

Cohesion in Ali Douagi's *sleepless nights* and Shirley Jackson's *the lottery*: A comparative study

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Abstract - Since the publication of Halliday and Hasan's book *Cohesion in English* (1976), a few studies have been done on cohesion in short stories (Sari, 2016; Abed, 2016; Khaingo, 2016). However, to the best of our knowledge, not one has examined cohesion in Ali Douagi's *Sleepless Nights* (1969) and Shirley Jackson's *The Lottery* (1948). This paper tries to fill this gap by examining and comparing the use of grammatical cohesion and lexical cohesion in these two short stories. Using a qualitative and descriptive approach, this study identifies the grammatical and lexical cohesive devices utilized in the two short stories. The results show that both short stories utilize grammatical cohesion and lexical cohesion to build a text that "hangs together" as a consistent whole. However, a few differences between the two short stories can be observed: whereas *Sleepless Nights* uses the four types of grammatical cohesion (ellipsis, conjunction, reference and substitution), *The Lottery* is found to utilize ellipsis, conjunction and reference only. Also, a slight difference related to lexical cohesion can be observed: in *The Lottery*, text parts are found to be lexically tied through repetition, near-synonymy, hyponymy and antonymy. *Sleepless Nights*, however, utilizes hyponymy, repetition, synonymy, and antonymy. The results confirm the claim that cohesion is an integral element for any type of discourse, including short stories.

Keywords: cohesion, grammar, lexis, short story, sleepless nights, the lottery, Tunisian, English

I. INTRODUCTION

Halliday and Hasan (1976) contend that text cohesion is related to semantic ties or “relations of meanings that exist within the text, and that define it as a text” (p. 4). Since the publication of Halliday and Hasan’s seminal book *Cohesion in English* (1976), a few studies have been done on cohesion in short stories (Sari, 2016; Abed, 2016; Khaingo, 2016). However, to the best of our knowledge, not one has investigated cohesion in Ali Douagi’s *Sleepless Nights* (1969) and Shirley Jackson’s *The Lottery* (1948). This paper tries to fill this gap, at least partially, by shedding light on grammatical cohesion and lexical cohesion in these two short stories. This study also looks into similarities and differences in cohesion between the two short stories by comparing the cohesive devices utilized to tie the text parts of the two short stories. Ali Douagi (1909-1949) was a Tunisian novelist and a short story writer. He is often described as the founding father of the Tunisian short story. His short stories were posthumously collected and published in 1969 in a short story collection entitled *Sleepless Nights*, from which the present story was taken. Shirley Jackson (1916-1965) was an American writer mainly known for her works of mystery and horror. Using Halliday and Hasan (1976)’s theory of cohesion as a theoretical framework, this study will shed light on lexical cohesion and grammatical cohesion in the Tunisian short story, *Sleepless Nights*, and the English short story, *The Lottery*. This qualitative and descriptive study is based on the analysis of two short stories in order to identify and compare how the text parts of these short stories are lexically and grammatically tied to build up a consistent whole.

Sleepless Nights is a story about a plump aunt who pays a visit to her newly-wed niece, Zakiya. The niece complains about her miserable married life and tells her aunt that her drunken husband is violent with her and her baby. The aunt, shocked and angry, asks her niece to immediately pack her things and leave her husband. The niece hesitates and, candidly, asks her aunt to speak less loudly so that her husband, who is snoozing in the neighbouring room, can continue to enjoy his peaceful nap.

The Lottery is a story that takes place in a fictional small village in the US. Every year on June 27, the villagers celebrate a tradition known as “the lottery.” According to this tradition, a villager is arbitrarily selected from among the members of the community and stoned to death, so that the village will enjoy a good harvest. The village children pile up stones to celebrate this annual event. The writer provides a detailed description of this deadly tradition.

The choice of these two short stories was motivated by two main reasons. First, to date, no study has examined cohesion in these short stories. In other words, no study has identified the lexical and grammatical cohesive devices utilized to build up a coherent whole in these short stories. Second, to the best of our knowledge, no study has conducted comparative research on *Sleepless Nights* and *The Lottery* despite their literary significance. This comparative enterprise will, therefore, give insights into similarities and differences in the use of cohesion in these two short stories.

This paper comprises two main sections. The first will describe the study’s theoretical framework (i.e. Halliday and Hasan’s theory of cohesion) and review selected studies done on cohesion in short stories. The second will initially identify the grammatical and lexical cohesive devices utilized in the two short stories at hand. Then, it will compare and discuss the lexical and grammatical cohesive devices utilized in the two stories.

This section will summarise selected studies done on cohesion in short stories within the theoretical framework of Halliday and Hasan’s theory of cohesion. These studies involve research works by Abed (2022), Sari (2016) and Khaingo (2016).

Abed’s study (2022) aims at shedding light on grammatical cohesion in two short stories: Saki’s *The Open Window* and Ernest Hemingway’s *Cat in the Rain*. It identifies the grammatical cohesive devices utilized in the two short stories to create coherent texts (reference, substitution, ellipsis, and conjunction). Abed’s study also compares the frequency use of grammatical cohesive devices in the two stories by using descriptive statistics. The data analysis is situated within the framework of Halliday and Hasan’s theory of cohesion. The results suggest that the four types of grammatical cohesion are utilized in the two short stories. Differences are observed in terms of frequency. For instance, reference is found to be the most frequently used cohesive device, whereas ellipsis is the least frequently used one.

Sari’s study (2016) purports to pinpoint the different types of cohesion along with their frequency in Edgar Allan Poe’s *The Fall of the House of Usher*. The researcher uses a qualitative/quantitative approach in this research. The results show that lexical cohesion and grammatical cohesion are utilized to build up the text’s unity. The most frequently used grammatical device found to be used to cohere the text is reference between sentences. The most frequently used lexical device is synonymy between paragraphs.

Khaingo’s study (2016) purports to examine lexical cohesion in Oscar Wilde’s short story, *The Star Child*, within Halliday and Hasan’s cohesion framework. The results show that *The Star Child* is lexically cohered through the use of repetition, synonymy, general word, and superordinate word. Repetition is found to be the most frequently utilized device in the short story, while superordinate class word is the least frequently used lexical device. Dewi (2023; cf. Teja et al, 2022; Antari, 2022;) studied lexical and grammatical cohesion types and the researcher also identifies the most common lexical and grammatical cohesion in the song lyrics “Nothing Like Us” using the method of descriptive qualitative.

The aforementioned studies show that short stories are lexically and grammatically cohered through the use of diverse cohesive devices. Thus, through selective choices of grammar and vocabulary, the writer builds up a text that “hangs together” as a consistent whole.

Because this study aims at identifying and comparing the cohesive devices used in the two short stories *Sleepless Nights* and *The Lottery*, the next section will present and discuss the results obtained from data analysis.

II. METHOD

This section will first describe the study’s theoretical framework (i.e. Halliday and Hasan’s theory of cohesion). It will then review selected studies conducted on cohesion in short stories.

2.1. Theoretical framework: Halliday and Hasan’s theory of cohesion

Since this study has been done within the framework of Halliday and Hasan’s theory of cohesion, this section will describe the main tenets of this framework. It will define the different types of cohesion stipulated by this theory.

Discourse analysts draw a distinction between cohesion and coherence. Cohesion is related to the formal links between clauses. It examines how an item (a noun, pronoun, conjunction) in one clause may refer backwards or forwards to another clause

in the discourse. Coherence, however, is interested in the “interpretation of a text” as a unified piece of discourse (Flowerdew, 2013). Scholars contend that it is possible for the text to have coherence without cohesion, as in example (1):

- (1)
A: That’s the telephone
B: I’m in the bath
A: OK (Flowerdew, 2013, p. 33).

Even though there are no formal links between the clauses in example (1), the speaker A rightly understood the statement of B as “I cannot answer the phone.”

Halliday and Hasan (1976) define two main types of cohesive devices: (1) grammatical cohesion, and (2) lexical cohesion. Grammatical cohesion involves reference, substitution, ellipsis, and conjunction. Lexical cohesion involves reiteration and collocation. In what follows, a detailed description of the two main types of cohesion is provided.

Grammatical cohesion

Grammatical cohesion involves reference, substitution, ellipsis, and conjunction (Flowerdew, 2013; Halliday & Hasan, 1976; Dashela & Mustika, 2021; Abbas, 2020; Al-Mawla, 2021; Tambunan et al, 2019; Lestari & Wardhono, 2022; Andania, 2017; Sugiarto & Siregar, 2023).

Reference

A reference item is defined as a word or phrase whose “identity” can be recognised by referring to other parts of the text. According to Halliday and Hasan (1976), English reference involves personal pronouns (*I, you, he, she, it*); possessive adjectives (*my, your, our, his, her*); possessive pronouns (*mine, yours, his, hers*); demonstratives (*this, that, these, those*), and the definite article *the*. Discourse analysts argue that reference can be endophoric (within the text) or exophoric (outside the text). ‘*That*’ in the sentence “That picture is beautiful” is exophoric reference because it refers to a picture hanging on the wall (outside the text). Within endophoric reference, there are two categories: anaphoric (referring back) and cataphoric (referring forward). In anaphoric reference, the reference item refers “back” to its antecedent. In cataphoric reference, the reference element refers “forward” to an item in the text, as in example (2):

- (2)
Remember *this*: Never trust a stranger! (Flowerdew, 2013, p. 35).

As for the definite reference, ‘*the*’ is a referring item. It is defined as having no content of its own. It acquires its meaning by linking itself to another item and in doing so makes that item “specific and identifiable” (Flowerdew, 2013).

Substitution

Halliday and Hasan (1976) state that both substitution and ellipsis involve the replacement (substitution) or removal (ellipsis) of an item in the text. A substitute word or phrase is replaced by another, as in example (3):

- (3)
A: Which *book* do you want?
B: I’ll take the red *one*.

In example (3), the word *book* is substituted by *one*

Substitution may be nominal, verbal, or clausal, as in examples (4)–(5):

- (4)
I have lunch every midday and he *does* too (verbal substitution).
(5)
A: *I’m so beautiful*.
B: Ok if you say *so* (clausal substitution).

Ellipsis

Halliday and Hasan (1976) define ellipsis as a type of substitution and as “a substitution by zero” because an item is omitted. Discourse analysts contend that ellipsis can be nominal, verbal or clausal, as in examples (6)–(8)

- (6)
He potted the pink ball and then the black (nominal ellipsis).
(7)
Ali played tennis and Leila football (verbal ellipsis)
(8)
A: Do you love music?
B: Yes (clausal ellipsis).

Conjunction

Halliday and Hasan (1976) define four main types of conjunction: additive (*and, in addition, besides, furthermore*); adversative (*but, yet, though, however*); causal (*so, then, therefore*); and temporal (*then, next, after that, finally*).

Lexical cohesion

Halliday and Hasan (1976) identify two main types of lexical cohesion: (1) reiteration, and (2) collocation. *Reiteration* of a lexical item in discourse may be by repetition of a word, use of a synonym, a near synonym, a superordinate or a general class word, as in examples (9)–(12):

- (9)
I’d like to introduce *Dr. Jack*. *Dr Jack* is our head of department (repetition).
(10)
He has worked in a *coal mine* all his life. He first went down *the pit* when he was a boy (synonyms).
(11)
Our *computer system* is one of the most sophisticated in the country. *The network* has been running for several years now (near synonyms).
(12)
As part of our *America* week, RTHK revels in some of the most expressive music of that *continent* (a superordinate class word) (Flowerdew, 2013, p. 40).

Collocation is defined as the way in which words are utilized together on a regular basis. Discourse analysts contend that collocation occurs through antonymy and hyponymy. Hyponymy concerns the relations between groups of words as being under one superordinate. For instance, apple, orange, banana, lemons are *hyponyms* of the superordinate *fruit*. Chair, desk, sofa and table are *hyponyms* of the superordinate *furniture*. Antonymy, on the other hand, concerns opposites. For instance, large and small/happy

and sad are pairs of *antonyms* (Flowerdew, 2013; Halliday & Hasan, 1976; Putra et al, 2022; Mbarka, 2021; Ekowati et al, 2019; Warna et al, 2019; Masithoh & Fadlilah, 2017).

III. RESULTS AND DISCUSSION

This section is composed of two main parts: (1) results, and (2) discussion.

3.1 Results

This section presents the results obtained from an analysis of cohesive devices in *The Lottery* and *Sleepless Nights*.

3.1.1. Cohesion in Shirley Jackson’s *The Lottery*

The writer uses grammatical and lexical cohesive devices in *The Lottery* to create a coherent text composed of connected parts.

Grammatical cohesion

The Lottery utilizes grammatical cohesive devices to tie the text parts together: conjunction, ellipsis, and reference. These cohesive devices will be explained below.

Conjunction

Additive, adversative, temporal and causal conjunctions are used in *The Lottery*, as illustrated in examples (13)–(31):

Additive conjunction (*and*)

(13)

The morning of June 27th was clear **and** sunny.

(14)

In some towns there were so many people that the lottery took two days **and** had to be started on June 27th.

(15)

And still be through in time to allow the villagers to get home for noon dinner.

(16)

The flowers were blossoming profusely **and** the grass was richly green.

(17)

And the feeling of liberty sat uneasily on most of them.

(18)

Soon the men began to gather, surveying their own children, speaking of planting **and** rain, tractors **and** taxes.

(19)

And she held her hands out desperately as the villagers moved in on her.

(20)

And then Mr. Summers looked at Bill Hutchinson.

Adversative conjunction

(21)

But in this village, where there were only about three hundred people.

Causal conjunction

(22)

So it could begin at ten o'clock in the morning

Temporal conjunction

(23)

The children assembled **first**, of course.

(24)

School was **recently** over for the summer.

(25)

Before they broke into boisterous play.

(26)

Eventually [they] made a great pile of stones in one corner of the square.

(27)

Soon the men began to gather.

(28)

After that, there was a long pause.

(29)

Then all the slips of paper were opened.

(30)

The women, wearing faded house dresses and sweaters, came **shortly after** their menfolk.

(31)

Tessie Hutchinson was in the center of a cleared space **by now**.

As shown in examples (13)–(31) above, the writer coheres the text by using the conjunct “*and*.” The adverbial “*but*” is utilized to express the idea of contrast between two parts of the discourse, as in example (21). The cause-effect relationships in the text are expressed through the use of the causal conjunct “*so*” as in example (22). Temporal conjunction is expressed through the use of time adverbials, such as “*first*,” “*recently*,” “*before*,” “*eventually*,” “*by now*,” “*after*,” “*then*,” and “*shortly after*” as in examples (23)–(31) above.

Ellipsis

In *The Lottery*, parts of the text are omitted, as shown in examples (32)–(40) below wherein the ellipted parts are put in bold and between two brackets:

(32)

The lottery took two days and **[the lottery]** had to be started on June 27th.

(33)

Before they broke into boisterous play and their talk was still of the classroom and the teacher, **[their talk]** of books and reprimands.

(34)

The girls stood aside,**[the girls were]** talking among themselves, **[the girls were]** looking over their shoulders at the boys, and the very small children rolled in the dust or **[the boys]** clung to the hands of their older brothers or sisters.

(35)

Eventually [**they**] made a great pile of stones in one corner of the square and [**they**] guarded it against the raids of the other boys.
(36)
The men began to gather, [**the men were**] surveying their own children, [**the men were**] speaking of planting and rain, tractors and taxes.
(37)
The women, [**were**] wearing faded house dresses and sweaters, [**the women**] came shortly after their menfolk.
(38)
[**The women**] came shortly after their menfolk. They greeted one another and [**the women**] exchanged bits of gossip as they went to join their husbands. Soon the women, [**were**] standing by their husbands, [**the women**] began to call to their children, and the children came reluctantly, [**the children**] having to be called four or five times.
(39)
Bobby Martin ducked under his mother's grasping hand and [**Bobby Martin**] ran, [**Bobby Martin was**] laughing, [**Bobby Martin was**] back to the pile of stones.
(40)
Bill unfolded his paper and [**Bill**] showed it.

As shown in examples (32)–(40) above, the ellipsis can be nominal as in examples (32), (33), (35) and (40), and verbal as in examples (34), (36), and (37). The data includes no clausal ellipses in which clauses are ellipped from the text.

Reference

The Lottery utilizes different types of reference to tie the different parts of the text. This is illustrated in examples (41)–(51) below:

(41)
The people of the village began to gather in **the** square.
(42)
The whole lottery took less than two hours, so **it** could begin at ten o'clock in the morning.
(43)
And the feeling of liberty sat uneasily on most of **them**.
(44)
But in **this** village.
(45)
They tended to gather together quietly for a while.
(46)
Before **they** broke into boisterous play and **their** talk was still of the classroom and the teacher, eventually made a great pile of stones in one corner of the square and guarded **it** against the raids of the other boys.
(47)
They stood together, away from the pile of stones in the corner, and **their** jokes were quiet and **they** smiled rather than laughed.
(48)
His father spoke up sharply, and Bobby came quickly and took **his** place between **his** father and **his** oldest brother.
(49)
She held **her** hands out desperately as the villagers moved in on **her**.
(50)
Bill unfolded **his** paper and showed **it**. **It** was blank.
(51)
There was a pause.

As shown in examples (42)–(51) above, the writer refers to parts of the text by using different types of reference. For instance, the definite reference with “*the*” is used in examples (41) and (42). Here, the definite article “*the*” is utilized with “*people of the village*,” “*square*,” and “*lottery*” because these phrases and words have already been mentioned in the text. By attaching itself to these words and phrases, the definite article “*the*” makes these items “specific and identifiable.” Items in the text are referred to by using personal pronouns, such as “*it*,” “*them*,” “*they*,” and “*she*” as in examples (42), (43), (45), (46), (47), (49) and (50). Possessive adjectives, such as “*their*,” “*his*,” and “*her*,” are utilized to refer back to parts of the text as in examples (46)–(50). In examples (44) and (51), the demonstratives “*this*” and “*there*” are utilized to refer to parts of the text: “*the village*” and “*the pause*.”

Lexical cohesion

In *The Lottery*, parts of the text are lexically tied through repetition, near-synonymy, hyponymy and antonymy. This is illustrated in examples (52)–(62):

Repetition

(52)
The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join **their husbands**. Soon **the women**, standing by **their husbands**, began to **call** to their **children**, and the **children** came reluctantly, having to be **called** four or five times.
(53)
After that, there was a long **pause**, a breathless **pause**.
(54)
All the women began to speak at once, saving. “**Who is it?**” “**Who's got it?**” “**Is it the Dunbars?**” “**Is it the Watsons?**”
(55)
Old Man Warner was saying, “**Come on, come on**, everyone.”
(56)
Mr. Summers looked at **Bill** Hutchinson, and **Bill** unfolded his paper and showed it.

As demonstrated by examples (52)–(56) above, repetition is utilized as a cohesive device in examples (52), (53), (54), (55), and (56) with the repetition of the words “*call*,” “*pause*,” “*Bill*,” the phrases “*the women*,” “*their husbands*,” “*Is it*” and the clauses “*who is it?*” and “*come on*.”

Near synonymy

(57)
The morning of June 27th was **clear** and **sunny**.
(58)

The girls stood aside, talking among themselves, looking over their shoulders at the **boys**, and the very **small children** rolled in the dust or clung to the hands of their older **brothers** or **sisters**.
(59)
"It isn't **fair**, it isn't **right**," Mrs. Hutchinson screamed.

Near-synonyms are utilized in examples (57)–(59) wherein the adjectives “*clear*” and “*sunny*” are used to describe the lottery day. “*Clear*” and “*sunny*” are semantically related, highlighting the luminosity of the lottery day. In example (58), the near-synonyms “*boys*” and “*small children*” are employed to tie text parts together. In example (59), the adjectives “*fair*” and “*right*” are utilized as near-synonyms to describe the situation, linking, as such, two clauses in the text.

Hyponymy
(60)
With the **fresh warmth** of a full-**summer** day; the **flowers** were **blossoming** profusely and the **grass** was richly **green**.
(61)
Their **jokes** were quiet and they **smiled** rather than **laughed**.

In examples (60) and (61), hyponymy is used to link parts of the text to each other. For instance, the words “*warmth*,” “*fresh*,” “*flowers*,” “*blossoming*,” “*grass*” and “*green*” are hyponyms for the superordinate “*summer*.” In the same way, “*laugh*” and “*smile*” are hyponyms for the superordinate “*joke*.”

Antonymy
(62)
For a minute, **no one** moved, and then **all** the slips of paper were opened.

In example (62), the antonyms “*no one*” and “*all*” are utilized to link two clauses in the text.

3.1.2. Cohesion in Ali Douagi’s *Sleepless Nights*

To create ties among the text parts in *Sleepless Nights*, the writer utilizes grammatical and lexical cohesive devices.

Grammatical cohesion

Sleepless Nights is grammatically cohered as a whole through the use of reference, conjunction, ellipsis and substitution. This point will be developed in the next section.

Reference

Reference is utilized in *Sleepless Nights* as a grammatical cohesive device to link the different parts of the text. This is illustrated in examples (63)–(71):

(63)
Yataḥarraku kullu jusʿin minḥâ bimufradihi (Douagi, 1996, p. 63).
Moved each part from-**her** by-self-its.
Each part of her body moves separately.
(64)
Wahya taṭliʿu assullama lâhithantan shâkhiratan, tataṣabbabu ʿaraqan, wahya taṣrukhu mudâʿibatan ibnata ukhtihâ min qabli ṣan tarâḥâ (Douagi, 1996, p. 63).
And **she**-was climbing the stairs gasping, grunting, sweating, and **she**-was shouting kidding the-daughter of-**her**-sister before that **she**-see-**her**.
And she was climbing the stairs gasping, grunting, and sweating. She was shouting, teasing her niece before seeing her.
(65)
Ṣayna **anti**? (Douagi, 1996, p. 63).
Where are-**you**?
Where are you?
(66)
Ṣayna **ṣanti** yâ fatâtî? (Douagi, 1996, p. 63).
Where are **you my** girl?
Where are you, my girl?
(67)
Mâ ḥâdhâ bisullamin! Ḥâdhâ ṣaṣṣirât! (Douagi, 1996, p. 63).
Not **this** stairs! **This**-is a path!
These are not stairs, but a path!
(68)
Laʿana allâhu ḥâdhâ ṣashshahma alladhî yaʿûqunî ʿanittanffusi (Douagi, 1996, p. 63).
God damn **this** fat that **it**-hampers-**me** from breathing.
May God damn this fat that hinders my breathing.
(69)
Khâlatî! Salâmatuki yâ khâlatî! Tafadhdhalî (Douagi, 1996, p. 63).
Aunt-**my**! Safety-**your** aunt-**my**! Be-seated-**you**.
My Aunt! Hello my aunt! Come in.
(70)
Huwwa dhâ al-maqʿad alladhî yuriḥuki, wayuriḥu shahmaki. Lâkin daʿinî ṣuqabbiluki (Douagi, 1996, p. 63).
This is the seat that rests-**you**, and rests fat-**your**. But **you**-let-**me** kiss-**you**.
Here is the seat that helps you have some rest; it helps your fat rest. But let me first kiss you.
(71)
Mâ ḥâdhâ? Mâli ʿaynayki mutawarrimatayni? Akunti tabkîn?
Huwwa dhâka... lâ yumkinu ṣan ukhfiya ʿanki chayṣan yâ khâlâtî (Douagi, 1996, p. 63).
What is **this**? Why are your eyes puffy? Were-you crying?
It-is that...I cannot hide from-you something aunt-my.
What’s going on? Why are your eyes puffy? Were you crying?
That’s it... I cannot hide anything from you, my aunt.

Personal pronouns as utilized to refer to persons in the text, such as “*hâ*” (*her*), “*hiya*” (*she*), “*ṣanti*” (*you*), “*nî*” (*me*) as in examples (63), (64), (65), and (68). Possessive adjectives are used, such as “*ki*” (*your*) and “*î*” (*my*) in examples (69) and (66). Demonstratives are utilized to refer to objects and places in the text, as in examples (70) and (71) wherein the demonstrative “*dhâ*” (*this*) is used to refer to something that is near in time or distance, and “*dhâka*” (*that*) is used to refer to something that is far in time or distance.

Conjunction

The four types of conjunction are used in *Sleepless Nights*: additive, adversative, causal and temporal. This is illustrated in examples (72)–(76):

Additive conjunction

(72)

Wahya taṭli’u assullama lâhithantan shâkhiratan, tataṣabbabu ’araqan, wahya taṣrukhu (Douagi, 1996, p. 63).

And she-was climbing the stairs gasping, grunting, sweating, and she-was screaming.

And she was climbing the stairs, gasping, grunting, and sweating. And she was shouting.

(73)

Wa tatafarrasu qalîlan fî wajhi zakiyya ibnata ukhtihâ watasṣaluhâ (Douagi, 1996, p. 63).

And staring-she bit in face zakiyya the-daughter of-her-sister and ask-her.

And she was staring at the face of her niece, Zakiyya, asking her.

The conjunct “*wa*” (*and*) is utilized to link parts of the text, as in examples (72) and (73).

Adversative conjunction

(74)

Huwwa dhâ al-maq’ad alladhî yuriḥuki, wayuriḥu shaḥmaki. Lâkin da’înî ṣuqabbiluki (Douagi, 1996, p. 63).

This is the seat that rests-you, and rests fat-your. But you-let-me kiss-you.

Here is the seat that helps you have a rest; it helps your fat rest. But, let me first kiss you.

In example (74), the contrast conjunct “*lâkin*” (*but*) is utilized to express the idea of contrast between two clauses in the text.

Causal conjunction

(75)

Qûlî jallâdî, faqalbuhu qalba jallâdin (Douagi, 1996, p. 64).

Say perpetrator-my as-heart-his heart perpetrator.

But say my perpetrator since he has the heart of a perpetrator.

The cause-effect relationship in example (75) is expressed through the adverbial “*fâ*” (*as*).

Temporal conjunction

(76)

Mudâ’ibatan ibnata ukhtihâ min qabli ṣan tarâhâ (Douagi, 1996, p. 63).

Kidding the-daughter-of sister-her from before that she-see-her.

She was teasing her niece before seeing her.

In example (76), the time of a situation in the text is expressed through the time adverbial “*qabl*” (*before*), linking, as such, two clauses in the text.

Ellipsis

Ellipsis is used in *Sleepless Nights* to grammatically cohere the text, as illustrated in examples (77)–(79):

(77)

Wahya taṭli’u assullama lâhithantan, shâkhiratan, tataṣabbabu ’araqan, wahya taṣrukhu (Douagi, 1996, p. 63).

And she-was climbing the stairs [she was] gasping, [she was] grunting, [she was] sweating, and she was screaming.

And she was climbing the stairs, gasping, grunting, and sweating. And she was shouting.

(78)

Mudâ’ibatan ibnata ukhtihâ min qabli ṣan tarâhâ (Douagi, 1996, p. 63).

[She was] kidding the-daughter of-her-sister before that she-sees-her.

She was teasing her niece before seeing her.

(79)

Ṣayna ṣanti? Ṣayn? (Douagi, 1996, p. 63).

Where you? Where [are you]?

Where are you?

Examples (77)–(79) include verbal ellipses wherein verbal phrases are omitted from the text.

Substitution

Clausal substitution is utilized in *Sleepless Nights* to cohere the text, as in example (80):

(80)

Mâ hâdhâ? Mâli ’aynayki mutawarrimatayni? Akunti tabkîn?

Huwwa dhâka...lâ yumkinu ṣan ukhfiya ’anki chayṣan yâ khâlâtî (Douagi, 1996, p. 63).

What is this? Why are your eyes puffy? Were-you crying?

It-is that...I cannot hide from-you something aunt-my.

What’s going on? Why are your eyes puffy? Were you crying?

That’s it... I cannot hide anything from you, my aunt.

In example (80), the clause “*kuntu ṣabkî*” (*I was crying*) is substituted by the demonstrative “*dhâka*” (*that*).

Lexical cohesion

The text parts in *Sleepless Nights* are lexically connected with each other through hyponymy, repetition, synonymy, and antonymy. This is illustrated in examples (81)–(86):

Hyponymy

(81)

Kânat al-khâlatu imraṣatan mumtaliṣata al-jismi (Douagi, 1996, p. 63).

Was the-aunt a-woman with-filled body.

The aunt was a woman with a plump body.

In example (81), “*al-khâlatu*” (*the aunt*) is a hyponym for the superordinate “*imraṣatan*” (*a woman*).

Repetition

Words and phrases are repeated, linking, as such, parts of the text, as in examples (82)–(86):

- (82)
ʕayna anti? ʕayna? (Douagi, 1996, p. 63).
Where you? **Where**?
Where are you?
- (83)
Khâlatî! Salâmatuki yâ khâlatî! Tafadhdhalî. Huwwa dhâ al-maq'ad alladhî yurîhu, wayurîhu shaḥmaki. Lâkin da'înî uqabbiluki. Wa tuqabbiluhâ, watajlisu alkhâla 'alâ al-maq'ad, wahya tuzîhu 'an wajhihâ al-'iṣâbata assawdâ (Douagi, 1996, p. 63).
Aunt-**my**! Safety-**your** aunt-**my**! Be-seated-**you**. It this the-seat that **rests**-you, **rests** your-fat. But, let-me **kiss**-you. And she **kisses**-her, and **sits**-the aunt on the-**seat**, and she-was removing from-face-her a-veil black.
My aunt! Hello my aunt! Come in. Here is the seat that will help you rest. It will also rest your fat. But, let me first kiss you. And she kissed her. And the aunt sat on the seat, while removing a black veil from her face.
- (84)
Kamâ wadadtanî ʕan ʕa'isha fî jahannam mundhu ʕalqayti bî fî jaḥîmi hâdhâ ʕazzawâj
Hâdhâ zawjuki.
Zawjî? (Douagi, 1996, p. 64).
As you-wanted-me to live in hell since you-threw me in hell this **marriage**
This-is **husband**-your.
Husband-my?
I have been living in hellfire since the day you threw me into the hell of this marriage
This is your husband
My husband?
- (85)
Qûlî jallâdî. fa-qalbuḥu qalba jallâdin (Douagi, 1996, p. 64).
Say **perpetrator**-my. Because-**heart**-his **heart** of-**perpetrator**.
Say my perpetrator since he has the heart of a perpetrator.
- (86)
ʕin kâna damuki hâdhâ mithla alladhî yajrî fî 'urûqî...ʕin lam yakun damuki mâʕan wasukkaran wa 'aṣîra burtuqâlin, wa ʕin kunti ḥaqqaqan ibnata ʕallabwa mungiyya ʕukhtî fasataqûmîna tawwan (Douagi, 1996, p. 66).
If was blood-your this like that it-run in veins-my... **if not was blood-your** water and sugar and juice orange, and if was really daughter lioness Mungia sister-my thus-you-will-stand-up now.
If your blood is similar to the blood that is running in my veins... If your blood is not merely water, sugar and orange juice, and if you are really the daughter of the lioness Mongia, my sister, you will now stand up.

In examples (82)–(86), words, such as “*ʕayna*” (*where*), “*Khâla*” (*aunt*), “*al-maq'ad*” (*seat*), “*yurîhu*” (*to rest*), “*qabbala*” (*to kiss*), “*azzawâj*” (*marriage*), “*jallâd*” (*perpetrator*), “*qalb*” (*heart*), “*ʕin kâna*” (*if it was*), “*damuki*” (*your blood*) are repeated in the text.

Synonymy

Synonymy is a lexical cohesive device utilized to cohere the text. Examples (87) and (88) include synonyms.

- (87)
Kamâ wadadtanî an a'isha fî jahannam mundhu alqayti bî fî jaḥîmi hâdhâ azzawâj (Douagi, 1996, p. 64).
As you-wanted-me to I-live in **hellfire** since you-threw me in **hell** this marriage.
I have been living in hell since the day you threw me in the hell of this marriage.
- (88)
Satajidiṇanî mayyitan jâmidatan fî ziyâratiki al-muqbila (Douagi, 1996, p. 64).
Will-you-find-me **dead lifeless** in visit-your the-coming.
You'll find me lifeless and dead in your next visit.

Example (87) includes the synonyms “*jahannama*” (*hellfire*) and “*jaḥîm*” (*hell*). Example (88) involves the synonyms “*mayyitan*” (*dead*) and “*jâmidatan*” (*lifeless*).

Antonymy

Antonymy is a cohesive device that lexically ties the text parts together. Example (89) involves antonymy.

- (89)
ʕatabkîna fî ʕal-'âm ʕaththânî min zawâjiki? Hiyya akhlâqu ummuki ʕal-meskîna wahya fî dâr ʕal-ḥaq wanaḥanu fî dâr ʕal-bâṭil (Douagi, 1996, p. 63).
What-you-cry in year the-second from marriage-you? It attitude mother-your the-poor and she in the house of-**truth** and we in the-house of-**falsehood**.
Are you crying in the second year of your marriage? This is your mom's attitude. She is now in heaven and we are here.

In example (89), the two phrases of the text are cohered through the use of the pair of antonyms: “*truth*” (*ʕal-ḥaq*) and “*falsehood*” (*ʕal-bâṭil*). The aunt describes her deceased sister as living now in “the house of truth” (*dâr ʕal-ḥaq*) while she and her niece are in the “house of falsehood” (*dâr ʕal-bâṭil*).

3.2. Discussion

Both short stories are found to utilize grammatical cohesion and lexical cohesion to create ties between text parts. To start with grammatical cohesion, additive, adversative, temporal and causal conjunctions are used in the two short stories. In *Sleepless Nights*, the conjunct “*wa*” (*and*) is employed to relate parts of the text with each other. The contrast conjunct “*lâkin*” (*but*) is used to express the idea of contrast between two clauses of the text. The adverbial “*fa*” (*as*) is utilized to express a cause-effect relationship. The time adverbial “*qabl*” (*before*) is utilized to link two clauses in the text. *The Lottery* employs the conjunct “*and*.” The adverbial “*but*” is utilized to express the idea of contrast between two clauses in the text. The cause-effect relationships in the text are expressed through the causal conjunct “*so*.” Temporal conjunction is expressed through the use of time adverbials, such as “*first*,” “*recently*,” “*before*,” “*eventually*,” “*by now*,” “*after*,” “*then*” and “*shortly after*.”

Both short stories are found to use reference as a grammatical cohesive device. In *The Lottery*, the writer refers to parts of the text by utilizing different types of reference, such as the definite reference with “the.” Items in the text are referred to by using personal pronouns, such as “it,” “them,” “they,” and “she.” Possessive adjectives, such as “their,” “his,” and “her,” are utilized to refer back to parts of the text. The demonstratives “this” and “there” are utilized to refer to parts of the text. In *Sleepless Nights*, personal pronouns are utilized to refer to persons in the text, such as “hâ” (her), “hiya” (she), “ṣanti” (you), and “nī” (me). Possessive adjectives are utilized, such as “ki” (your) and “i” (my). Similarly to *The Lottery*, demonstratives are utilized in *Sleepless Nights* to refer to objects and places in the text. The demonstrative “dhâ” (this) is used to refer to something that is near in time or distance, and “dhâka” (that) is used to refer to something that is far in time or distance.

As for ellipsis, both short stories utilize ellipsis as a cohesive device. However, the ellipsis found in *The Lottery* is mainly nominal and verbal. In *Sleepless Nights* only verbal ellipsis is found. No clausal ellipses are found in either short story.

The two stories are found to differ in the use of cohesion. For instance, unlike *Sleepless Nights* that utilizes clausal substitution to grammatically connect two parts of the text, *The Lottery* is found to use no substitution. Thus, *Sleepless Nights* is found to utilize the four main grammatical cohesive devices (conjunction, reference, ellipsis and substitution), whereas *The Lottery* uses conjunction, reference and ellipsis only. Also, while *The Lottery* lexically ties the text parts through repetition, near-synonymy, hyponymy and antonymy, *Sleepless Nights* is found to utilize hyponymy, repetition, synonymy and antonymy.

The present study’s results do not confirm those of Abed’s study (2022) which suggests that all four types of grammatical cohesion (conjunction, ellipsis, reference and substitution) are utilized in the two short stories presented. In our study, while the four grammatical cohesive devices are found to be used in *Sleepless Nights*, substitution is found to be absent from *The Lottery*. The study’s results do not corroborate those of Sari’s study (2016) wherein all cohesive lexical and grammatical devices (reiteration, collocation, conjunction, ellipsis, substitution and reference) are found to be utilized in Edgar Allan Poe’s *The Fall of the House of Usher* to create the text’s unity and connectedness. In the present study, substitution, synonymy and near-synonymy are found to be absent from one of the two stories.

The study’s results, however, confirm the claim that a writer builds up the text’s cohesion through selective choices of grammar and vocabulary. These selected lexical and grammatical cohesive devices can be utilized to produce a final written product whose parts are interconnected and tied to each other in a smooth manner. In other words, through lexical cohesion and grammatical cohesion, the text created “hangs together” as a unit in the sense that its parts are connected and tied to each other in a consistent whole.

IV. CONCLUSION

The objective of this paper was to examine and compare the use of cohesion in Ali Douagi’s *Sleepless Nights* (1969) and Shirley Jackson’s *The Lottery* (1948). This study identified grammatical cohesion and lexical cohesion in these two short stories, by using Halliday and Hasan’s theory of cohesion as a framework. The results show that both short stories utilize grammatical cohesion and lexical cohesion to create a coherent text with connected parts. A difference related to grammatical cohesion can be observed in the two stories: while *Sleepless Nights* utilizes the four grammatical cohesive devices (conjunction, reference, ellipsis and substitution), *The Lottery* is found to use no substitution. Also, concerning lexical cohesion, a slight difference between the two short stories can be observed: in *The Lottery*, text parts are found to be lexically tied through repetition, near-synonymy, hyponymy and antonymy. *Sleepless Nights*, however, utilizes hyponymy, repetition, synonymy, and antonymy. The study’s results corroborate the claim that cohesion is an integral element for any type of discourse, including short stories. Cohesive devices constitute a means by which the writer can produce a final written product that “hangs together” as a consistent whole. In other words, grammatical and lexical cohesive devices create the unity of the text.

This paper is contributive to discourse analysis for several reasons. First, it fills a gap in the literature as, to the best of our knowledge, no study has so far identified the cohesive devices utilized in Ali Douagi’s *Sleepless Nights* and Shirley Jackson’s *The Lottery*. Second, this research work compares two short stories written in two unrelated languages/cultures: Arabic and English. This comparative enterprise gives insights into similarities and differences in the use of cohesive devices in the two languages/cultures. Third, this study represents an attempt to shed light on an under-researched, yet important form of literature, i.e. Tunisian literature, by examining a short story written by a prominent Tunisian novelist, Ali Douagi. Thus, this paper might represent a move to enlighten readers about Tunisian literature. Finally, by showing that cohesion is an important element for any writing process, including short stories, this study might have pedagogical implications for EFL teaching. In other words, given the importance of cohesive devices in giving the quality of wholeness and unity to the written text, EFL teachers are encouraged to diversify their pedagogical tools in teaching the use of logical connectors and cohesive devices when writing in the EFL context.

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