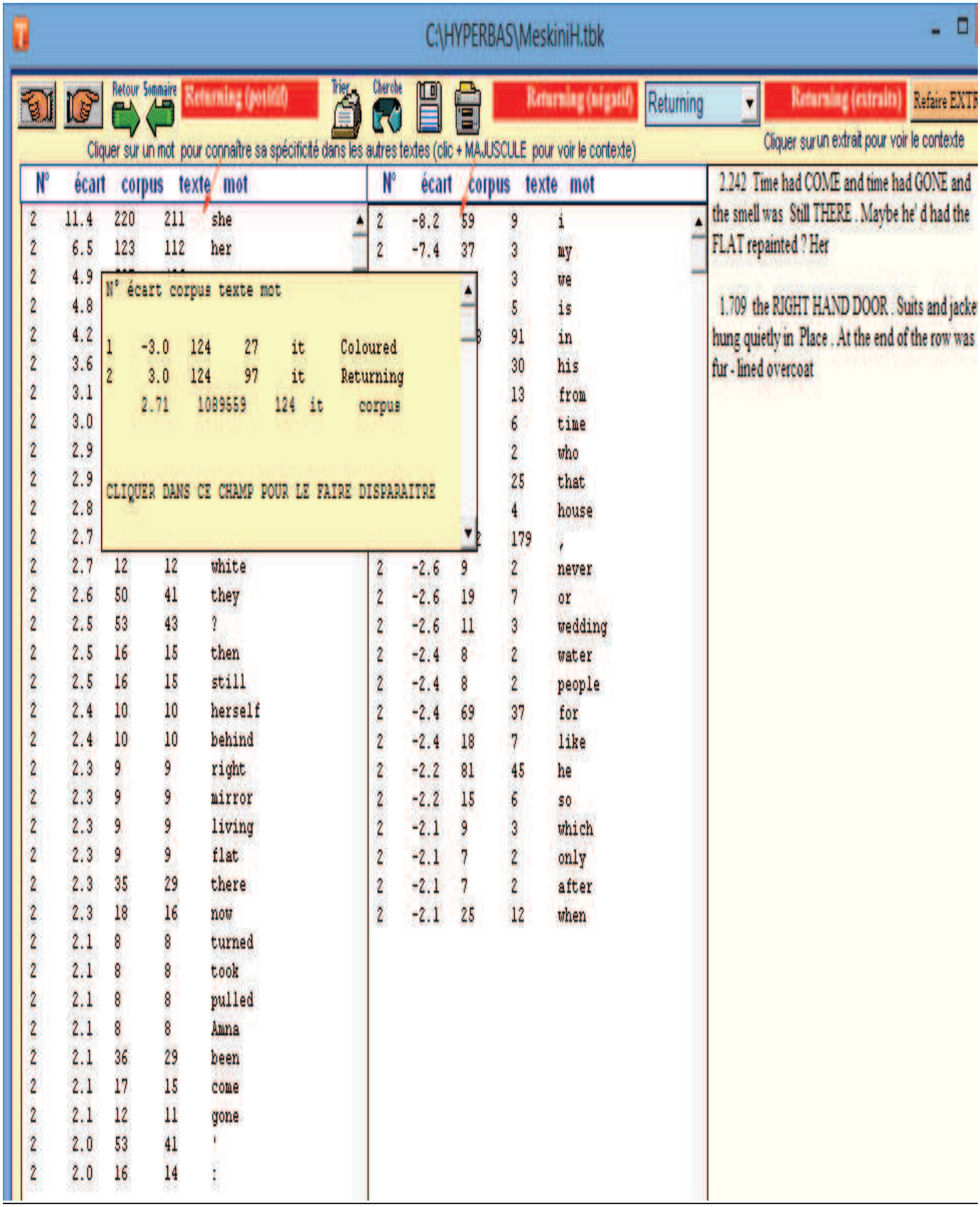
b) (p1. L23)

The little red car *went slowly up the east side of the square. (ibid: 1)*

c) (p15. L21)

Out in the sun, she got into her ***little red car****; she put the five books and her handbag on the passenger seat and drove down the west side of the square. (ibid: 15)*

All the instances cited in example [1: 1 (a), (b) and(c)] make reference to the same item, which is in bold '**the little red car'** mentioned already in the opening line of the short story [line 1. p1]. So, from the first paragraph of the short story till the last paragraph (p15), there is a reference to this '**little red car'**. 'her little red car' in instance (c) in (page 15. Line21) refers back to the same '**little red car'** that occurred in the first opening line of the text (line 1.p 1). (Figure 9) below illustrates the occurrence of the referent item 'it' in Returning.



(Figure 9: The occurrences of the referent item 'it' in Returning.)

[1: 2] (p1. L7)

(a) *'**I** need those books', Aisha told herself. '**I**'m teaching a course and I need those books.'(ibid: 1)*

In instance [1: 2], the first person singular [existential, head speaker] 'I' refers cataphorically to the participant 'Aisha' in the same line, (line7. p1). The second occurrence of the first person singular pronoun [speaker] 'I' in (line 7 and 8) refers back to the same participant 'Aisha' which occurred in (line 7), therefore, tying the sentences. So, in instance [1: 2 a], the 'I' has as verbal cataphoric referent 'Aisha'.

(b) (p1. L8)

She drove to the main street then took a right turn. She drove straight on until she came to the roundabout. She circled the roundabout and came to a vast square. She knew she had come the right way but she did not recognise this square. (ibid: 1)

(c) (p2. L19- 23)

*The road was bumpy and dotted with potholes. Some of the potholes were full of stagnant water. **Aisha** looked around her. She remembered a bright winter day, a motor-scooter wobbling under her as she tried to ride it down a smooth road. (ibid: 2)*

(d) (p2. L36)

***Aisha** looked around for a place to park. There were no trees to cast any shade and one side of the road was much like the other. She pulled the car over to what used to be the kerb and stepped out into a sand heap. (ibid: 3)*

The third person singular pronoun 'she' in instance [1: 2 b] refers back to the same participant 'Aisha' in (line 7. p 1), and the pronoun 'I' in the quoted passage [1: 2 a] refers cataphorically to the participant 'Aisha' occurring in the same line (line 7. p 1). The third person pronoun 'she' in instance [1: 2 b and c] refers anaphorically to the same verbal referent 'Aisha' in (line7. p 1). The 'I' in example (a) still refers to the speaker. So, 'I' and 'she' refers to the same referent item (participant) 'Aisha'. We should note here that it is characteristic of third person forms to be anaphoric. The occurrence of the referent item 'Aisha' at the beginning of the second paragraph (p1. L7) may be followed, as Halliday and Hasan explained, by an indefinitely large number of occurrences of pronouns 'she', 'her', or 'hers' all to be interpreted by reference to the original referent item 'Aisha'. This phenomenon contributes to the internal cohesion of the text. In other words, all the instances of personal reference cited, exist as ties to presupposed participants, and occur outside of the referring clause. Halliday and Hasan attest that this type of referencing is the most cohesive. (Halliday and Hasan, 1994: 312)

3.2.1.1.2 Demonstrative reference

Demonstrative reference is a form of verbal pointing to a locative, i.e. 'The speaker identifies the referent by locating it on a scale of proximity. (ibid: 57). It functions as the deictic words that either relate information back to what is already stated, or to the text that immediately follows. Thus, the demonstrative reference found in the story Returning will be discussed based on the scale of proximity found in this text: near, far (not near), neutral, and with deictic sense.

The demonstratives found in this short story are categorised into two classes: determiner and adverb. These two categories are determined by both the scale of proximity and its syntactic function in a clause, that is, whether it is a 'modifier, head or adjunct'.

There are five different forms of determiners used as cohesive devices in Returning (1983). These determiners create cohesion in the text as they specify the definiteness of the nouns they are attached to, stating that the nouns are introduced previously in the text.

Each of these determiners is categorised into two groups based on the scale of proximity including 'near' and 'far' [not near], which distinguishes their use from each other. As shown in (Table 10) below. The determiners with the proximity of 'near' are used with something which is near a speaker, and those with the proximity of 'far' are used with something which is far from a speaker. The discussion on the determiner with the proximity of 'near' will be presented first, and then those with the proximity of 'far'.

Scale of proximity	Determiners
Near	This
	These
Far	That
	Those

(*Table 10: Determiners in Returning*)

Four selective nominal demonstratives [determiners] are used in this text: 'this', 'these', 'that', 'those'. We noticed that the story uses the selective nominal plural determiner 'those', which indicates the idea of 'far' [not near] and is used as a modifier in the second paragraph (page 1). The first demonstrative determiner employed in this text is the selective nominal

plural determiner 'those'. As illustrated in example [2: 1], the use of 'those' in (p1. L7) in bold is a cataphoric reference since it points to what follows.

[2: 1] (a) (p1. L7)

I need those books", Aisha told herself. I'm teaching a course and I need those books.

(Ahdaf Soueif 1983: 1)

The second demonstrative determiner frequently used in Returning is the selective plural demonstrative determiner 'those'. It has the proximity of 'far'. This determiner gives cohesion to the text through the nature of its reference, i.e. it indicates the definiteness of the noun, specifying that it is the same noun which has already been introduced in (line 11, p1). This is the only instance in which there is a reference to the item 'books'; the second reference of the item 'books' is at the end of the short story, the narrator makes reference to 'the books' in the last paragraph of the short story, illustrated in example [2: 1a, b, c and d]

(b) (p15. L 13- 17)

She went to the living- room and headed for the right-hand side of the large bookcase. She scanned the literature shelves and picked out five books on seventeenth century poetry. Then carrying the books, she picked up her handbag…. (ibid: 15)

(c) (p15. L 21- 26)

She got into her little red car. She put the five books and her hand bag on the passenger seat. She manoeuvred carefully round to the potholes till she came out of the bumpy road and to the roundabout once again. There she picked up speed. (ibid: 15)

Instance [2: 1 b] is the third reference to the item 'books 'in the whole short story. They are not the same 'books' here, but they might be the same books the protagonist was trying to find in the beginning of the short story. Furthermore, the plural selective demonstrative pronoun 'those' appears again in the story in the following instance:

(d) (p11.10-22)

> *She opened the sideboard doors and peered inside, and there were the delicate little blue white Japanese bowls. Bought in Tokyo. A great tiredness overwhelmed her. She put out a hand behind her, dragged up a chair and sat down. The whole world. What city was left that she could go to and not find memories? Why not give in? Why not come back? Tokyo. All those pretty little girls in red miniskirts and white cotton gloves operating the elevators and incessantly bowing – 'Thank you for shopping at our store… All those gaudy shrines, presided over by sleepy-eyed Buddhas who had sat inscrutable.*
>
> *(ibid: 11)*

[2: 2] (a) (p1. L12]

She drove straight on until she came to the roundabout. She circled the roundabout and came to a vast square. She knew she had come the right way but she did not recognise ***this*** *square. (ibid: 1)*

(b) (p2. L20-28)

Aisha looked around her. She remembered a bright winter day, a motor-scooter wobbling under her as she tried to ride it down a smooth road. Finally, it had collapsed on to its side….She looked around. You'd be mad to try to learn to ride a motor scooter down ***this*** *road now.*

(ibid: 2)

(c) (p6. L20)

Washing out her mouth she glanced up and saw her reflection dimly in 'the large mirror' hanging beside her. She looked. It had been part of a Victorian hallstand which she had found in a junk shop…… She switched on the light, then went back to the mirror. The reflection staring back at her was not the one she was used to seeing there. It was a different person: One strange to ***this*** *mirror.*

(ibid: 6)

(d) (p9.L20)

They had bought it in Damascus. One day, wandering down the labyrinth of narrow streets that made up the covered market surrounding the Omayyad Mosque they had come across a tiny shop selling fabrics and tapestries. They had gone in and spent time looking over the materials and she had spotted ***this*** *one in black and gold.*

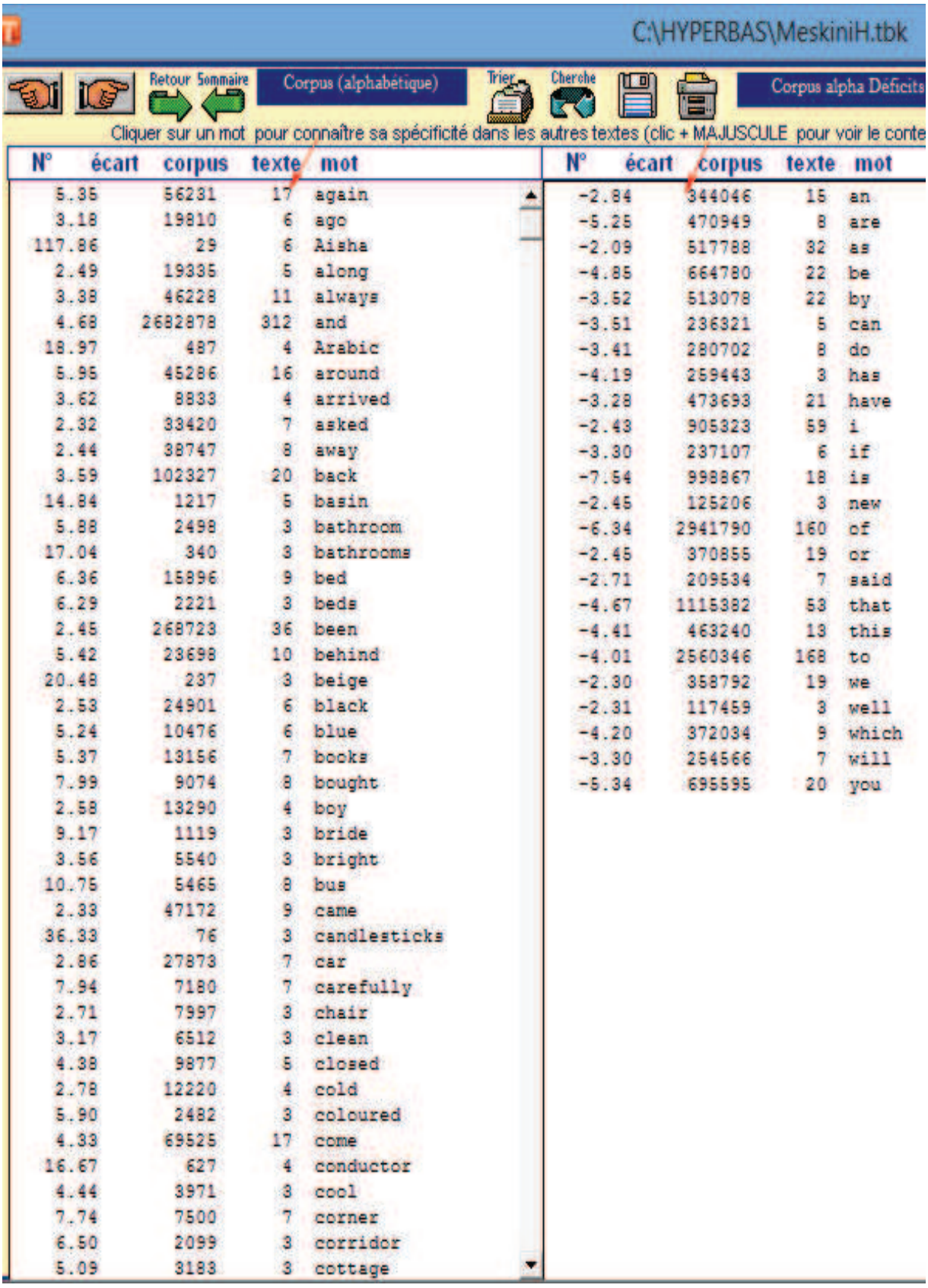
(ibid: 9)

(e) (p14.L32)

She slowly made her way to the bedroom. She pulled herself up on to the large four-poster bed and lay there…. She felt the tears creep sideways from her eyes on to the bed. ***This*** *too was familiar. (ibid: 14)*

The determiner 'this' occurring in this story can be either 'cataphoric' or 'anaphoric, depending on how it is employed in the text. There are seven occurrences of the singular demonstrative 'this 'determiner in Returning (1983). They are illustrated above in example [2: 2 (a), (b), (c), (d) and (e)]. The use of 'this' determiner in bold in example (a, line 12. p1), is of an anaphoric reference since it points to what precedes (in line 11) of the same page. 'This' here refers anaphorically to 'vast square'. Instance (b. L28. P2), the singular demonstrative 'this in bold refers to (L23. P2), and 'this' determiner in instance (c), line 20 refers back to 'materials in the same line (line 21)

As aforesaid in the above instances, ‘this’ determiner refers back to what has already been mentioned in the preceding text. I should add here, that there is one instance of demonstrative and substitution in Instance (d) ‘this one’ in line (20, p9). The determiner ‘this’ refers back to materials, which is an anaphoric reference followed by the item ‘one’ (p9.L20), a substitution to materials in the same line. On the other hand, instance (e) ‘this too was familiar’ (p14, L32) (Figure 10) below illustrates the occurrence of the demonstratives ‘this’ and ‘that’ in Coloured Lights and Returning.



N°	écart	corpus	texte	mot
	5.35	56231	17	again
	3.18	19810	6	ago
	117.86	29	6	Aisha
	2.49	19335	5	along
	3.38	46228	11	always
	4.68	2682878	312	and
	18.97	487	4	Arabic
	5.95	45286	16	around
	3.62	8833	4	arrived
	2.32	33420	7	asked
	2.44	38747	8	away
	3.59	102327	20	back
	14.84	1217	5	basin
	5.88	2498	3	bathroom
	17.04	340	3	bathrooms
	6.36	15896	9	bed
	6.29	2221	3	beds
	2.45	268723	36	been
	5.42	23698	10	behind
	20.48	237	3	beige
	2.53	24901	6	black
	5.24	10476	6	blue
	5.37	13156	7	books
	7.99	9074	8	bought
	2.58	13290	4	boy
	9.17	1119	3	bride
	3.56	5540	3	bright
	10.75	5465	8	bus
	2.33	47172	9	came
	36.33	76	3	candlesticks
	2.86	27873	7	car
	7.94	7180	7	carefully
	2.71	7997	3	chair
	3.17	6512	3	clean
	4.38	9877	5	closed
	2.78	12220	4	cold
	5.90	2482	3	coloured
	4.33	69525	17	come
	16.67	627	4	conductor
	4.44	3971	3	cool
	7.74	7500	7	corner
	6.50	2099	3	corridor
	5.09	3183	3	cottage

N°	écart	corpus	texte	mot
	-2.84	344046	15	an
	-5.25	470949	8	are
	-2.09	517788	32	as
	-4.85	664780	22	be
	-3.52	513078	22	by
	-3.51	236321	5	can
	-3.41	280702	8	do
	-4.19	259443	3	has
	-3.28	473693	21	have
	-2.43	905323	59	i
	-3.30	237107	6	if
	-7.54	998867	18	is
	-2.45	125206	3	new
	-6.34	2941790	160	of
	-2.45	370855	19	or
	-2.71	209534	7	said
	-4.67	1115382	53	that
	-4.41	463240	13	this
	-4.01	2560346	168	to
	-2.30	358792	19	we
	-2.31	117459	3	well
	-4.20	372034	9	which
	-3.30	254566	7	will
	-5.34	695595	20	you

(Figure 10: The occurrence of the demonstrative pronouns 'this'/ 'that' in Returning & Coloured Lights)

we notice the use of the selective nominal demonstrative 'this' as an anaphoric reference since it refers back to what has already been mentioned in the preceding text; the difference here is that the referent point is the whole event in (line 31).

The third determiner discussed in this story is 'that'. 'That' is a determiner that has the proximity of 'far'; it occurs only with a noun. This determiner has the proximity of 'far' because it is always used to refer to something which is far from the speaker. It is an anaphoric reference to a nominal entity. Thus, the demonstrative 'that' always follows the noun which it modifies. As it will be shown in the following examples [2:3 a], the demonstrative 'that' is employed immediately after the nominal entity 'a placard'.

[2: 3] (a) (p1. L17)

In the foreground was a large squat and on that in large green letters were written the words' The Mosque of Ismail. (ibid: 1)

(b) (p3.L6)

The curious heads hanging out of windows were still there, but now a number of them were covered in the white Islamic head dress ***that*** *was spreading so rapidly. (ibid: 3)*

The demonstrative reference 'that' is employed as an anaphoric reference in this text. This anaphoric reference, as it is the case for anaphoric reference 'this', 'that', is always followed by a single verbal nucleus that functions as the main verb of an immediate clause where this demonstrative occurs. In other words, it always precedes the main verb of a clause, and the verb itself summarises the [whole] event in a preceding section of the text. Example (c) below shows how this demonstrative pronoun is used as an anaphoric reference in the story. In this example 'that' [in bold] precedes a verbal nucleus 'that was' in line (24, p7) that summarises the entire cognitive event which appears in (line 21 and 22) and which precedes it.

(c) (p7. L21-24)

She could not feel the contours of her face: the nose marked no rise, the lips no difference in texture. And it was cold. Her finger still on the mirror, it came to her that ***that*** *was an apt metaphor for her relationship with him. (ibid: 7)*

The other class of demonstratives found in this story is of the adverb class. Two types of adverbs are employed, consisting of the spatial location adverbs and temporal location adverbs. The spatial location adverb has the proximity of 'near' and is realised as 'here' [at this place] in the text is illustrated in example [2: 4].

[2: 4] (a) (p1.L 21)

*She wondered who Ismail was and what degree of importance or wealth had obtained for him the planning permission to set up his mosque right **here**, in the middle of an area obviously designed as a recreation ground for the houses around it. (ibid: 1)*

(b) (p3. L19)

*'Are you the doorman **here** now?' She asked. (ibid: 3)*

(j) (p7. L33)

*Twice in the year she had lived in this flat. She had locked herself in **here:** squeezing herself into the corner behind the door and crying till she could not breathe. (ibid: 7)*

(d) (p14. L32)

*She felt the tears creep sideways from her eyes on to the bed. This too was familiar. Lying **here**, dizzy, weeping, sick. (ibid: 14)*

As stated before, this section discusses the demonstrative reference which is a member of the class of adverbs. Two types of adverbs are employed in this story, namely 'adverbs of time and location'. They are used as a demonstrative reference in order to give cohesion to the text; specifically, that these adverbs are the ones that indicate spatial and temporal location. In the section that follows, the spatial location adverb 'there' will be discussed first, and then the temporal adverb 'now' will follow. In fact, two spatial location adverbs are found in Returning, which function as demonstrative reference. Both have the proximity of 'far'. These two adverbs are: 'there' and 'still there', illustrated in examples [2: 5 a, b, and c] below.

[2: 5] (a) (p3. L12)

> *Aisha looked around for a place to park…She crossed to the building shaking the sand from her shoes. The curious heads hanging out of windows were still **there**… Out of the corner of her eye she could not tell. Ignoring them, as she had always done, she walked purposefully in. The tall glass doors were **still there**. Miraculously, they had not yet been broken.*
>
> *(ibid: 3)*

(b) (p4.L 36)

> *She pushed the door open and a forgotten but familiar smell met her. She stood still. It couldn't be. She had always thought it was the smell of fresh paint and that as the flat grew older it would vanish. For the past that they had lived in the flat it had constantly been **there** and she had thought, 'with time it will go.' Time had come and time had gone and the smell was still **there**.*
>
> *(ibid: 4)*

(c) (p6. L4)

*She craned her neck. The rocking chair was **there**. In exactly the same position she had left it six years ago. (ibid: 6)*

Examples [2: 5 (a), (b) and (c)] illustrate the use of these adverbs in the story. In example [2: 5 a], the narrator uses the adverb 'there' and in instances (a) and (b) 'still there' (not move anywhere) to refer to the location of the protagonist for whom the flashbacks in her memory made her recall all the past events in her life – as still there, still fresh.

The temporal demonstratives employed in *Returning* have the proximity of 'near' in relation to the speaker in time. So, there are altogether thirteen instances of the temporal demonstrative 'now' in this short story, which function as demonstrative reference. The following examples illustrate the temporal demonstrative in the story.

[2: 6] (a) (p2. L16)

*… May be the strong had overcome the weak and a race of super frogs was **now** living in the remains of the garden. (ibid: 2)*

(b) (p2.L28)

*She looked around. You'd be mad to try to learn to ride a motor-scooter down this road **now.** (ibid: 2)*

(c) (p2.L 32)

*Six years ago their house had been the only one along the north side. Pretty, in five storeys of reddish- brown and beige, it had looked over the garden. **Now** it was flanked by tall apartment blocks. (ibid: 2)*

(d) (p 3.L 5)

*The curious heads hanging out of windows were still there, but **now** a number of them were covered in the white Islamic head-dress that was spreading so rapidly. (ibid: 3)*

(e) (p4.L11)

*'Have you come to stay with us for good **now**?' And when Aisha answered 'yes', Amna would say 'you fill the house with light.' (ibid: 4)*

Considering the above instances, we may say that four of these demonstrative adverbs: 'here', 'there', 'now' and 'then'. Although 'now' is very rarely cohesive according to Halliday and Hasan, three of them need to be distinguished from their homographs – other words written the same way, but now at least, having different functions in the language. (1976: 14).

Halliday and Hasan stress the fact that these four demonstratives need to be distinguished…
(1) Demonstrative 'there' is to be distinguished from pronoun '**there**' as in [There is a man at the door.] (2) Demonstrative 'now' as in [now what we're going to do is this.]
(3) Demonstrative 'then' is to be distinguished from conjunction '**then**' as in [then you've quite made up your mind]. As a general rule for Halliday and Hasan (1976), the non-demonstrative forms are phonologically reduced whereas the demonstratives are not reduced. As reference items, 'here' and 'there' closely parallel 'this' and 'that' respectively as shown in example [2: 5 (a), (b), and (c)]. The meaning of 'there' in instance (b) is anaphoric and locative; it refers to the apartment. So, both 'here' and 'there', as Halliday points out, regularly refer to extended text. The demonstratives 'this, these, and 'here 'provide, in fact, the only source of cataphoric cohesion – they are the only items in English which usually refer forward textually, to something to which they are not linked by a structural relationship. On the other hand, the temporal demonstratives 'then' and 'now' are much more restricted in their cohesive function. Thus, the cohesive use of the demonstrative 'then' is that embodying anaphoric reference to time; the meaning is [at the time just referred to]. This is illustrated in instance [2: 7]

[2: 7] (p9. L23)

She had laughed as she showed it to him. This could be your motto. He thought a lot of himself, like you. For a moment, he had been defensive. ***Then*** *he had trusted in her good faith and laughed and bought it. (ibid: 9)* The use of 'now' demonstrative is confined to those instances in which the meaning is [this state of affairs having come about] as in example [2: 6 (d)] above.

3.2.1.1.3 Comparative reference

The use of general comparison and particular comparison as a means of tying the different events of the story together, and giving cohesion to the discourse will be examined and discussed in this section.

Halliday and Hasan (1976) define 'general comparison' in terms of likeness and unlikeness, without respect to any particular property; however, 'likeness' is a referential property. A thing cannot just be 'like'; it must be 'like something' that is why comparison is a form of reference. The Referent of the comparison may be in the situation, or in the text. If it is in the text, the reference may be backwards or forwards, structural or non-structural [cohesive].

The comparison may be also internal, i.e. the likeness expressed as mutual likeness without a referent appearing as a distinct entity. In Returning (1983) for instance, the most frequent

syntactic devices of general comparison found are: '**more / like**', '**the same**', '**different**', and only three instances of '**such**' in the whole short story.

In this environment for example, the particle 'like' indicates that the constituent that follows is similar in its physical appearance to that of the immediate preceding noun phrase which the particle 'like' is attached to. Example [3: 1] illustrates this in (page 3. L1) "*Aisha looked around for a place to park. There were no trees to cast any shade and one side of the road was much **like** the other*. (ibid: 3) Again here, for general comparison and particular comparison, many examples are found in this short story. They compare the protagonist's returning home, and how things all around her did not change, that everything, every single detail still there as it was left years ago. The following examples illustrate the most frequent comparatives used in the short story.

[3: 2] (a) (p2. L8)

*There was no one about. It felt **more like** a demolition **than** a construction site. (ibid: 2)*

(b) (p3. L7)

*The curious heads hanging out of windows were still, but now a number of them were covered in the white head-dress that was spreading so rapidly. Did they belong to **the same** people as six years ago? Or **different**? **Younger** sisters, perhaps, daughters? (ibid: 3)*

(c) (p3. L26)

*She started climbing the stairs. She wanted to ask **more**. 'Had Abdu and Amna finally had their much-desired baby? (ibid: 3)*

(d) (p5. L3)

*Her hand, moving along the wall, found the lights switch. No it had not been repainted. The walls were **the same**: olive green on one side, beige on the other. It must be a ghost smell, she thought like a ghost limb. (ibid: 3)*

(e) (p6. L 5-7)

*She craned her neck- the rocking chair was there. In exactly **the same** position she had left it six years ago: angled by the French windows under **the smaller** book-shelves. (ibid: 6)*

(f) (p6. 32)

*She switched on the light, then went back to the mirror. The reflection staring back at her was not the one she was used to seeing there. It was a **different** person: one strange to this mirror. The changes moved into focus. A **slimmer** face framed by shorter, **more** curly, though still black hair.*

(ibid: 6)

(a) (p8. L 17-22)

> *She looked around. The books were all in place. Economics and electronics to the left, art and literature to the right, and in the middle, history. The paper backs were in the smaller bookcase that had been built into the wall. On its lowest shelf were the records. There were far more albums there now than before.*
>
> *(ibid: 8)*

We should mention here that the only two instances of the device 'such' mentioned in the short story are illustrated in the following example:

[3: 3] (a) (p2. L13)

*…How could they co-exist in **such** a drastically reduced space? (ibid: 2)*

(b) (p12.L 16)

*They had always had friends around. Parties. How had she managed with **such** a tiny fridge? (ibid: 2)*

3.2.1.2 Cohesion through substitution

Two types of substitution including nominal substitution and verbal substitution are found in the story Returning (1983), and are described in this section.

3.2.1.2.1 Nominal substitution

Nominal substitution functions as the head of a nominal group and substitutes for the head of a nominal group, i.e. the noun-head of a noun phrase. In *Returning,* there are three occurrences of the use of nominal substitution. In example [1: 1], the item in bold in line (30, page2) is a substitute for the nominal group (in italics) 'house' which appears in the same line.

[1: 1] (a) (p2.L 30)

*She arrived at the top of the square. Six years ago their house had been the only **one** along the north side. (ibid: 2)*

Similarly in example [1: 1 b], the constituent 'the one' [in bold] in line (29, page 6) is a nominal substitute for the nominal group 'the reflection staring back at her (in italics) in (line 28, page 6).

(b) (p6. L 28-29)

*She switched on the light, then went back to the mirror. The reflection staring back at her was not **the one** she was used to seeing there. (ibid: 6)*

(c) (p9.L 19)

*They had gone in and spent time looking **over the materials** and she had spotted **this one** in black and gold. (ibid: 9)*

In this instance, 'over the materials' [in bold] is head of the nominal group. [looking over the materials] and 'this one' is head of the nominal group [this one in black and gold.]

In addition, the substitute may differ from the presupposed item in number; in instance [1: 1c] the presupposed item is plural, whereas the substitute is singular. And sometimes like in example [1: 1 d] the presupposed item is plural and the substitute is singular.

(d) (p13.L 33)

*She pulled open the left-hand door and sure enough, there were the shelves of clean ironed shirts. She put away **the ones** [ironed shirts] she was carrying. (ibid: 23).*

3.2.1.2.2 Verbal substitution

In verbal substitution, the verbal substitute operates as the head of a verbal group in the place occupied by the lexical verb. In the story Returning (1983), there is only two instances of verbal substitution. In Example [2:1 a], the item 'done' substitutes for 'ignoring them', and in instance [2:1 b], 'did so' occurs with only a slight difference in meaning: the form with 'so' combines anaphora with prominence, so that it has the effect of explicitness, and specifying that it is the verbal element mentioned earlier that is the point of information. So, here, both the substitute ''done', and 'did so' serve to link the two sentences by anaphora, exactly in the same way as the nominal substitute one. The following examples illustrate this point.

[2: 1] (a) (p3. L 10)

> *The curious heads hanging out of windows were still there, but now a number of them were covered in the white Islamic head-dress that was spreading so rapidly. Did they belong to the same people as six years ago? Or different? Younger sisters, perhaps, daughters? Out of the corner of her eye she could not tell. Ignoring them, as she has always **done**, she walked purposefully in.*
>
> *(ibid: 3)*

(b) (p13. L35)

*She pulled open the left hand door and sure enough, there were the shelves of clean ironed shirts. She put away the ones she was carrying. The whites with the whites and the coloureds with the coloureds, noting as she **did so** how many were unfamiliar to her. (ibid: 13)*

Actually according to Halliday and Hasan (1976: 113), the verbal substitute ‘do’ is parallel to the nominal substitute ‘one’ .i, e. there are striking parallels between the two structures. On one hand, the substitute ‘one/ones ‘presupposes some noun that is to function as [Head] in the nominal group. It is a substitution counter put in to fill the [Head slot]. The noun to fill this slot will be found in the preceding text. That is, the substitute [carries over] only the Head itself; it does not carry over any modifying elements by which this may be accompanied. On the other hand, the verbal group has a logical structure consisting of ‘Head and Modifier’, and an experiential structure in which the lexical verb expresses the ‘thing’. In the case of the nominal group the ‘thing’ is a person, creature, object, institution or abstraction of some kind, whereas in the verbal group, it is an action, event or relation.

Similarly, in both nominal and verbal group, the lexical ‘thing’ is substituable by an empty substitution that always functions as Head. The substitution form in the nominal group, as stated before, is ‘one(s). In the verbal group, it is ‘do’. But there is a difference between ‘one’ and ‘do’ in their potential domains; as Halliday and Hasan (1976: 113) point out, in the extent of the items that they can presuppose. Whereas ‘one’ always substitutes for a noun, ‘do’ may substitute either for a verb, as in [2: 1 a], or for a verb plus certain other elements in the clause, as in [2: 1 b].

3.2.1.3 Cohesion through ellipsis

Ellipsis is the form of substitution in which the content is replaced by nothing. Only two types of ellipsis are discovered in Returning: nominal ellipsis and verbal ellipsis.
The following section introduces both with illustrations from the short story.

3.2.1.3.1 Nominal ellipsis

The most common use of ellipsis found in this story is nominal ellipsis where the omitted element is the nominal element. This substitution of the nominal element by zero occurs when the required nominal groups in the clause such as ‘subject’, ‘object’, ‘location adverb’, and sometimes both ‘subject and object’ of the clause are left unsaid. There are two occurrences of nominal ellipsis in the story, occurring in different positions in the clause. Example [1: 1a and b] show the nominal ellipsis in both subject and object positions in the clause. The omitted nominal elements are ‘the reflection’, ‘person’, ‘she’, and ‘her’.

[1: 1] (a) (p 6. L 28)

She switched on the light, then went back to the mirror. The reflection staring back at her was not the one she was used to seeing there. It was a different person: One strange [Ø] to this mirror. (ibid: 6) The complete sentence after inserting all the omitted elements could be 'It was a different person: One [person] strange to this mirror.'

(b) (p8. L2-6)

The bad times seemed to have been a succession of bathrooms. Hotel bath rooms all over the world had seen her locked in, [Ø] head over the loo, [Ø] crying, or simply [Ø] sitting on the tiled floor [Ø] reading through the night while e slept alone. (ibid: 8)

Here again the complete discourse after inserting the omitted elements could be:

"*The bad times seemed to have been a succession of bathrooms Hotel bathrooms all over the world had seen her locked in, [her] head over the loo, [she had been] crying, or simply[she had been] sitting on the tiled floor [she had been] reading through the night while he slept alone."*

(c) (p13.L 33]

She pulled open the left-hand door and sure enough there were the shelves of clean ironed shirts. She put away the ones she was carrying. The whites [Ø] with the whites [Ø] and the coloureds [Ø] with the colureds [Ø], noting as she did so how many [Ø] were unfamiliar to her. (ibid: 13).

The complete discourse after inserting all the omitted elements could be, "*she put away the ones [clean ironed shirts] she was carrying. The white [shirts] with the white [shirts] and the coloured [shirts] with the coloured [shirts], noting as she did so how many [shirts] were unfamiliar to her."*

(d) (p13. L20-22)

He had already done it. He had already done a lot of things. His memories were more vivid to her than her own [Ø]. She had no memories. (ibid: 13). The whole sentence with the elliptical item is 'His memories were more vivid to her than her own [memories]. She had no memories.

3.2.1.3.2 Verbal ellipsis

Verbal ellipsis means ellipsis within the verbal group. An elliptical verbal group, according to Halliday and Hasan (1976), presupposes one or more words from a previous verbal group. The forthcoming illustrates this.

[2: 1] (a) (p4. L17-19)

Later she would unpack and come down to give to Abdu and Amna their presents: [Ø] For Amna a dress length of coveted, brightly patterned synthetic material with the trimmings and buttons to match, and [Ø] for Abdu a watch. (ibid: 4) Here again the complete sentences after inserting all the omitted elements could be, 'Later she would unpack and come down to give Abdu and Amna their presents: [She would give] for Amna a dress length of coveted brightly patterned synthetic material with the trimmings and buttons to match, and [she would give] for Abdu a watch.

(b) (p8. L17-18]

She looked around. The books were all in place. Economics and electronics [Ø] to the left, art and literature [Ø] to the right, and in the middle [Ø] history. (ibid: 8) The complete discourse with the elliptical elements is, 'She looked around. The books were all in place. Economics and electronics [were] to the left, art and literature [were] to the right, and in the middle [there were] history. So, there are altogether five occurrences of verbal ellipsis in Returning.

3.2.1.4 Cohesion through conjunction

Conjunctions also contribute to cohesion in the discourse in the way that they indicate certain meanings, which depend on other components that have already been presented in the discourse. Conjunctions also add meaning of their own and tie different segments, specifically sentences of the discourse together to form a meaningful and logical unified whole.

This section describes conjunctions that relate parts of the discourse that occur in succession together. Four types of conjunctions proposed by Halliday and Hasan (1976) are examined in the story Returning (1983), which include additive conjunction, adversative conjunction, causal conjunction, and temporal conjunction. All four types of conjunctions occurred in Returning. Each type of conjunction found in the story will be described in the following sections.

3.2.1.4.1 Additive conjunction

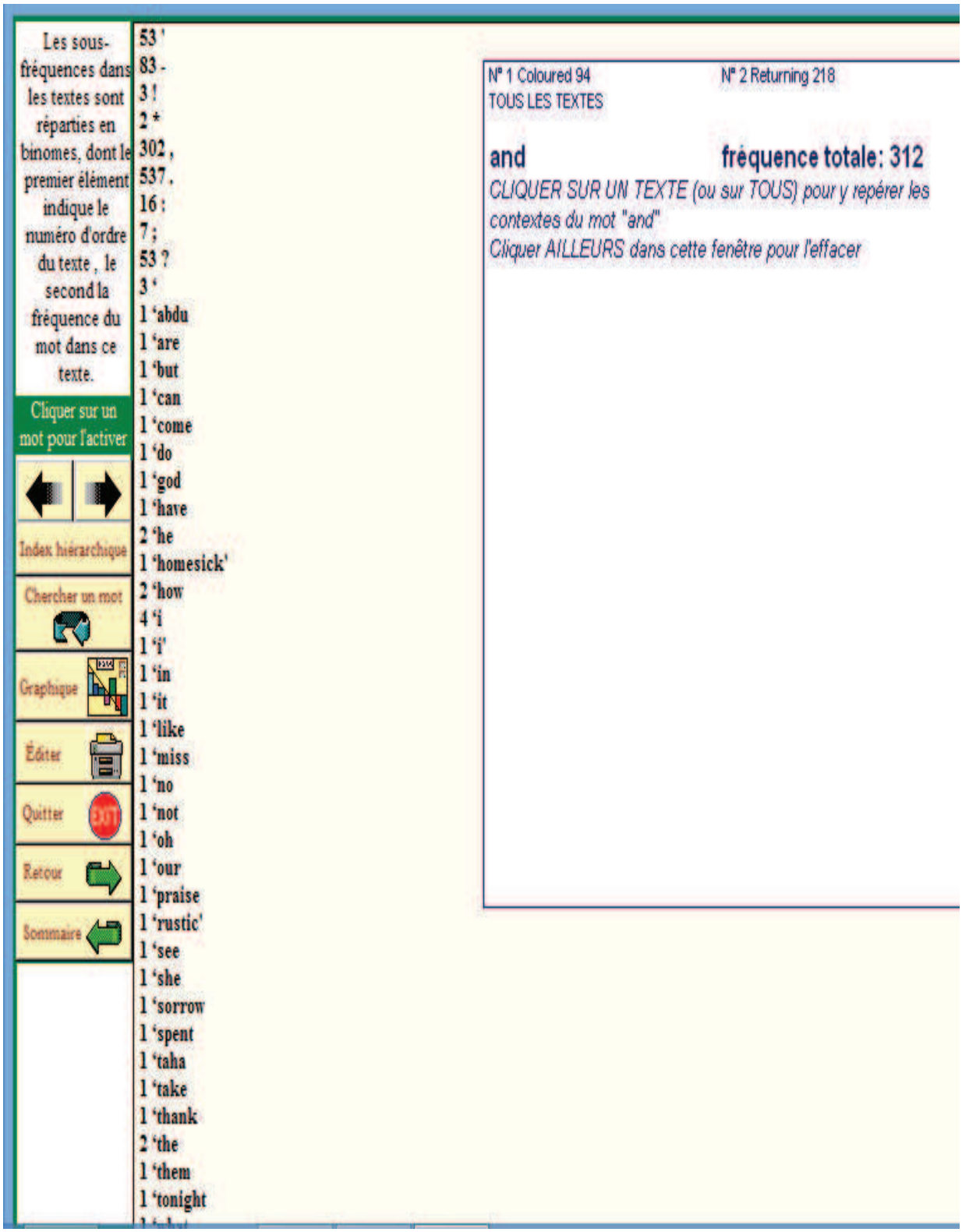
An additive conjunction is a non-temporal conjunction like [and] which operates conjunctively to give cohesion to a text by cohering one sentence to another. It is restricted to just a pair of sentences. (Halliday and Hasan 1976: 234)

The additive conjunctions employed in Returning is the same conjunction 'and' found in the short story Coloured Lights (Leila Aboulela.2001). This conjunction is used two hundred and four times throughout the short story Returning in order to connect a sentence to the preceding one; hence, it sometimes occurs in the sentence initial position (a sentence level conjunction). It is important to note that the additive conjunction 'and' links two sentences in sequence as the text unfolds in a way that, apart from this order, both sentences cannot be rearranged. Example [1: 1 a] shows how the conjunction 'and' coheres one sentence to the preceding one (in italics)

[1: 1] (a) (p4. L9-12]

'Praise God for your safe return, set Aisha' *He would grab her hand* **and** try to kiss it while *she protested* **and** insisted on shaking his hand… (ibid: 4)

(Figure 11) below illustrates the occurrence of the additive conjunction 'and' in Returning



(Figure 11: Co occurrence of the additive conjunction 'and' in Returning)

3.2.1.4.2 Adversative conjunction

One form of adversative conjunction is employed in this short story. It is, as in the first case study Coloured Lights, the conjunction 'but'. It is always employed in the text in a narrative line, but not in a direct quote. It also occurs in sentence initial and medial position. Twenty four instances of the conjunction 'but' occurred in Returning and two instances only of the conjunction 'yet'. Example [2: 1] shows the adversative conjunction 'but' in a narrative line, outside quotation marks in both initial and medial position.

(a) (p8. L10-17)

> *She crossed over to the sofa and sat down, feeling again the softness of the down-filled, green velvet-covered cushions. She examined them closely. The feathers were still escaping from the seams. Years ago, she had thought, 'In a couple of years all the feathers will have gone!' **But** here she was, six years later, and they were still there and still escaping.*
>
> *(ibid: 8)*

(b) (p11. L 26-29)

*She felt the pricking of tears behind her eyes **but** she would not cry. Two whole years had passed since that day in the living room of the cottage and she was not going to cry any more. (ibid: 21)*

3.2.1.4.3 Causal conjunction

This story uses one lexical form of causal conjunction 'because'. There are only two occurrences of causal conjunctions in the whole story. It occurs in the sentence medial position. Example [3:1 (a) and (b)] illustrate the use of the causal conjunction 'because'.

[3: 1] (a) (p4. L10- 15)

*'Have you come to stay with us for good now?' And when Aisha answered 'yes', Amna would say, 'You fill the house with light. They would all have to make two journeys **because** there would be a lot of luggage after such a long stay abroad. (ibid: 4)*

(b) (p13. L8)

*I'm smelling fresh paint **because** I'm used to smelling it. It's not really here but I'm smelling it. (ibid: 13)*

3.2.1.4.4 Temporal conjunction

Returning (1983) uses several forms of temporal conjunctions in connecting two successive sentences together. Temporal conjunction is simply a relation of sequence in time. It relates two sentences in terms of their sequence in time: the one is subsequent to the other. The conjunctive relations of temporal conjunction can be simple or complex. The simple temporal conjunctions in English include the words 'then', 'next', 'after that', at the same time', previously…etc. The complex temporal conjunctions in English can be as specific as the expressions 'next day', 'five minutes later", or 'five minutes earlier'. The following illustrations show how a temporal conjunction, specifically, the frequent conjunctions used in this text are: 'then',' after', 'before', 'now', and 'finally' connect all the sentences together as the story develops.

[4: 1] (a) (p2. L23)

Aisha looked around her. She remembered a bright winter day, a motor-scooter wobbling under her as she tried to ride it down a smooth road. ***Finally****, it had collapsed on to its side and she had fallen, one leg caught under the little vespa. (ibid: 2)*

(b) (p2. L 25-28)

Everyone had run to her but she had picked herself up and tried again. She looked around. You'd be mad to try to learn to ride a motor-scooter down this road now. (ibid: 2)

(a) (p4. L10-16)

> *'Have you come to stay with us for good* ***now****?' And when Aisha answered 'yes' Amna would say, 'You fill the house with light.' They carry her cases upstairs. They would all have to make two journeys because there would be a lot of luggage* ***after*** *such a long stay abroad.* ***Later****, she would unpack and come down to give Abdu and Amna their presents.*
>
> *(ibid: 4)*

(d) (p14. L 18-23)

Trembling and with ice-cold hands, she put the lid back on the box and carried it to the kitchen. She put it in the sink, searched for the matches and set fire to it. She stood and watched it burn, ***then*** *she cleared up the ashes and washed the sink and her hands. (ibid: 14)*

(e) (p8.L 20)

The paperbacks were in the smaller bookcase that had been built into the wall. On its lowest shelf were the records. There were far more albums there ***now*** *than* ***before****. (ibid: 8)*

Each of the above illustrations can be seen by virtue of the word 'then' in example [4: 1 (d)] presuppose some preceding sentence, some textual environment. Moreover, in each case there is a relation of temporal sequence between the presupposed sentence and the successive one.

3.2.2 Cohesion through lexical relations

Lexical cohesion is the last source of cohesion described in cohesion in English. Therefore, according to Halliday and Hasan (1996: 274), lexical cohesion is the cohesive effect achieved by the selection of vocabulary. By vocabulary here, Halliday and Hasan mean the use of general words as cohesive elements. However, when seen from the lexical point of view, these general nouns used as cohesive agents depend on their occurrence in the context of reference, i.e. having the same referent as the item which they presuppose. Thus, when seen from the lexical point of view, they constitute a special case of what Halliday and Hasan term as REITERATION.

3.2.2.1 Lexical cohesion through reiteration

Halliday and Hasan (ibid: 288) state that 'reiteration' is a form of lexical cohesion which involves, (a) the repetition of a lexical item [Same word], (b) the use of a Synonym, (c) a Superordinate, (d) or a General word and 'Collocation'. All are investigated in this text. However, only three types of lexical relations, Synonymy, Antonymy and Collocation are used as cohesive devices in this short story; yet, collocation is the most frequent one. Each one will be looked at individually below.

3.2.2.1.1 Reiteration through synonymy

Synonymy is the use of a lexical item which has a similar meaning to another previously used word. Cohesive relations can be achieved through the use of synonyms because they tie the events in the story together by using similar lexical items in reference to the same object. Example [1: 1] below illustrates the use of synonyms in Returning. The word 'answered' in example (a) is a synonym to 'replied' in the same discourse.

[1: 1] (a) (p3. L17- 19)

(a) *She wished him good day. He **answered** sullenly, leaning on his broom, waiting for her to pass. 'Are you the doorman here now?' She asked. 'God willing, he **replied** briefly. (ibid: 3)*

Another example from the text, [1: 1 (b)] shows the use of [had collapsed] and [had fallen] as

synonyms; this appears when describing the protagonist's first experience while riding a motor scooter.

(b) (p2. L21-25)

She remembered a bright winter day, a motor-scooter wobbling under her as she tried to ride it down a smooth road. Finally, it ***had collapsed*** *on to its side and she* ***had fallen****, one leg caught under the little Vespa. (ibid: 2)*

(c) (p4. L 10-15)

'Have you come to stay with us for good now?' And when Aisha answered 'yes', Amna would say, 'You fill the house with light. 'They would carry her ***cases*** *upstairs. They would all have to make two journeys because there would be a lot of* ***luggage*** *after such a long stay abroad. (ibid: 4)*

The above examples taken from the story illustrate the use of synonyms being employed to refer to the same idea or entity and encoding a similar meaning as that of the corresponding lexical item in the preceding section of the text. In instance [1: 1 c] the expression 'cases' in (line 13, page 4) has a similar meaning as the word 'luggage' in (line 14, page 4).

3.2.2.1.2 Reiteration through Antonymy

Returning uses reiteration through antonyms or opposites as a cohesive device. The most common type of Antonymy employed in the short story is with adjectives and nouns, and sometimes verbal category, which is less frequent but still present.

Cohesion achieved through the use of Antonymy in this story is based on the fact that all lexical units in each meaning group have the same referent point or refer back to the same single idea. This statement is illustrated by the following chain of examples: nouns, adjectives and verbs.

[2: 1] (a) (p2.L 8)

The whole place was strewn with bricks, cement, steel rods of varying lengths, and mounds of sand. There was no one about. It felt more like a demolition than a construction site. (ibid: 2)

The item 'demolition' is an antonym to the lexical item 'construction'; thus both items refer to the same referent which is 'the site of the Islamic institute'.

(b) (p2. L14-15)

> *She wondered about the frogs they used to hear at night. And the crickets. Where had they gone? Had they all moved into the one-sixth of semi-garden that was left? And what did they do about territorial rights? How could they co-exist in such a drastically reduced space? But*

then, may be they didn't. May be the strong had overcome the weak and a race of super frogs was now living in the remains of the garden.

(ibid: 2)

Example [2: 1 (b)] illustrates the use of adjectives as antonyms, 'strong' as an antonym to 'weak'. Another example from the text [2: 1 (c)] shows the use of nouns as antonyms. This quite appears in the protagonist's feelings of despair, 'sorrow' and 'relief' at the same time in her mirror reflection.

(c) (p15. L11) *She looked at the mirror with recognition,* ***relief*** *and* ***sorrow****. (ibid: 15)*

According to Halliday and Hasan (1976: 285), there is a systematic relationship between a pair of words such as the items mentioned in examples [2: 1a, b and c]. In fact those items are related by a particular type of oppositeness called 'complementarity' in Lyons 'classification (John Lyons, 1969). We can therefore extend the basis of the lexical relationship that features as a cohesive force and say that there is "cohesion between any pair of lexical items that stand to each other in some recognisable lexicosemantic [word meaning] relation. This includes not only synonyms and near-synonyms, but also pairs of opposites of various kinds.

3.2.2.2 Lexical cohesion through collocation

Collocation occurs when semantically related words, which belong to the same domain, are used together. That is to say, it is the association of lexical items that regularly co-occur. Thus, cohesion in the text can be obtained through the occurrence of collocations.

Halliday and Hasan (1976) note that collocation [definitely contributes to the texture] because "there is cohesion between any pair of lexical items that stand to each other in some lexico-semantic relation. (Table 11) below shows collocations that occur in Returning (1983) in five different domains: body parts. We should make reference to all the chain collocations that occurred in the short story in a detailed list in Appendix 1.

Example [2: 1] shows collocations that occur as the story traces back the important events that occur when the principal character 'Aisha' returns back home after a long stay abroad, her state of mind, and the changes she witnessed after her arrival. Moreover, this example is a sample of the vocabulary employed to describe her returning.

[2: 1] (p1.L 8)

The little red ***car*** *came speeding along the* ***road*** *and turned abruptly* ***to park*** *under a tree in front of a three storey house… **The engine** did not die. Then the **car** moved again, it backed out of the **parking place**, made a sharp **U-turn** and headed back. I*

*need those books, 'Aisha told herself. I'm teaching a course and I need those books. She **drove** to the **main street**.*

(ibid: 1)

(Table 11) below illustrates Collocational chains in Returning

Domain	Semantically Related Words
- Things related to the protagonist Aisha and her returning.	- the little red car (p1#L1), road (p1#L1), engine (p1#L3), parking place (p1#L4), drove (p1#L9), street (p1#L9), round about (p1#L10), potholes (p2#L19). - books (p1#L7), course (p1#L8), teaching (p1#L7).
-Things related to the construction site	- garden (p1#L13), spreading trees (p1#L13), flower beds (p1#L14), paths of red sand (p1#L14). - placard (p1#L16), planning permission (p1#L20), recreation ground (p1#L22). - bricks (p2#L6), cement (p2#L6), steel rods (p2#L6), Mounds of sand (p2#L7), demolition (p2#L8), construction (p2#L8).
- Places travelled to (capitals and countries mentioned in the text)	-Paris (p6#L35), Rome (p6#L37), Brussels (p7#L1), Vienna (p7#L1), Athens (p7#L1), Beirut (p7#L9), Damascus (p9#L15), Ommayad Mosque (p9#L17), China (p11#L4), Tokyo (p11#L12), Alexandria (p12#L24), Sinai (p13#L12),
- Body parts	- Face (p6#L31), hair (p6#L32), neck (p6#L33), head (p7#L3), hand (p7#L18), finger (p7#L19), the contours of her face (p7#L21), the nose (p7#L21), the lips (p7#L22), lap (p6#L36).
-The colours mentioned in the text	-Yellow mosque (p1#L16), green letters (p1#L17), reddish-brown and beige (p2#L31), the white Islamic head-dress (p3#L6), dark face (p4#L1), The walls were olive green on one side (p5#L4), beige on the other (p5#L4), black hair (p6#L32), blue and white Japanese bowls (p11#L12), white and grey lace (p14#L10).
-House furniture	-Kitchen (p12#L16), fridge (p12#L17), cupboards (p13#L25), Wardrobe (p13#L31), bathroom (p13#L24), bedroom (p14#L27), dressing-table mirror (p15#L7).

(Table 11: Collocational chains in the story Returning)

3.2.3 Conclusion

This chapter has presented the analysis of the cohesive devices found in the short story Returning (1983) by using the framework which syntheses Halliday and Hasan's Cohesion in English (1976). Based on this integrated framework, the entire text was examined for three categories of cohesive devices: cohesion through identity, cohesion through conjunction, and cohesion through lexical relations.

The cohesive devices found under the category of Identity include Reference, Substitution, and Ellipsis. Of all the three types of Reference, personal reference is used most often throughout the entire text when compared to the other two types of reference, demonstrative reference and comparative reference. Nominal substitution and nominal and verbal ellipsis are the cohesive devices that are found under substitution and ellipsis. However, only two occurrences were noted in the short story. Cohesion through conjunction is achieved through the use of all four types of conjunctions, namely: additive, adversative, causal, and temporal conjunctions. The additive conjunction 'and' is the only form of conjunction type, and it occurs two hundred and eighteen times throughout the text. As for adversative and causal conjunctions, there is only one form for each 'but' and 'because' respectively. 'But' occurs twenty four times and 'yet' two times only all throughout the story. The conjunction 'because' which is the single form of causal conjunction occurring only twice in the short story.

The temporal conjunctions occur in several forms in Returning: 'then', 'now', 'after', before… etc. belonging to a simple temporal relation type. Collocation on the other hand, is the most commonly used cohesive device, whereas synonyms and antonyms occur only in a form of pairs of lexical items. We should here point out that there is no occurrence of super ordinates in this text.

GENERAL CONCLUSION

General Conclusion

As already stated in the literary review, in recent years, the Western world has welcomed to its bookshelves an increasing number of works penned by Arab Anglophone writers such as Edward Said's non-fiction, including Orientalism (1978) and Covering Islam (1981) that have revolutionised Literary Criticism and political analysis. Ahdaf Soueif also, an Egyptian writer living in England, quietly infiltrated the British literary scene and became a finalist for the prestigious 'Booker Prize in literature' (1999), the first Arab Muslim woman author to be so recognised. Moreover, Leila Aboulela, a Sudanese Muslim writer, whose works have been translated into twelve languages, has gained an increasing prominence over the past decade as a Muslim fiction writer. Her works, which often explore relations between Muslims and Westerners, has coincided, according to many critics, with a fraught time in relations between Muslims and the West; hence, her literary production was well recognised internationally. For instance, Aboulela's earliest novels The Translator (1999) and Minaret (2005) were long listed for the 'Orange Prize for Fiction', and the 'International IMPAC Dublin Literary Award'. The Translator was short-listed for the 'Saltire Society Scottish First Book of the year'. Aboulela's short stories have also garnered praise. In 2000, she became the first-ever winner of the 'Caine Prize for African Writing' for her short story The Museum. Her 2001 short story collection Coloured Lights was shortlisted for the 'Macmillan Silver Pen Award' in 2002.

Indeed, according to Pollock and Van Reken (2009), in Aboulela's narratives, we see an exemplum of literature as a tool for religious and cultural competence in the 21st century. Aboulela herself notes that her fiction "grows out of an acute sense of geographical and cultural displacement - as cited in her interview with Anita Sethi (Guardian, 2005)

Interestingly, since the tragedies of September 11, 2001, the work of these writers has received even more attention, as Western readers seek to understand the Arab world. In that respect, Arab Anglophone literature becomes especially important since it bypasses the need for translation. However, political events of recent decades, along with a major rise in the number of Arabs immigrating to Western countries, have altered the geographic, political and the literary landscape; consequently, affecting the content and production of Arab Anglophone literary expression.

As a matter of fact, much Arab literature often focuses on politics, perhaps because the Middle East has been deeply scarred by colonialism, religious and political conflicts in the past century, and even recently with the events of the 'Arab Spring' and the violence that the Middle East is witnessing. Thus, these events constituted a fruitful source of inspiration for

poets and novelists of contemporary literature. Beyond this, however, Arab Anglophone writers are exploring other themes such as the rich material proffered by their Hybrid identities as persons who live and work at a point midway between East and West, like the principal character 'Aisha' in Returning, the opening short story of Ahdaf Soueif's collection entitled Aisha (1983), or Aboulela's nameless protagonist in her earliest collection of short stories titled Coloured Lights (2001).

Arab Anglophone authors – and specifically Arab-British authors – are similarly motivated by the experience of not belonging to one place, and they have been writing novels, poems, short fiction, and non-fiction that constitute an Arab Literary debut in the West. Hence, illustrating a deepened nostalgia and need to recover and define a sense of "home", Arab British Fiction – our concern in this study – has garnered most of the attention in this literary debut. Its tendency to reconnect with a past that belongs to the "country of origin" is evident in many of the short stories in Leila Aboulela's collection Coloured Lights (2001), or Ahdaf Soueif's Returning/Aisha (1983). However, that need - for both authors' characters - to reconnect with the past often contradicts the feeling of not belonging to that "home", stated in the protagonist's life in Returning. In this short story, Ahdaf Soueif creates two parallel worlds – the past and the present, Egypt and England. Aisha offers glimpses of life in the East and the West. Therefore stressing the protagonist's timeless struggles for liberation, self-identification, and the various ways in which she constantly struggles to realise her ambition to fit in both worlds and to fit in between them.

Furthermore, other characters in Arab-British works are depicted as emigrants whose fate is separation from the home country or family, in search of work and a promising future elsewhere. Leila Aboulela is one of those authors who engage in writing about geographical and cultural displacement. In that respect, she writes in her lead short story Coloured Lights (2001) "*The fate of our generation is separation, from our country or family. We are ready to go anywhere in search of the work we cannot find at home*." This nameless Muslim heroine finds herself steeped in what Aboulela terms the "sorrow of alienation" (Aboulela, 2001: 1), a context within which religion [Islam] emerges as an increasingly important element of identity. She portrays her characters' spirituality as a liberating force, which affords them the room to construct 'transnational identities'. Her novels show that prayer, faith rituals, and studying the Qur'an and the Hadeeths are possible in whichever geographical location her characters find themselves. "*Islam is presented in Aboulela's texts as the antidote, so for her a spiritual connection to 'Allah' can assuage feeling of grief and loss, and forge human*

connections." (Khan, 2002: 312) What Aboulela's narratives bring across very clearly are instances where the migrants, despite their efforts to construct transnational identities, are severely marginalised. The collection provides examples of Aboulela's criticism of Western perceptions of others.

We should emphasise here that Arab-British Muslim women authors are simply women writers of Islamic background, who reflect on Muslim identities through their novels; even though, like Ahdaf Soueif's, they may not identify with being Muslim on either a religious or a political level. Soueif, for instance, admits that she often "feels compelled to defend Islam, particularly in these days in which many have noted Western media's often negative representation of Islam and Muslims." According to Elizabeth Poole in The Encyclopedia of Race and Ethnic Studies (2003: 215), "*the Media has been criticized for perpetrating Islamophobia"*. Furthermore, what both authors have in common is their attempt to provide a realistic illustration of the interaction between Arabs and British non-Muslims. For instance, the Sudanese ambassador in London called Aboulela's novel The Translator (1999)
a dialogue of civilisations (Op.cit: 37). This is because the novel contrasts many anti-colonial novels which view the interaction between Muslims and non-Muslims as a clash of civilisation.

Moreover, the cultural reconfiguration produced by the experience of 'displacement' is "Aisha", the protagonist of Soueif's semi-autobiographical collection Aisha (1983). Aisha is about an Arab woman, struggling not only to survive, but mainly to carve out a place of her own. Returning - the case study in this dissertation - is the opening short story in this collection. It offers the portrait of a woman who leaves country and husband not only because she refuses to submit in institutional oppression, but also because she expresses female pain agony in the face of male indifference. No one seems to know why 'Aisha' and her husband "Saif" have parted. What is clear in the short story is that she has refused to lead a 'normal life'.

Returning is set in 1978. After a long stay abroad, 'Aisha', the protagonist returns home as a university teacher. The story begins with 'Aisha' on her way to her old flat; she ignores curious onlookers, but notices that a number of women wear "the white Islamic head scarf." She is here referring to the issue of Islamic fundamentalism that had been raised when she parked her car. Looking for a shady parking place, 'Aisha' had regretted the disappearance of the "*green gardens with spreading trees and flower beds and paths of red sand."* (Soueif, 1983: 2) This is the first opportunity for her to refer to the degradation of the environment and to the invasion of disorderly urbanisation.

To conclude, we may say that Leila Aboulela and Ahdaf Soueif have attempted to bridge the gap in understanding the 'West' and 'Islam' by creating ordinary Muslim characters, neither fanatical in their faith nor represented by it, negotiating issues of identity in a transnational context. Leila Aboulela for example, explores Muslim experience in her fiction, but elevates it above secular Western worlds of existence. She promotes 'Islamic choices' over 'Western ones'. So, the interesting question to raise here: how does a novel with a religious agenda and moreover, one which projects ideals that contradict those of its target audience has been welcomed by the Literary establishment? What is it precisely that we value in a literary text?

According to many literary critics and academics like Andrea Campf (2001), G.Nash (2002), W. Hassan (2008), S. Abbas (2011) and many others, the question whether this literature exists remains open since as already mentioned it is an emerging literature that literary critics and academics are still studying. Therefore, this question should be replaced by another more interesting one, which is what novels that belong to British Muslim literature might have in common, despite the authors' ideological differences? This may give insight into the characteristic features of this kind of fiction. Thus, Leila Aboulela and Ahdaf Soueif can be represented as an example of writers whose works are regarded as British Muslim Literature – which tends to integrate Islamic culture with British culture as well, but who differs ideologically. Aboulela's spirituality and religious views are reflected in her literary style. Ahdaf Soueif, by contrast, rarely uses religious passages in her novels, and when she does, she uses them to show how Egyptians interact with each other. So, both writers use religious terms but for different purposes. Soueif deploys religious terms to give insight into Egyptian culture and society, whereas Leila Aboulela aims at creating a religious atmosphere. In addition, both Aboulela's and Soueif's writings contain many Arabic words usually italicised in Aboulela's novels, who prefers using more Islamic terms; however, Soueif uses standard Arabic and dialectical Egyptian translated into English. (Albakry and Hancock, 2008: 1)

The following passage from Returning (1983) illustrates this point: '*Have you come to stay with us for good now?' And when Aisha answered 'Yes', Amna would say, 'You fill the house with light.' 'Praise God for your safe return, set Aisha.'* (Soueif, 1983: 4) This combination of English and Arabic is called "code Switching". Bradj Cachru argues that language switching is "not only the combination of two languages, but also the creation of societal, cultural, aesthetic and literary norms with a distinct context of situation…" (Albakry and Hancock, 2008: 11).

Braj Kachru, a Kashmir professor of Linguistics at the University of Illinois, suggests that a narrative gains authenticity, when it contains "the use of native similes and metaphor, the transfer of rhetorical devices, the use of culturally dependent speech styles, and syntactic devices." (ibid: 11) "*Zeinab Hanin knows that the monkey in his mother's eyes is a gazelle, but this is not a mother's fondness; the whole world would agree that her son is a fine man, a true man who fills his clothes*." (Soueif, 1999: 281) According to Albakry and Hancock (2008), Soueif "seems to push the frontiers of the English language so as to express and simulate the multicultural experience of her characters. She uses code switching, particularly 'lexical borrowing and transferring from Arabic', as a way of finding a 'new English', a language between two languages. This mixed new English seeks to encompass [include] both her new home and her ancestral home [country of origin] in order to enable her to participate in both worlds. 'The Hybrid English', then, could become a means by which bilingual writers are able to preserve their cultural identity and capture its flavour while at the same time writing about it in the dominant language." (Albakry and Hancock, 2008)

Contrary to Ahdaf Soueif, Leila Aboulela rarely translates Arabic formulas, proverbs, and idioms into English. Her writing style is poetic. She always uses 'Scottish street slang', combining it with Arabic words such as "Alhamdulillah", which literally means "All praise belongs to God". (Chambers, 2011: 99). In short, Leila Aboulela's and Ahdaf Soueif's short stories drip with vivid images of their country of origin, allowing the reader to experience Egypt and Sudan from the perspective of the authors.

As already mentioned, this dissertation studies the sources of cohesion in two selected post-colonial narratives belonging to two British-Muslim Immigrant women writers, Leila Aboulela, and Ahdaf Soueif. In fact, the analysis followed a framework integrated from Halliday and Hasan's Cohesion in English (1976). It covers three major sources of discourse cohesion found in the selected texts including: cohesion through identity, cohesion through conjunctions, and cohesion through lexical relations.

However, it was merely our aim to indicate in this research paper what processes play a role in understanding literary texts, and at the same time to strengthen the importance of textual features in all literary interpretations. MAK Halliday and Ruquia Hasan (1976) argue that cohesion is needed since the organisation of a text is semantic rather than formal. Though a text is an ongoing process of meaning, we should think of cohesion as an aspect of this process. Therefore, since a text is usually considered to be referring to the product, it seems natural to talk about cohesion as a relation between entities. Hence, for the text to be coherent, it must be cohesive; that is to say, it must not only have structure, but must also be

semantically appropriate with its lexicogrammatical 'realization'. Following from this, the analysis of cohesion as a textual component in this study is based on Halliday and Hasan's (1976) model; therefore, the cohesion sources used as the framework for the analysis in both texts under study are: Identity, Conjunctions, and Lexical relations. The following section states the conclusion on these three different sources of cohesion found in each of the selected short stories.

In Coloured Lights (2001), the major cohesive devices found are the sub-categories of identity, conjunction and lexical relations. Identity includes the use of personal reference, demonstrative reference and comparative reference. And then, Substitution contains nominal substitution, and only one instance of verbal substitution. Ellipsis on the other hand, covers both nominal and verbal ellipsis. Conjunction in Coloured Lights includes additive, adversative, causal and temporal conjunctions. The most frequent additive conjunction used in this discourse is the conjunction 'and'. Finally, lexical relations contain both reiteration and collocation.

As for identity, pronouns and demonstrative reference are used more frequently than comparative reference. Nominal substitution is more frequent than verbal substitution because there is only one instance of verbal substitution in the story. In lexical relations, collocation and reiteration [Synonymy, Antonymy and Superordinate] contribute to cohesion in the text. Synonymy is used in several instances in the text, and collocation occurs more frequently through semantically related words in four different domains. In Returning (1983) on the other hand, the most common cohesive devices deployed in the story are some of the sub-categories under the headings of identity, conjunctions and lexical relations. Identity includes reference, substitution and ellipsis. In reference, pronouns and demonstrative reference occur more frequently than comparative reference. In the category of substitution, only nominal and verbal substitutions occur in the short story, there is no clausal substitution in Returning. Cohesion through conjunction on the other hand is achieved primarily through the additive conjunction 'and', the adversative conjunction 'but', and the causal conjunction 'because' which occurs only twice in the text. In fact, the additive conjunction 'and' is more frequent in the text than the adversative and temporal conjunctions. As for cohesion through lexical relation, just three sub-categories including synonymy, antonymy and collocation are used in the short story.

To summarise, it can be concluded that patterns of discourse cohesion in the two selected short stories contain all five major types of cohesive devices that is reference, ellipsis, substitution, conjunction and lexical cohesion. The most prominent devices in each of these are the four sub-categories of identity which include pronouns and determiners; nominal ellipsis and nominal substitution are more frequent in both short stories, when compared to verbal substitution and ellipsis. There is only one instance of verbal substitution, and four instances of verbal ellipsis in Coloured Lights. Approximately, the same in Returning. The story uses two instances of verbal substitution and five instances of verbal ellipsis. Hence, there was no occurrence of clausal substitution in Returning. As for cohesion through conjunctions, additive and adversative conjunctions are prominent cohesive conjunctions used in both stories. As far as lexical relations are concerned, the most prominent cohesive device is collocation. It is important to note that the more length the text has, the more types of cohesive devices the story tends to use, and that both short stories Coloured Lights (2001) and Returning (1983) deploy approximately the same cohesive devices, even those frequently used, are the same in both texts, perhaps because both texts are non-native, hybrid texts. We should raise here the fact that both authors belong to the same cultural milieu. They have been educated in Egypt, and then carried out their studies in England. Therefore, since they have the same cultural and religious background knowledge, there might be some similarities in structuring their texts.

Let us try to put these ideas to work by reconsidering our analysis of the two short stories, which we examined in chapter three. When we analysed the cohesive devices in both short stories and interpreted their effects, we did so from a double-focused perspective, which corresponds to the distinctions just outlined above. First, we pointed out how both writers, Leila Aboulela and Ahdaf Soueif had exploited the resources of language. To that end we recorded the fore grounded choices which both writers had made from the following elements of the linguistic system: vocabulary, grammar and structure. At that stage of our analysis, we were adopting both a grammatical and a semantic perspective. Next, we shifted to a pragmatic perspective by making the point that most of these semantic and linguistic choices are motivated by the Hybrid-cultural identity of both authors. Though only selectively, we indicated some of the contextual factors that are very likely to have influenced the writers' discourse and therewith the text, that is, the medium of their discourse.

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APPENDICES

Appendix One

- **Lexical Cohesion Summary in Coloured Lights (2001)**
- **Reiteration / Synonyms**

1- Alienated	solitude
2- Appointment	Predetermined time and place.
3- Beautiful	elegant
4- Buried	mourning
5- Brightly	bright/ lit / shine
6- Confidence	assurance
7- Cried	moans
8- Charity	benefit
9- Continuous	persevered
10- Death	the end
11- Dust	sand
12- Engaged	fiancée
13- Earning	salary
14- Fidgety	impatient
15- Fill	pour
16- Homesick	yearning for the homeland
17- Humoured	spoiled / to amuse / laughed / jokes
18- Happy	radiant / glad
19- Illusion	mirage
20- Leisurely conversations	amusing stories
21- Light	bulb
22- Memory	recall / remember
23- Mates	friends
24- New	innovative
25- People	shoppers
26- Painful	shock
27- Reply	answer
28- Sweet	sugar
29- Sweet orange squash	sweet liquid

30- The homeland	the country / at home
31- To visit	to see
32- the sorrow of alienation	yearning for the homeland
33- Wiping	clean
34- Wailed	wept

➢ Opposites / Antonyms

1- Boarding the bus	get off the bus
2- Bent	straightened
3- Closer	distant
4- Cool	hot
5- Ceased	continuous
6- Death	Eternity
7- Empty	full up
8- Familiar	alien
9- Goes on	kept
10 - Good	bad
11- Indoors	outdoors
12- Jealousy	admiration
13- Light	dark
14- Life	death
15- Mourning	celebrating
16- Order	random / chaotic
17- Rising	receding
18- Short	long

➢ Repetition

1- I cried a little (L1) / proper crying (L3) / silly tears (L3) /was crying for Taha (L10) / Silly tears (L3) [P1]

2- Homesick (L11) / sick (L12) / homesick (L13) [P1]

3- Alienation (L16) / alienated (L16) [P1] / alien (L11) [P8]

4- When he died (L6. P2) / when he died (L8. P2) / the sudden death of a brother (L10. P 2) / The Angel of Death (L12.p2) / ….no premonition of his own death (L15. P2) / the end coming so soon (L 16. P2) / when Taha died, I felt raw (L30. P 3) / … our bridegroom's death bed (L8. P 6) / the interspace between death and eternity (L21. P 6) / the best charity for the dead… (L 16. P7) / Death had come so close to me (L31. P 3)

5- Coloured Lights (Title, P1) / brightly lit streets (L10. P3) / new decorative lights (L11. P3)/ the street lights (L12. P3) / lights twined (L12. P3) / Festive December lights (L14. P 3) / Blue, red, green lights (L14. P3) / the lights for Taha's wedding (L17.p3) / no more coloured lights (L21. P5) / he was setting up the lights (L17. P6) / the lights that killed Taha (L4. P6) / strings of lights (L5. P6) / lamp light (L30. P6) / Christmas lights (L10. P8)/ the coloured lights (L12. P8).

6- Wedding preparations (L19) / Wedding meal (L20) / on the day of his wedding (L11) [p2]/ the wedding dinner (L20) to decorate the wedding house (L15) [P3] / the morning of the wedding (L26. P4)/ / house after wedding house (L5. P6)

7- I felt raw (L30. P3) / vulnerable feeling (L2. P4) / secret feelings (L4. P4) / muddled Feelings (L4) I felt very moved (L18) [p4] / I felt shy (L3) I felt that it would sound distasteful (L27) [P6]

➢ Superordinate

1- People / visitors / passengers / shoppers / passers-by.

2- Cattle / horses / animals

➢ Collocation

1- Engaged (L2. P6) / fiancée (L5) bride (L2) bridegroom (L15) [P4] / honeymoon (L3. P6) / marry (L9) celebrated (L6) married (L10) [P7]

2- Concert (L17) sang (L18) the tune (L21) [p4] / dancing (L12) singing (L15) [p5] / songs (L2.p7)

3- Conductor (L6) passengers (L10) fares (L10) [p1] / boarding the bus (L8) the progress of

the bus (L9) [p3] / get off the bus (L3. P8) / stop (L4. P8) the end of the route (L5. P8). The West Indian conductor (L8. P8)

4- The Angel of Death (L12. P2) / soul (L19) / prayed (L19) / the moment in the grave (L20) / the graveside (L18) the Angels (L21) / Death / Eternity (L21) / Lord (L22) [p6]

5- Gulf Air (L21) Airline's office (L22) a ticket (L23) [p 2]

6- Parks / gardens (L32. P7) / benches (L33. P7)

7- Education (L3. p3) / research (L3. p3) / University (L8. p4) / students (L18. P4) / school (L1. P7) / school bus (L1. P7) / classroom (L16. P7) / books (L19. P7) / paper (L20. P7) / attendance (L20. P7)

- Countries and cities:

  Africa / Kuwait / Sudan / Khartoum / London / Nairobi / Blue Nile

- Institutions:

  BBC World Service / University / University hostels / Central Mosque / Shopping Centre / Hospital / School /

- Roads and streets :

  Charing Cross Road / Stone Lions in Trafalgar Street / Regent Street / Oxford Street / Regent's Park / Lords Cricket Grounds / Swiss Cottage / Golders Green /

- Family:

  Parents / brothers / children / father / mother / cousins / daughters / husband

- Arabic words:

  Eids / Ramadan / Zeer / Kohl / Ululation

- Temporal expressions:

  As / when /soon / the next year / every week / by the time / later / tonight / in the early evening / after / before / tomorrow evening.

➢ Lexical Cohesion Summary in Returning (1983)

➢ Reiteration / Synonyms

1-Answered	replied
2-Gleaming	bright / shining
3-Have gone	escaping
4-Hung	suspended
5-Had fallen	collapsed
6- It's over	finished
7-Remembered	recognised
8-Smooth	consistent
9-The road	the way

➢ Opposites / Antonyms

1- Little	vast
2- Speeding	slow
3- Took	left
4- Construction	demolition
5- Strong	weak
6- Same	different
7- Asked	answered
8- Opened	closed
9- Go	comeback
10- Lying	lifted
11- Relief	sorrow
12- Glanced	saw
13- Hung	suspended

- **Collocation**

1- books (L7.p1) / teaching (L7.p1) / course (L8.p1)

2- Car (L1) / road (L1) / to park (L2) / engine (L3) / parking place (L4) / drove (L8) / street (L9) / round about (L10) [p1]

3- green garden (L13) / spreading trees (L13.) / flower beds (L14) [p1]

4- Bricks (L6) / cement (L6) / steel rods (L6) / mounds of sand (L7) [p2]

5- cases / luggage / unpack

6- hair (L32.p16) / face (L31.p16) / eyes / head (L3.p17) / neck / lap (L33.p16) / hand (L18.p17) / finger (L19.p17) / the contours of her face (L21.p17) / the nose (L21.p17) / the lips (L22.p17)

7- basin (L23p5) / fountain (L6.p6) / rocking chair/ bookshelves (L3.p6) / hallstand (L22.p6) / seat (L10.p6) / sofa / armchairs (L9.p8) / double beds (L7.p8) / table (L36.p10) / crystal goblets (L2p11) / curtain (L8.p12) / cupboard (L15p13) / fridge (L17.p12) / cooker (L12.p12) / wardrobe (L31p13)

8- owner (L22.p q5) / ten pounds (L22.p5) / Shop (L18. p9) / shopping (L19. p11) /selling (L18. p9) / bought (L7. P12) store (L19. p11) / Harrods (L2. p 14)

9- The Desert (L 14. p 13) / Sinai (L 12. p 13) / Camel (L 15. p 13) / Sinai Bedu (L 17. p 13) Deserts (L 27. p 13) / mountains (L 27. p 13)

10- Flat / corridor (L9.p18) / bathroom (L3.p18) / living-room (L9.p18) / dining-room (L33.p10) / bedroom / kitchen (L7.p12) / floor (L5.p18)

11- Economics (L18. p 8) / Electronics (L18. p 8) / Art (L18. p 8) / Literature (L19. p 8) / History (L19. p8) / Music (L23. p 8)

- Arabic / Egyptian dialectical expressions and idioms:

  The Kohled eyes / “You fill the house with light.” / “Praise God for your safe return, set Aisha”/ galabiya / Antar / Abla / frinji / ghouls / Goulash soup /Aisha / Abdu / Amna

- French words:

  Soupe à l’onion gratinnée / broderie anglaise.

- Colours :

  Olive green / beige / green / black / white / grey / yellow / red / gold

- Clothes:

  Velvet jacket / silk foulard / shirts / miniskirts / cotton gloves / suits and jackets / fur overcoat / Wedding dress / purse / handbag

- Towns and Cities :

  Cairo / Paris / Rome / Brussels / Vienna / Athens / Beirut / Damascus / Tokyo / Alexandria / Sinai.

- Institutions :

  The Mosque of Ismail / The first Islamic Institute / Hotel Martinez / Ommayad Mosque / Monastery of Saint Catherine

- Temporal Expressions :

  Later / after / when / while / years ago / six years later /eight years ago

Appendix Two

Coloured Lights (2001)

I cried a little as, the bus started to fill up with people in Charing Cross Road and passed the stone lions in Trafalgar Square. Not proper crying with sobs and moans but a few silly tears and water dribbling from my nose. It was not the West Indian conductor who checked my pass that day but a young boy who looked bored. The West Indian conductor is very friendly with me; he tells me I look like one of his daughters and that he wants one day to visit the Sudan, to see Africa for the first time. when I tell of him our bread queues and sugar coupons, he looks embarrassed and leaves me to collect the fares of other passengers. I was crying for Taha or may be because I was homesick, not only for my daughters or my family but sick with longing for the heat, the sweat and the water of the Nile. The English word 'homesick' is a good one we do not have exactly . the same word in Arabic. In Arabic my state would have been described as 'yearning for the homeland' or the 'sorrow of alienation' and there is also truth in this. I was alienated from this place where darkness descended unnaturally at 4 pm and people went about their business as if nothing had happened. I was in a country which Taha had never visited and yet his Memory was closer to me than it had been for years. Perhaps it was my new solitude, perhaps he came to me in dreams I could not

recall. Or was my mind reeling from the newness surrounding me? I was in London on a one-year contract with the BBC World Service. Each day as I read the news in Arabic, my voice, cool and distant, reached my husband in Kuwait, and my parents who were looking after my daughters in Khartoum.

Now I was older than Taha had been when he died. At that time he was ten years old than me and like my other brothers he had humoured me and spoiled me. When he died, my mind bent a little and has never straightened since. How could a young mind absorb the sudden death of a brother on the day of his wedding? It seemed at first to be a ghastly mistake, but that was an illusion, a mirage. The Angel of Death makes no mistakes. He is a reliable servant who never fails to keep his appointment at the predetermined time and place. Taha had no premonition of his own death. He was fidgety, impatient but not for that, not for the end coming so soon. It was too painful to think of what must have been his own shock, his own useless struggle against the inevitable nor did anyone else have foreknowledge. How could we, when we were steeped in wedding preparations and our house was full of relatives helping with the wedding meal?

From the misty windows I saw the words 'Gulf Air' written in Arabic and English on the doors of the airline's office and imagined myself one day buying a ticket to go to Hamid in Kuwait. It seemed that the fate of our generation is separation, from our country or our family. We are ready to go anywhere in search of the work we cannot find at home. Harnid says that there are many Sudanese in Kuwait and he hopes that in the next year or so the girls and I will join him. Every week, I talk to him on the telephone long leisurely conversations. We run up huge telephone bills but seem to be unable to ration our talking. He tells me amusing stories of the emirs whose horses he cures. In Sudan, cattle die from starvation or disease all the time, cattle which are the livelihood of many people. But one of the country's few

1. veterinary surgeons is away, working with animals purpose
2. is only to amuse. Why? So that his daughters can have a good
3. education, so that he can keep up with the latest research in his
4. field. So that he can justify the years of his life spent in education
5. by earning the salary he deserves. And I thought of Taha's short life
6. and wondered.
7. In Regent Street the conductor had to shake himself from his
8. lethargy and prevent more people from boarding the bus.
9. The progress of the bus was slow in contrast to the shoppers who
10. swarmed around in the brightly lit streets. Every shop window
11. boasted an innovative display and there were new decorative lights
12. in addition to the street lights. Lights twined around the short trees
13. on the pavements on wires stretched across the street. Festive
14. December lights. Blue, red, green lights, more elaborate than the
15. crude strings of bulbs that we use in Khartoum to decorate
16. the wedding house.
17. But the lights for Taha's wedding did not shine as they were
18. meant to on that night. By the time night came he was already
19. buried and we were mourning, not celebrating. Over the period
20. of rnourning, the wedding dinner was gradually eaten by
21. visitors. The wornen indoors, sitting on mattresses spread on
22. the floors, the men on wobbling metal chairs in a tent pitched in
23. front of our house, the dust of the street under their feet. But
24. they drank water and tea and not the sweet orange squash my
25. mother and her friends had prepared by boiling small oranges
26. with sugar. That went to a neighbour who was bold enough to
27. enquire about it. Her children carried the sweet liquid from our
28. house in large plastic bottles, their eyes bright, their lips moist
29. with expectation.
30. when Taha died I felt raw and I remained transparent for a long
31. time. Death had come so close to me that I. was almost exhilarated.
32. I could see clearly that not only life but the world is transient. But
33. with time my heart hardened and I became immersed in the cares

of day- to-day life. I had become detached from this vulnerable feeling and it was good to recapture it now and grieve once again. Taha's life: I was not there for a large part of it but I remember the time he got engaged and my own secret feelings of jealousy towards his fiancée. Muddled feelings of admiration and a desire to please. She was a university student and to my young eyes she seemed so articulate and self - assured. I remember visiting her room in the university hostels while Taha waited for us outside by the gate, hands in his pockets, making patterns in the dust with his feet. Her room was lively, in disarray with clothes and shoes scattered about and colourful posters on the wall. It was full of chatting room - mates and friends who kept coming in and out to eat the last biscuits in the open packet on the desk, borrow the prayer mat or dab their eyes with kohl from a silver flask. They scrutinised my face for any likeness to Taha, laughed at jokes I could not understand, while I sat nervously on the edge of a bed, smiling and unable to speak. Later with Taha we went to a concert in the football grounds a group of students sang. I felt very moved by a song in the form of a letter written by a political prisoner to his mother. Taha's bride afterwards wrote the words out for me, humming the tune, looking radiant and Taha remarked on how elegant her handwriting was.

in the shop windows dummies posed, aloof strangers in the, frenzied life of Oxford Street. Wools, rich silks and satin dresses. 'Taha, shall I wear tonight the pink or the green?' I asked him on the morning of the wedding. 'See, I look like-like a watermelon in this green.' his room was an extension of the house where a verandah used to be, a window from the hall still looked into it, the door was made of shutters. He never slept in his room. In the early evening we all dragged our beds outdoors so that the sheets were cool when it was time to gaze up at the stars. If it rained Taha did not care, he covered his head with the sheet and continued to sleep. When the dust came thickly, I would shake his shoulder to

1. wake him up to go indoors and he would shout at me to leave him
2. alone the morning his hair would be covered with dust, sand in
3. in his ears, his eyelashes. He would sneeze and blame me for not
4. insisting for failing to get him to move inside.
5. He smiled at me in my green dress; his suitcase half-filled lay open
6. On the floor; he leaned against the shutters holding them shut with
7. his weight. Through them filtered the hisses and smells of frying, the
8. clinking of empty water glasses scented with incense and the thud of
9. a hammer on a slab of ice, the angry splinters flying in the air,
10 .disintegrating, melting in surrender when they greeted the warm
11. floor. Someone was calling him, an aunt cupped a hand round her
12. mouth, tongue strong and dancing from side to side she trilled the
13. ululation, the joy cry. When others joined her the sound rose in
14. waves to fill the whole house. Was it a tape or was it someone
15. singing that silly song 'Our Bridegroom like Honey? Where can you
16. ever find another like him?'To answer my question about the dress,
17. He told me words I knew to be absurd but wanted to believe.
18. 'Tonight you will look more beautiful than the bride.'
19. The bus headed north and we passed Regent's Park and the
20. Central Mosque; all was peaceful and dark after the congestion of
21. the shopping centre. I was glad that there were no more coloured
22. lights, for they are cheerful but false. I had held others like them
23. before in my hands, wiping the dust off each bulb and saying to
24.Taha,'How could you have taken them from the electrician when
25.they were so dusty?' And he had helped me clean them with an
26.orange cloth that he used for the car because he was in a hurry to
27.set them up all around the outside of the house. I had teased him
28.saying that the colours were not in an ordered pattern. We laughed
29.together trying to make sense of their order, but they were
30. random, chaotic. Then Hamid, who was his friend, arrived and
31.said he would help him set them up. I asked Taha to get me a
32. present from Nairobi, where he was going for his honeymoon, and
33.Hamid had looked, directly at me, laughed in his easy way and said

without hiding his envy, 'He is not going to have time to get you any presents.' At that time, Hamid and I were not even engaged and I felt shy from his words and walked away from his gaze It was the lights that killed Taha. The haphazard, worn strings of lights had been hired out for years to house after wedding house. A bare live wire carelessly touched. A rushed drive to the hospital where I watched a stray cat twist and rub its thin body around the legs of our bridegroom's death bed. And in the crowded corridors, people squatted on the floor and the screams for Taha were absorbed by the dirty walls, the listless flies and the generous, who had space and tears for a stranger they had never met before.

My mother, always a believing woman, wailed and wept but did not pour dirt on her head or tear her clothes like some ignorant women do. She just kept saying again and again, 'I wish I never lived to see this day. 'Perhaps Hamid had the greatest shock, for he was with Taha when he was setting up the lights. Later he told me that when they buried Taha he had stayed at the graveside after.The other men had gone. He had prayed to strengthen his friend's soul at its crucial moment of questioning. The moment in the grave, in the interspace between death and eternity when the Angels ask the soul 'Who is your lord?' and there must be no wavering in the reply, no saying 'I don't know.' The answer must come swiftly with confidence and it was for this assurance, in the middle of what must have been Taha's fear, had Hamid prayed.

I had been in London for nearly seven months and I told no one about Taha. I felt that it would sound distasteful or like a bad joke, but electricity had killed others in Khartoum too, though I did not know them personally. A young boy once urinated at the foot of a lamp light which had a base from which wires stuck out, exposed. A girl in my school was cleaning a fridge, squatting barefoot in a puddle of melted ice with the electric socket too close. The girl's younger sister was in my class and the whole class, forty girls, went

in the school bus to visit the family at home. On the way we sang songs as if we were on a school picnic and I cannot help but remember that day with pleasure.

With time, the relationship between my family and Taha's bride soured. Carefully prepared dishes ceased to pass between my mother and hers. In the two Eids, during which. we celebrated in one the end of the fasting month of Ramadan and in the other the feast of sacrifice, our families no longer visited. Out of a sense of duty, my parents had proposed that she marry another of my brothers but she and her family refused. Instead she married one of her cousins , who was not very educated, not as much as Taha at any rate. Sometimes, I would see her in the streets of Khartoum with her children and we would only greet each other if our eyes met.

In Taha's memory, my father built a small school in his home village on the Blue Nile. One classroom built of mud to teach young children to read and write. The best charity for the dead is something continuous that goes on yielding benefit over time. But like other schools it kept running into difficulties: no books, costly paper, poor attendance when children were sometimes kept at home to help their parents. Yet my father persevered and the school had become something of a hobby for him in his retirement. it is also a good excuse for him to travel frequently from the capital to the village and visit his old friends and family. What my mother did for Taha was more simple. She bought a zeer, a large clay pot and had fastened to a tree in front of our house. The zeer held water, keeping cool and it was covered by a round piece of wood on which stood a tin mug for drinking. Early in the morning, I would fill it with water from the fridge and throughout the day passers-by, hot and thirsty from the glaring sun, could drink, resting in the shade of the tree. In London, I came across the same idea, memorial benches placed in gardens and parks where people could rest. My mother would never behave that anyone would

1. voluntarily sit in the sun but then she had never seen cold, dark
2. evenings like these.
3. It was time for me to get off the bus as we had long passed Lords
4. Cricket Grounds, Swiss Cottage and Golders Green. My, stop was
5. Near the end of the route and there were only a few passengers left.
6. After dropping me off, the bus would turn around to resume its
7. cycle. My grief for Taha comes in cycles as well, over the years,
8. rising and receding. Like the appearance of the West Indian
9. conductor, it is transient and difficult to predict. Perhaps he will
10. be on the bus tomorrow evening. 'Like them Christmas lights?' he
11. will ask, and, grateful to see a familiar face amidst the alien
12. darkness and cold, I will say, 'Yes, I admire the coloured lights.'

8

Appendix Three

Returning / Aisha (2001)

The little red car came speeding along the road and
Turned abruptly to park under a tree in front of a three-
storey house. Nobody got out. The engine did not die.
Then the car moved again; it backed out of the parking
place, made a sharp U-turn and headed back the way it
had come.
'I need those books,' Aisha told herself. 'I'm teaching
a course and I need those books. 'She drove to the main
street then took a right turn. She drove straight on
until she came to the roundabout . She circled the
roundabout and came to a vast square . She knew she
had come the right way but she did not recognise this
square. She remembered a green garden with spreading
trees and flower beds and paths of red sand. She saw
instead a construction site. In the foreground was a
large, squat, yellow mosque. On it was a placard and on
that in large green letters were written the words 'The
Mosque of Ismail'. She wondered who Ismail was and
what degree of importance or wealth had obtained for
him the planning permission to set up his mosque right
here, in the middle of an area obviously designed as a
recreation ground for the houses around it.
The little red car went slowly up the east side of the
Square . Behind the mosque another building was com-
ing up . The floors that had been completed were
already graying as the rest were piled on top of them. A
placard proclaimed the project : 'The First Islamic

Institute in the Governorate of Giza'.
Between them , the Mosque of Ismail and the Islamic
Institute took up five – sixths of the garden . Aisha
looked at the strip that was left . The few trees were
dusty and the grass was sparse and yellow. The whole
place was strewn with bricks , cement, steel rods of
varying lengths, and mounds of sand. There was no one
about. It felt more like a demolition than a construction
site. She wondered about the frogs they used to hear at
night. And the crickets . Where had they gone ? Had
they all moved into the one-sixth of semi- garden that
was left? And what did they do about territorial rights?
How could they co-exist in such a drastically reduced
Space ? But then, may be they didn't. May be the strong
had overcome the weak and a race of superfrogs was
now living in the remains of the garden. The builders of
the mosque of Islamic and First Islamic Institute in
the Governorate of Giza were helping evolution along.
The road was bumpy and dotted with potholes. Some
of the potholes were full of stagnant water . Aisha
looked around her . She remembered a bright winter
day, a motor-scooter wobbling under her as she tried to
ride it down a smooth road. Finally, it had collapsed on
to its side and she had fallen , one leg caught under the
little Vespa . Everyone had run to her but she had
picked herself up and tried again. She looked around.
You'd be mad to try to learn to ride a motor-scooter
down this road now.
She arrived at the top of the square .Six years ago
Their house had been the only one along the north side.
Pretty, in five storeys of reddish - brown and beige, it
had looked over the garden. Now it was flanked by tall
apartment blocks and so stood diminished , looking
bleakly out over the dusty road and the Pepsi - Cola
kiosk that had sprung up on the pavement in front of it.
Aisha looked around for a place to park .There were
no trees to cast any shade and one side of the road was

much like the other. She pulled the car over to what used to be the kerb and stepped out into a sand heap. She crossed to the building shaking the sand from her shoes. The curious heads hanging out of windows were still there. But now a number of them were covered in The white Islamic head - dress that was spreading so rapidly. Did they belong to the same people as six years ago? Or different ? Younger sisters, perhaps , daughters? Out of the Corner of her eye she could not tell. Ignoring them, as she had aIways done. she walked Purposefully in.

The tall glass doors were still there Miraculously. they had not-yet been broken. The marble-floored lobby was clean but there were no plants in the pots and there were cigarette ends on the dry cracked earth . A strange man in a striped galabiya was sweeping the marble floor . She wished him good day. He answered sullenly, leaning on his broom , waiting for her to pass. 'Are you the doorman here now ?' she asked.

'God willing,' he replied briefly.

'Where are Abdu and Amna ? ' she persevered

'Abdu ? They took him into the army long ago. And Amna has gone to live with her folk in the village.'

'Oh.'

She started climbing the stairs . She wanted to ask More . Had Abdu and Amna finally had their much-desired baby ? Or were they still barren ? What had Abdu do ne about learning to read ? They had been incorporated into her dream of coming home, these two. She had even gone down to Mother care and looked for Babygros for Amna's longed-for child.

Repeatedly she had imagined in detail the scene of Her homecoming. It would be the beginning of the academic year, a warm October day. She would drive up to this door with Saif. Abdu would jump up and come running out , wearing his broad grin and his white peasant's underwear . his eyes and teeth shining in his dark

face, crying , ‘Praise God for your safe return , Set
Aisha!’ He would grab her hand and try to kiss it while
she protested and insisted on shaking his hand. ‘How
are you, Abdu? How are you doing? And how is Amna?’
And, hearing the noise, Amna would look out from the
room below the stairs and, seeing her, come out tying
her coloured kerchief round her hair, her slow, shy smile
spreading over her pretty face. The kohled eyes
modestly down east. And she too would praise God for
her safe return and ask, ‘Have you come to stay with us
for good now?’ And when Aisha answered ‘Yes,’ Amna
would say, ‘ You fill the house with light.’ They would
carry her cases upstairs . They would all have to make
two journeys because there would be a lot of luggage
after such a long stay abroad. Later, she would unpack
and come down to give Abdu and Amna their presents:
for Amna a dress length of coveted, brightly patterned
synthetic material with the trimmings and buttons to
match, and for Abdu a watch . And if there were a
child . . .
She had arrived at her floor .The passage was dark.
The old worn-out key was ready in her hand but she
could not see the keyhole. She stretched out her arm
blindly and the key immediately fitted into the lock. Is
it coincidence ? She wondered. Did I just happen to find
the lock ? Or does my hand remember? She turned the
key. It was a little stiff but the door opened immedi-
ately . She felt a surge of irritation. Typical. Going away
for two weeks and not bothering to lock the door. Then
she remembered . It’s nothing to do with me.
She pushed the door open and a forgotten but
familiar smell met her . She stood still .It couldn’t be.
She had always thought it was the smell of fresh paint
and that as the flat grew older it would vanish. For the
year that they had lived in the flat it had constantly
been there and she had thought , ‘With time it will go.’
Time had come and time had gone and the smell was

Still there . Maybe he'd had the flat repainted? Her hand, moving along the wall , found the light switch. No, it had not been repainted. The walls were the same: olive green on one side, beige on the other. It must be a ghost smell , she thought. Like a ghost limb. When they cut off your legs you go on feeling the cramps in your toes . Only now , they are incurable. I'm smelling fresh paint because I'm used to smelling it. It's not really here but I'm smelling it.

Her eyes travelled along the entrance hall and fell on The white marble basin in the middle of the green living-room wall. A sheet of cardboard had been laid across it and balanced on it were some ' telephone directories. What plans they had had for it . It was to be a small Fountain , the wall behind it to be inlaid with antique ceramic tiles and its pedestal surrounded by plants in large brass urns . They had had to wait; a question of money. But the basin had been there . It was the very first thing they had bought for the house. Wandering down the old bazaar one day, they had found it thrown carelessly into the dusty corner of a junk shop . The owner had wanted ten pounds but they had got it for eight . All three pieces: the basin, its back panel, and its pedestal . They had carried the heavy marble carefully to the car and later she had made enquiries about getting it scoured and polished . Someone recommended a shop in the old part of Cairo and she had gone with her mother - in -law. When they got there it turned out that the man specialized in cleaning tombstones. Saif's mother had been shocked and urged her not to Leave the basin with him. But she had Laughed. No omen could dim her happiness , no headstone mar their future and she had left the marble basin to be cleaned among the winged angels and the inscribed plaques. Later, it had been fixed - with its beautiful shell - -- like back panel — into the green wall. And sometimes she had filled It with water and put in it a little machine.

which made a miniature fountain . It had always
delighted their friends and she had sat on the black
rocking - chair and watched it for hours.
She craned her neck .The rocking-chair was there. In
exactly the same position she had left it six years ago:
angled by the French windows under the smaller book-
shelves. A present from her white - haired professor of
poetry , it had arrived three days after the wedding
with a huge bouquet and had immediately become her
favourite seat.
She stepped inside the flat and closed the door
quietly behind her . It needed oiling . The handle was
hard to turn. She faced the darkened flat and felt it tilt.
She headed quickly left down the long corridor to the
bathroom. She did not switch on the light but crouched
in front of the toilet , retching. She wondered whether
the cistern worked. It did. That had always been a good
thing about the flat : they'd never had trouble with the
plumbing.
Washing out her mouth she glanced up and saw her
reflection dimly in the large mirror hanging beside her.
She looked . It had been part of a Victorian hallstand
which she had found in a junk shop and he had declared
hideous. So they had compromised : the top and bottom
of the stand had been cut away and disposed of and the
mirror with the intricately carved frame now hung sus-
pended on the wall . She switched on the light , then
went back to the mirror . The reflection staring back at
her was not the one she was used to seeing there. It was
a different person : one strange to this mirror . The
changes moved into focus . A slimmer face framed by
shorter , more curly, though still black, hair. A string of
now taken – for – granted pearls shone round her neck.
She fingered the pearls . She remembered a hotel bed-
room in Paris and the wonder and delight when the
pearls were thrown into her lap as she sat up in bed. He
had created Paris for her . As he had created Rome.

Then he had stopped .Brussels ,Vienna , Athens .They were all untouched by his magic. Why? They had still been together. She shook her head. Her expression too was different. The wide-eyed ,open expectant look was gone. Instead there was - what ? Repose ?Something that people took for serenity . But she knew. She knew it was frail as an egg-shell. She shook her head again and looked around. The shower curtains and matching bits and pieces had been bought in Beirut .Such a tight budget . And onion soup: her first taste of Soupe à l'onion gratinnée eaten with Melba toast in the Hotel Martinez at one o'clock in the morning as they'd planned their shopping list for the next day. She had loved it.The thin strands of the gratinnée stretching as she pulled the spoon away from the dish , the Melba toast crisply cutting through them Could it all come back again ? she wondered . She stroked her pearls. She put her hand out to the mirror. She lightly traced The outline of her face with her finger. But the mirror was a wall between herself and the warm flesh behind it She could not feel the contours of her face: the nose marked no rise, the lips no difference in texture . And it was cold. Her finger still on the mirror , it came to her that that was an apt metaphor for her relationship with him. She could see him , sense his contours and his warmth but whenever she made a move to touch him there would be a smooth , consistent surface. It was transparent , but it was unbreakable . At times she had felt he put it there on purpose and she had been furiously resentful . At others it had seemed that he was trapped behind it and was looking to her to set him free. She stood very still. Twice in the year she had lived in this flat she had locked herself in here: squeezing herself into the corner behind the door and crying till she could not breathe. Twice he had not come looking for her and when she had finally crept out, exhausted, she had found him comfortable within his cloud of blue

smoke in the living-room, reading , with Bob Dylan on the record - player. The bad times seemed to have been a succession of bathrooms. Hotel bathrooms all over the world had seen her locked in, head over the loo , crying, or simply sitting on the tiled floor reading through the night while he slept alone , unknowing, in large double beds that mocked her.

She turned and walked back through the corridor to the living-room . The cane - backed sofa and armchairs sat quietly in the dark. She crossed over to the sofa and sat down, feeling again the softness of the down-filled, green velvet - covered cushions. She examined them closely . The feathers were still escaping from the Years ago , she had thought , 'In a couple of years all the feathers will have gone!' But here she was, six years later , and they were still there and still escaping . She looked around . The books were all in place . Economics and electronics to the left, art and literature to the right , and in the middle, history. The paperbacks were in the smaller bookcase that had been built into the wall. On its lo west shelf were the records. There were far more albums there now than before. And the music centre was new too. The old, battered record-player had ended up with her. Together with a few of the old records.

She lifted her eyes to the wall above the music centre. Her portrait had gone. Painted when she was twenty-one and given to them both as a wedding present , he had vowed he would always keep it and when he had a study of his own he would hang it there. Now it hung in her parents' home ; in her father's study . In its place was an old Syrian tapestry. It showed the Arab knight and poet Antar on horseback and his beloved cousin Abla in a litter on a camel's back. Abla had been on a Journey and Antar was proudly escorting her back to Their settlement. His horse pranced with tail swishing And neck arched high and Abla peeped coyly out to

smile at him from behind the canopies of her litter. On one side were inscribed the verses:

And I remembered you
When battle raged
And as lance and scimitar
Raced for my blood
I longed to kiss
Their glinting edges
Shining like your smiling mouth

and on the other:

I am the lord's knight
Famed throughout the land
For a sure hand with the lance.
And the Indian sword.

They had bought it in Damascus. One day, wandering down the labyrinth of narrow streets that made up the covered market surrounding the Omayyad Mosque they had come across a tiny shop selling fabrics and tapestries . They had gone in and spent time looking over the materials and she had spotted this one in black and gold . She had laughed as she showed it to him. "This could be your motto. He thought a lot of himself, like you.' For a moment he had been defensive. Then he had trusted in her good faith and laughed and bought it.

Her remark had been true. He lived in heroic proportions and would have been better off as some medieval knight, be it Arab or Frinji . He would have gone out and slain dragons and ghouls and rescued damsels in distress. He would have been kind to his squire and his horses and would have believed in the chastity of his wife weaving in her tower And perhaps , in the Middle Ages , his belief would not have been misplaced. Another memory sprang to her mind . "The Spartans,' he was fond of saying, 'spent the last day before

1. Marathon adorning themselves and combing their hair.
2. They knew they were going to die.' On their las t day, he
3. Had come up to the living -room in the cottage. His car
4. had been packed . He was setting off down the Ml. He
5. was drunk. But he was very well dressed , with a velvet
6. jacket and a silk foulard. 'I have combed my hair,' he
7. had said quietly , swaying at the top of the stairs.
8. She pressed a hand to her head. Not again . Please.
9. Not again . It's over now. Finished. Her eye caught her
10. Desk . It was cluttered with objects .She stood up and
11. went over , looking at them absently . Papers , letters,
12. ashtrays , an old half coconut shell, a silver flask in a
13. leather case , some flying instruments salvaged from a
14. wrecked plane ,and a gun .She picked it up. An old Colt
15. .45 , serial number * * 91 .'When you shoot yourself in
16. the head ,' he had told her, 'your brains splatter all over
17. the place . It's a hell of a mess. 'What can you do?' she
18. had asked . 'Put your head in a plastic bag first.'
19. The doorbell rang. She stood very still . It rang again.
20. She walked slowly to the door and opened it . A boy
21. Stood holding a carefully folded pile of shirts . He
22. Handed them to her . She took them automatically.
23. 'How much?'
24. 'Twelve shirts by five piastres is sixty piastres, ' he
25. said.
26. She went back to the living-room, put the shirts on
27. the sofa and took her purse from her handbag. She took
28. out seventy piastres and went back to the door.
29. 'Take these.'
30. 'Do you have anything else for ironing?'
31. 'No thanks,' she replied , 'not today.'
32. She closed the door and turned again to face the flat.
33. The dining-room was now directly opposite her. She
34. walked over . These had been her favourite pieces of
35. furniture. Solid dark oak in a 'rustic' style with carved
36. lions' heads for handles . The massive table and side-
37. boards stood waiting for her in the gloom. She opened

1. the small , upright sideboard they had used as a bar. It
2. was as well stocked as ever and the crystal goblets
3. sparkled quietly inside . She put out her hand. She had
4. treasured these goblets and the formal china with gold
5. and green edging .She looked around. The table would
6. be covered with the beige and gold damask tablecloth
7. and the room lit by candles in silver candlesticks.
8. Where is the silver ? she wondered . The trays and
9. candlesticks were not in their places on the sideboards.
10. She started looking for them. She opened the sideboard
11. Doors and peered inside , and there were the delicate
12. little blue and white Japanese bowls. Bought in Tokyo.
13. A great tiredness overwhelmed her. She put out a hand
14. behind her, dragged up a chair and sat down. The whole
15. world. What city was left that she could go to and not
16. find memories ?Why not give in ? Why not come back?
17. Tokyo. All those pretty little girls in red miniskirts and
18. white cotton gloves operating the elevators and inces-
19. santly bowing - 'Thank you for shopping at our store,
20. we hope you have a good day, we hope you will come
21. back .'All those gaudy shrines, presided over by sleepy-
22. eyed Buddhas who had sat inscrutable as she clapped
23. her hands and tied a piece of paper with a wish to the
24. sacred tree . She had always wished for one thing. Inco-
25. herently . Make it right .Dear God , Buddha , Allah,
26. make it right .She felt the pricking of tears behind her
27. eyes but she would not cry . Two whole years had
28. passed since that day in the living-room of the cottage
29. and she was not going to cry any more.
30. She resumed her search for the missing silver and in a
31. corner of the larger sideboard she found it. She drew it
32. out . Trays , ashtrays , candlesticks and a trophy
33. inscribed 'Miss Cairo University 1970 ' . Eight years
34. ago . . . All were tarnished . Bits of them were quite
35. black. Typical again, she thought. He can't bear to see
36. them tarnished and can't be bothered to get them pol-
37. ished so he tucks 'them away in a corner and hopes

they'll disappear. Or maybe he even hopes that by some
miracle when next he thinks to look he'll find them
gleaming and bright . She rubbed a corner of the cup
with her thumb . I wonder if he has any polish? she
thought again. With a surge of energy she made for the
kitchen. She stood looking around . His mother had
bought them the kitchen fittings and her aunt had
made the curtains . So pretty , with their blue flowers
and white broderie anglaise trimming. They were still
there, the sunlight shining gently through them. And
there was the breakfast bar and the little two-eyed
cooker where she' d learnt to make goulash soup. She
looked at the sink . There were two unwashed glasses.
She took off her rings and watch and started to wash
them. They'd always had friends around . Parties. How
had she managed with such a tiny kitchen? Such a tiny
fridge ? She opened the fridge. Even the containers had
been carefully chosen and had blue flowers to match the
curtains . In the door were two bottles of beer and a
bottle of white wine and seven eggs . She opened a
round container. It was full of jam . She dipped a finger
in it and licked Date jam. His mother's date jam . She
had a vivid image of him: a serious Little boy of seven,
playing in the sea at Alexandria. His nanny wades out
from the beach holding up galabiya with one hand,
the other holding out a sandwich. She waves and calls,
'Come out now , come and have a date jam sandwich!'
When he was seven she had not yet been born, but the
Image was vivid in her mind from stories repeated by
his mother every time she gave her a present of a large
jar of date jam . She made it with her own two hands.
The dates were laid neatly one on top of the other and in
the centre of each one was an almond and a clove. Then
they were covered with syrup . 'It always brought him
out,' she would say. 'He loved the sea, but he loved his
mother's date jam more . ' And she would laugh.
She put the lid back on the pot and closed the fridge

door. Where were those photos of him as a child that she had had framed? They were not hanging anywhere. But then he had never been particularly keen on them. She remembered the silver. She rummaged around in the kitchen cupboards. She found some shoe polish and some powdered soap , but that was all. She closed the cupboard doors and went back to the dining- room. Slowly she put the silver back into the corner of the Sideboard . I could buy some , she thought. I could go right now and buy some polish and come back and do it. She closed the sideboard door and looked up at the wall above it. There they were. The framed maps of Sinai. The two old army maps he had used when he made his celebrated trek across the desert . He had gone with a friend. They had travelled by jeep and by camel, spending days at the monastery of Saint Catherine and weeks with the Sinai Bedu. She had listened wide-eyed to his tales of that trip. 'Can we do something like that together?' she had asked. 'But I've already done it,' he had said, laughing And it was true . He had already done it. He had already done a lot of things. His memories were more vivid to her than her own. She had no memories. She had had no time to acquire a past and in her worse moments , locked up in some bathroom, it had seemed to her that his past was devouring her present.

She pulled herself away from the deserts and mountains and turned to the living-room. Her eyes fell on the pile of fresh shirts on the couch. She crossed over and picked them up carefully and walked automatically to the wardrobe in the corridor . She pulled open the left-hand door and sure enough , there were the shelves of clean ironed shirts . She put away the ones she was carrying. The whites with the whites and the coloureds with the coloureds, noting as she did so how many were unfamiliar to her. Then, on an impulse, she pulled open the right hand door . Suits and jackets hung quietly in

1. Place . At the end of the row was a fur-lined overcoat
2. they'd bought at Harrods. 'Your fur,' she used to call it.
3. 'Who's sitting warm inside his fur?' And he'd always
4. grin and pull the collar up around his neck. She put out
5. her hand and stroked it, then started to pull it out.
6. Behind it , something hung shrouded in a white sheet.
7. She left the coat and, taking hold of the other hanger,
8. removed the shroud. She found herself looking at her
9. wedding dress. It. Hung from her hand, a dream creation
10. in white and grey lace, embroidered lovingly with tiny
11. seed pearls. . Her hand shaking, she hung it back in the
12. cupboard and hung the sheet over it. She knelt down to
13. adjust the sheet round the train and her fingers hit a
14. smooth object. She pulled it out. A white cardboard box.
15. She knew instantly what it was. Hesitantly she opened
16. the lid, and sprang up and back with a scream. Her veil
17. and small , pearl - embroidered Juliet's cap nestled in tis-
18. sue paper. They were covered with black moths. Trem-
19. bling and with ice-cold hands, she put the lid back on the
20. box and carried it to the kitchen . She put it in the sink,
21. searched for the matches and set fire to it . She stood and
22. watched it burn , then she cleared up the ashes and
23. washed the sink and her hands . Her stomach turned
24. again and again she rushed to the bathroom . Always
25. bathrooms . She flushed the toilet and rinsed out her
26. mouth, then , dizzy , the world weaving round her , she
27. slowly made her way to the bedroom. She pulled herself
28. up on to the large four-poster bed and lay there, careful
29. to keep her sandaled feet off the fine pink linen sheets.
30. She lay still as the world pitched and tilted and, weak-
31. ened now, she felt the tears creep sideways from her eyes
32. on to the bed. This too was familiar. Lying here, dizzy,
33. weeping , sick. Recurring illnesses which, they said, were
34. hysterical. ' What's wrong with you ?' they asked. 'Why
35. don't you settle ?' She didn't know. she always said. She
36. didn't know . She lay on the bed and sobbed herself to
37. sleep. Carefully keeping her feet over the edge.

1. The instant she woke she saw the velvet -papered
2. walls and the white lace curtains. She did not have an
3. Instant's doubt about where she was. She knew. What
4. She did not know was when she was. What happened?
5. She asked, lying on the bed. Where is he? What did I
6. dream? She lifted herself up on one elbow and saw her
7. reflection in the dressing-table mirror. She did not see a
8. round – face girl with long, straight black hair. Instead
9. she saw the woman with the curly hair and the pearl
10. necklace. She looked at the mirror with recognition,
11. relief and sorrow. She lowered herself gently off the
12. bed, straightened it, and left the room.
13. She went to the living-room and headed for the right-
14. hand side of the large bookcase. She scanned the lite-
15. rature shelves and picked out five books on
16. seventeenth - century poetry. Then, carrying the books,
17. she picked up her handbag. She walked through the flat
18. and out of the door. She switched off the light and
19. pulled the door to. Then she put her key in the lock and
20. turned it firmly, twice.
21. Out in the sun, she got into he r little red car. She put
22. the five books and handbag on the passenger seat
23. and drove down the west side of the square. She
24. manoeuvred carefully round the potholes till she came
25. out of the bumpy road and to the roundabout once
26. again There she picked up speed.

15

Appendix Four

➢ Leila Aboulela's and Ahdaf Soueif's Literary Awards:

➢ Leila Aboulela

- 2000

  Caine Prize for African Writing, The Museum.

- 2000

  Saltire Society Scottish First Book of the Year Award, The Translator, shortlist.

- 2002

  PEN/ Macmillan Silver Pen Award, Coloured Lights, shortlist.

- 2003

  Race and Media Award, The Translator, shortlist-radio drama serialisation

- 2011

  Commonwealth Writers Prize [Eurasia Region, Best Book], Lyrics Alley, shortlist.

- 2011

  Scottish Mortgage Investment Trust Book Award (Fiction), Lyrics Alley

➢ Ahdaf Soueif

- 1996

  Cairo International Book Fair: Best collection of short stories Sandpiper

- 1999

  Nominated: the Booker Prize The Map of Love

- 2010

  Inaugural Mahmoud Darwish Award.

- 2011

  Cavafy Award.

- 2011

  Named in the Guardian's Books Power 100

Résumé

Le discours verbal et non verbal est une chaine parlée qui contient des éléments culturels suffisamment clairs et spécifiques qui le tient ensemble dans un tout unifié pour constituer un texte. C'est pourquoi le texte est défini comme : l'utilisation d'énoncés dans leur combinaison pour l'accomplissement d'actes sociaux. Ainsi, la cohesion est le moyen linguistique pour créer un discours cohérent et une texture qui permet au texte d'apparaitre comme un texte unifié, en utilisant de différents mécanismes grammaticaux.

L'objet de cette étude c'est d'appliqué l'approche de cohesion proposée par M.A.K Halliday et Ruquia Hasan en 1976, dans leur livre Cohesion in English. L'analyse du model de cohesion sera appliquée sur deux récits appartenant a deux auteures Arabo-Britanniques Musulmanes, La Soudanaise, Leila Aboulela et sa nouvelle intitulé Coloured Lights/ Lumières Colorés, prise de son recueil de nouvelles, du même titre publiée en 2001 et Returning/ Le Retour de l'Egyptienne Ahdaf Soueif, prise de sa collection Aisha publiée en 1983. Ce qui a stimulé ma curiosité, est que ces deux auteures ont modelés leur texte d'une façon permettant au lecteur d'oublier qu'il est entrain de lire une fiction hybride et transculturelle. Cette fusion d'hybridité est saisissante qu'elle m'a incité comme un nouveau chercheur à poser un ensemble de questions. Comment ces auteures peuvent mentionnés de tels détails sur L'Islam dans un récit contemporain conçu en Occident et adressé à une société non-Musulmane et laïque, spécifiquement après êtres stigmatisé par les attaques terroristes du 9 Septembre 2001 ? Je désire découvrir comment ces écritures pourraient-elles être interprétées dans le domaine de la Littérature.

De plus, ma curiosité en lisant sur des auteurs Anglophones d'origine Arabo-musulmane vivant en Occident, attira mon attention vers Ahdaf Soueif, l'auteure Egyptienne vivant en Angleterre que beaucoup de critiques littéraires considèrent ces écrits comme postcoloniale, hybride exprimant des agonies de femmes. Mon but alors était envers la capacité de ces deux auteures de fusionné cette hybridité. Donc, comment Aboulela et Soueif structurent leurs textes ? Quels types 'd'articulateurs' préfèrent-elles utilisé pour structurer une telle fusion ? Quels sont les points communs ou les points de divergences entre le style d'écriture des deux romancières ? Et enfin, quel effet une telle structuration peut elle avoir sur le lecteur ? Mettant, en œuvre l'approche de Halliday et Hasan sur la cohesion des récits : Lumières Colorés et Le Retour me permettra d'explorer des points spécifiques dans ces deux récits hybride, concentrant précisément sur les articulateurs pour démontré comment fonctionnent ils, et pourquoi fonctionnent ils comme tel. Finalement, cette approche linguistique sera appliquée sur ces deux récits avec des illustrations et leurs interprétations en utilisant le logiciel hypertexte 'Hyperbase' [2007].

الخلاصة

يشتمل الخطاب شفهيا كان أو مكتوبا على عناصر ثقافية واضحة ومحددة لتكون نسيجا متماسكا ومترابطا، هذا الترابط الذي يسهم في تحقيق دلالة هذا الخطاب.

وبناء على ذلك، فإنّ الهدف من هذه الدراسة العلمية هو تطبيق مقاربة ماك هاليداي و رقية حسان من خلال كتابهما– الترابط في اللغة الإنجليزية الذي صدر سنة 1976م لتحليل أنماط التماسك في القصة القصيرة للكاتبة السودانية ليلى أبو العلا الأضواء الملونة المأخوذة من مجموعة القصص القصيرة التي تحمل نفس العنوان الأضواء الملونة و التي نشرت سنة 2001م. وكذا أقصوصة ثانية للكاتبة المصرية أهداف سويف بعنوان العودة المأخوذة من مجموعة قصصها القصيرة بعنوان عائشة و التي نشرتها سنة 1983م.

ما لفت انتباهي هو أنّ كلتا المؤلفتين كتبتا خطابا باللغة الإنجليزية لكنّه ذو رواسب ثقافية عربية و إسلامية ، هذا التزاوج هو الذي قادني كباحثة مبتدئة أن أقف أمام عدّة تساؤلات لعل أهمها : كيف يمكن لهاتين الكاتبتين أن تذكرا هذه التفاصيل عن الإسلام بعد الهجوم الإرهابي في نيويورك في 11 سبتمبر 2001 م وهي الحادثة التي كان من شأنها أن تنعت الإسلام والمسلمين بالتطرف والإرهاب ؟ هل يمكن لمثل هذا الخطاب الموّجه لقراء غير مسلمين [علمانيين] أن يلفت انتباه النقاد والأدباء في العالم الغربي ؟ ما هي الوسائل اللغوية التي استعملتها كلتا الكاتبتين لصياغة هذه القصص.

ما أثار فضولي عند محاولتي القراءة عن أدباء المهجر هي أعمال الكاتبة الإنجليزية المصرية أهداف سويف و التي الكثير من النقاد يعتبر أعمالها خطاب ما بعد الاستعمار, و هي كتابات تعبر عن آلام المرأة و عذاباتها. هدفي إذا من هذه الدراسة هو محاولة إظهار كيف استطاعت الكاتبتين صياغة خطاب باللغة الإنجليزية لكنه ذو رواسب ثقافية عربية و إسلامية.

الغاية من هذا التحليل هي كيفية دمج هذا التزاوج في تركيبة خطابهما؟ ماهي الوسائل اللغوية التي استعملتها كلتا الكاتبتين لصياغة هذا الخطاب؟ وكذا ماهي نقاط الاختلاف وأوجه التشابه بين الأسلوب الأدبي للكاتبتين؟ وأخيرا ماهو تأثير هذه التركيبة اللغوية على القارئ؟

لتحقيق هذا الغرض, تم تطبيق مقاربة اللغويين ماك هاليداي و رقية حسان (1976) على كلتا القصتين القصيرتين : الأضواء الملونة لأبو العلا و العودة لسويف لاستغلال بعض الجوانب المهمة كالروابط اللغوية في هذين النصين وذلك بغرض إظهار كيف توظف هذه الروابط ولماذا توظف كذلك.

وأخيرا هذه المقاربة ستطبق من خلال أمثلة توضيحية من كلا النصين باستعمال برنامج" Hypertexte" المسمى "Hyperbase"(2007).