

## Textual Coherence as Cultural Insights in Prologue of the Holy Woman and Epilogue of Unmarriageable

**Muhammad Ramzan,**

PhD Scholar, Department of English Linguistics, the Islamia University of Bahawalpur, Pakistan. Email: [ramzanmalik122@gmail.com](mailto:ramzanmalik122@gmail.com) (Corresponding Author)

**Dr. Misbah Afsheen Khan,**

Assistant Professor, Department of English Linguistics, the Islamia University of Bahawalpur, Pakistan. Email: [misbah.afsheen@iub.edu.pk](mailto:misbah.afsheen@iub.edu.pk)

### Abstract:

*This qualitative study relates to the textual coherence in the Prologue of The Holy Woman by Qaisra Shahraz and the Epilogue of Unmarriageable by Soniah Kamal, in relation to linguistic features that provide cultural insights in the relevant texts. As this research shows through the deconstruction of the narrative strategies and thematic contents of sections, imagery, dialogue and the subject-verb-object construction all contribute to the stylisation of cultural ethnicity and social decencies. The Prologue of The Holy Woman enforces and questions the rigid gender roles and religious expectations in a Muslim family; the conclusion of Unmarriageable questions the rigid culture of marriage and identity of Pakistani women. Thus, the present paper, adopting an inductive thematic analysis, features literature stressing connections between linguistic cohesiveness and cultural matrices as well as providing readers with an understanding of the everyday realities of South Asian women. Results highlight the connection between language, cultural, and social issues and point to the possibilities for a critical view of gender, marriage, and freedom in literature. The study helps in establishing the diminished link between language and culture in postcolonial tradition and provide the scholars with ways in which these authors engages in using the language tools to broker the cultural relevancy today from the culture of the past.*

### Key Words:

Linguistic Coherence, Cultural Insights, Thematic Analysis, Gender Roles, Feministic Autonomy.

### 1. Introduction:

The Holy Woman (2002) and Unmarriageable (2019) are fictional literary pieces of writings written by Qaisra Shahraz and Soniah Kamal respectively in Pakistan. Linguistic coherence is an understood connection in the stretches of discourse that connects clauses or sentences with rhetorical aims (cause, condition, elaboration, justification or evidence) as explained in the rhetorical structure theory (Mann and Thomson, 1988). The relations of coherence in fictional discourse are associated with the orientation of the reader about the general structure of the narration, the themes and cultural representation with in the text. In the context of Hallidayan linguistics, these relations are analyzed in terms of systemic functional linguistics (SFL) which compels attention to how choices in language contribute to the construction of meanings in a text. According to Halliday (1994) the theory of coherence involves the nature of referencing, substituting, conjoining and lexical reiteration, which collectively and systematically link up the idea of the text, sentences and paragraphs. In the context of literary texts, coherence relations have been postulated as playing a role not merely in the creation of the reading-chain, but also of offering insights into a particular culture by encoding, to a particular degree, the norms or values of that culture as well as its tensions.

Another definition is provided by Reinhart (1980) that coherence can be described as having the elements of semantics and correlation between the combination of cohesive relations on the level of grammar and discourse and the extra-linguistic context. According to him, three elements of coherence are consistency, connectedness and relevance. Consistency means that there is not any contradiction in the propositions expressed in discourse and there is truth in all extent. By connectedness means all the sentences in a text are networks with hot and cold mates as far as semantics and grammars are concerned. By relevance it means that a text should be related to the

context, the sentences in a text should be related to each other and the sentences should all be related to the broad area of interest to which material belongs. Accordingly, in this definition, cohesion and coherence overlap, or in other words, are not distinguishable from one another. Despite this fact, De Beaugrade and Dressles (1981) categorize cohesion and coherence as two completely different entities. They have suggested that cohesion should be defined as the structural relations on the text surface whereas coherence the structural relations which underlie the surface. The similar idea is held by Brown and Yule (1983) and Stubbs (1983).

The concern for narrative coherence is achieved through effective use of the causal connections and temporal structure. The series of actions and events that form the protagonist's life story are regarded as both determining and enabling. As per to the logico-semantic relations by Halliday (1994), the plot in the novel is quite causal and conditional based on how the essence of the main character gains her independence. The language used here is consistent not only with the emphases on gender/agency but it also positions the reader to think beyond the themes and about the society that prescribes women in those types of roles in traditionalist cultures. Likewise, a modern-day Pakistani Jane Austen's *Pride and Prejudice*, *Unmarriageable* by Soniah Kamal also portrays the modern Pakistani societal marriage system. Through lexical repetition of social rank, marriage, marriage offer, and reputation, Kamal creates a lexical chain (Halliday and Hasan 1976) which reflects the characters' obsession with the social order and family expectations. The novel uses additive conjunctive relations, which join together descriptions of the different roles and relationships of characters and this not only relates to the tradition and modernity but also signals them (Kamal, 2019). Through examining these types of coherence relations we come to understand that Kamal's re-telling of Austen's tale becomes both a cultural commentary on the South Asian societies and an evaluation and extended exploration of the structures that confine women in the region.

In both novels, linguistics from Halliday views the language factor makes the culture meaningful. In light of coherence relations, this study will map how language not only configures these novels' textual architectures but also exposes and contests cultural-societal values of the portrayed societies. Understanding structural aspects of these texts enables to examine how authors employ various discursive strategies in relation to the textual construct of culture, which organizes and reorders representations of gender, class, and identity in contemporary South Asia, thereby extending the function of the narratives beyond strictly literary, to include a critical reflection upon cultural practices and conceptions.

The relations of coherence in fictional discourse are associated with the orientation of the reader about his/her general structure of the narration, the themes and cultural semiotics of a text. In the context of Hallidayian linguistics, these relations are analyzed in terms of systemic functional linguistics (SFL) which compels attention to how choices in language contribute to the construction of meanings in a text. According to Halliday (1994) the theory of coherence involves the nature of referencing, substituting, conjoining and lexical reiteration, which collectively and systematically link up the idea of the text, sentences and paraphrases. In the context of literary texts, coherence relations have been postulated as playing a role not merely in the creation of the reading-chain, but also of offering insights into a particular culture by encoding, to a particular degree, the norms or values of that culture as well as its tensions.

As a result, this study will focus on the identification of *Holy Woman* (2002) by Qaisra Shahraz and *Unmarriageable* (2019) by Soniah Kamal for the Halliday's SFL, where the coherence relations in these novels will be investigated to determine the way they contribute to the creation of cultural and social significations especially with regard to gender and class and the institution

of marriage in South Asia. Using the theoretical tools of Halliday (1978) one can reveal how these authors encode the desired landscape, depicting characters' fight against the culture, families' and society's pressure.

### 1. Literature Review:

According to Halliday (1994), coherence is a function of how language constructs interconnections between sentences, concepts and other forms of discursive structures. In his framework, he identifies several coherence relations: They include casual relationships, time relationships, conditional relationships, and adversative relationships for the qualitative connection of the meaning in the story. In the opinion of Halliday (1994), these relations are not only linguistic means but also convey the cultural and social issues of writers. For example, project coherence by lexical cohesion ties concepts, topics, and characters' movement, while thematic intension makes sure that there is proper and logical escalation of the events and situation in the narrative (Halliday, 1994; Hasan, 1989). When used appropriately, these devices can reveal ideological and cultural aspects of a given narrative, or of a specific aspect of culture, if the text itself deals with contentious topics such as gender roles, marriage, and family.

Qaisra Shahraz in *Holy Woman* builds a story which tries to condemn the conditions in which women have to live in the rigid ritual communities on the name of religion. In the novel's prologue the main character, Zari Bano in a strict, patriarchal family is presented and the process of her metamorphosis initiates. The prologue already serves a thematic function and, aided by lexical cohesion and reiteration of the concepts of 'honor', 'family', and 'tradition'. It helps to create a conceptual framework through which the societal expectations upon the protagonist can be understood. Shahraz employs these lexical options to pass cultural realities that are then analyzed by the characters' individual experience (Shahraz, 2002).

Consequently, Halliday's notion of thematic structure seems especially pertinent to this proceeding discussion. Using theme in the prologue, Shahraz presents the aspects of society which the protagonist is surrounded by: the oppressive culture and religion. For instance in portraying family relations, Shahraz gives conflict between preservation of conventional norms (the unmarked theme) and the main character's liberation (the marked theme). This construction does not only establish the entire conflict in the plot but also create an echo of cultural perceived rituals of subordination, responsibility, and family decorum which are severally interrogated in the novel as analyzed by Halliday and Matthiessen (2004). Besides, Shahraz narrates the cause effect relationships in the prologue to demonstrate how the heroine's situation is a product of her family setting. We see this through the constant use of causal conjunctions such as "so," "as a result," and "then" to link actions, decisions, and consequences – for the protagonist's family and the protagonist herself. In these relations, the prologue constructs a consistent cultural story concerning the restricted role of women in patriarchal societies (Shahraz, 2002).

*Unmarriageable* by Soniah Kamal is, in fact, a modern version of Jane Austen's *Pride and Prejudice* transposed to Pakistan. Finally, the epilogue of the novel is solving the romance and social problems that are heard to be at the core of the story. Kamal (2019) puts into her fictional work the present day cliché of class, marriage and family in South Asia where customs and tradition are still influent in the fulfillment of aspirations. In this, the epilogue makes a contribution to cultural semantics through its coherence relations, especially those dealing with marriage and expectancies placed on women.

Referencing Halliday's (1994) strategy of coherence, Kamal ties up the epilogue to prior parts of the text through an effective utilization of reference and conjunction and reemphasizes the cultural constrains and individual's ability to act. For instance, she often refers to characters from

the previous parts of the novel to ensure coherence, and to give a closure (Kamal, 2019). The cultural concepts of marriage are also revived in the denouement as characters sort out individual troubles, within the framework of the honor and family. Such repetition of the lexical means keeps the reader in the cultural context and at the same time highlights the conflict between the individual and the collective.

Also, the principle of temporal consistency is important in the epilogue because a change from personal suffering to the experience of a positive transformation is addressed. They include conjunctions like “as”, “because” and “then”. Kamal uses these to take the reader through the final reconciliations emotionally and socially. These signals generate a process of inevitability, both concerning the cultural mechanisms that define the role and positioning of women in relation to marriage and maternity as well as positively impact the characters’ future lives (Kamal, 2019). The concept of lexical cohesion by Halliday (1994) has also applied in the epilogue for joining the social roles/relations of the characters as are the socially constructed identities based on culture, class and family norms, set on the characters.

In the *Holy Woman*, and *Unmarriageable* coherence relations help to mediate and present wider cultural reflections on gender, marriage, and expectations. By employing thematic structures, causal connections, and lexical repetitions Shahraz and Kamal challenge the oppression of women in cultures that are portrayed in the novels. Shahraz places conflict between the self and the family dynasty, with coherence relations presenting the main character’s struggle against collectivist prejudice. In contrast, Kamal explores class, gender and marriage in a postcolonial milieu, coherence relations to stress the societal culture that remains intact in Pakistan.

In the works of South Asian writers like Agha (2001) and Kachru (2005) pointed out that two aspects related to freedom and restrictions are commonly highlighted. Linguistic coherence is employed in both *Holy Woman* and *Unmarriageable* to facilitate the conveyance of these cultural dynamics and so the reader is not just following the story, but is intertwined with the social and cultural themes that both texts present. For instance, Agha (2001) has established how different narratives in fictions in post-colonial South Asian cultures present the cultural construction of women’s lives while Kachru (2005) has posited how different narratives use language as a weapon to articulate marginalization and societal structures. In the prologue of *Holy Woman* and the epilogue of *Unmarriageable*, Shahraz and Kamal skillfully employ linguistic continuity to reveal the essential cultural clash between desire and conditioning for gender, marriage, and family. Thus, having used Hallidayian SFL concepts such as thematic progression and lexical cohesion as well as focusing on explicit and implicit causal relations within a text, these authors help modern readers towards better understanding in the cultural worlds which their characters inhabit.

This section also presents an examination of the construct of coherence, as a cultural insight, in sociological, psychological, and linguistics contexts. Renowned publishers have contributed to this discourse through several key works. The “Culture’s Coherence: How the Trees Compose the Woods” is written by Paul A. Kottman (2016) who is an American sociologist. This article explores how cultural integration is achieved super breakpoint empirical fragmentation and theoretical pluralism, focusing on the dynamics and outcomes of meaning construction in cultural sociology. Rachel E. Spector’s (2022) chapter “Qualitative approaches to the study of the sense of coherence,” published in the handbook of salutogenesis. This chapter presents an overview of various qualitative approaches to understanding people’s sense of coherence with a focus on biography and history approaches as vital tools for identifying how people make sense of existence and cope with stress. “Leading Cultural Coherence: “Challenges to Professional

Learning and Growth is articulated from New Hampshire,” by Sarah A. Fiarman, and Richard F. Elmore (2017) for the Journal of Professional Capital and Community, 2017. The following paper provides an overview of how educational leaders manage structure and culture transformations to cultivate commonality within multiple contexted groups of schools in order to examine leadership practices that result in organizational cohesiveness. The "multicultural identity integration and well-being: A sociometric and qualitative analysis of students' classroom dynamics “A Qualitative Exploration” by Sonia K. Kang and Galen V. Bodenhausen (2013) published in frontiers in psychology. The purpose of this research is to examine how those, who possess multiple cultural selves, manage and process such selves and how it affects well-being, offering the richness of semiotic Multimedia qualitative analysis of multicultural self-organization. Coeval publications present different viewpoints on interpretations of coherence as cultural knowledge, its application with regard to individual psychology, organizational management, and sociocultural sphere. Halliday (1994) gives the initial background of analyzing discourse linguistic connectedness, or specifically the cohesiveness and topics in the discussed text. Mann & Thomson (1988) present the theory of Rhetorical Structure and explain how texts are rhetorically connected to remain coherent for the reader and to direct the reader's interpretation. Gee (2014) explains the use of Discourse analysis and theories of coherence in the modern world and an application of the same to the understanding of the culture via literary texts. Tanskanen (2006) is an excellent source on several aspects of discourse cohesion and the role of cohesion within coherence with special reference to narrative discourse. genre and structure seem to play a most important part in the way texts are coherent or not, more specifically, Swales, (1990), addresses the role of genre and structure as for the organization of academic as well as literary texts, which is useful to look at when looking for more clues as to how themes are coherent in novels. By reviewing the insights of L. Chouliaraki and N. Fairclough (1999) is important as present analyses how sociocultural perspective integrity in text structures which could help understand how literary works exemplify or subvert cultural values. From this perspective, the coherence relations in both novels are not only a matter of organization of the narrative, but are also part of the examination of, or negotiation with, cultural forces that influence the subject positions of women in the contemporary South Asian societies. Finally this article is addressing the following objective.

- To check the function of coherence as cultural insights in prologue of the Holy Woman and epilogue of Unmarriageable.

## **2. Research Question:**

How does the exploration of coherence as cultural insight in the prologue of The Holy Woman and the epilogue of unmarriageable reveal the intersection of identity and social expectations within Pakistani cultural contexts?

## **3. Research Methodology:**

By undertaking “Coherence as Cultural Insights in the Prologue of The Holy Woman and Epilogue of Unmarriageable” qualitative research procedures is used to conduct thematic, narrative, and cultural analysis of both texts. The following methodology is concerned with how cultural underpinnings are negotiated and embodied in literary structures, characters' accounts and social norms.

### **a. Research Design:**

The research will adopt a comparative qualitative analysis approach, focusing on a close reading of the prologue of The Holy Woman (by Qaisra Shahraz) and the epilogue of Unmarriageable (by Soniah Kamal). The study will aim to uncover how both literary sections reflect cultural

coherence, which is the alignment or discord between individuals' personal identities and societal norms. This will involve a detailed textual analysis to explore:

- **Thematic coherence:** How central themes like gender, marriage, and societal roles contribute to cultural understanding.
- **Character coherence:** How characters' thoughts, actions, and emotions either align or conflict with cultural expectations.
- **Cultural coherence:** The manner in which the cultural setting shapes or influences individual behaviors and beliefs.

**b. Data Collection:**

The prologue of *The Holy Woman* and the epilogue of *Unmarriageable* will be carefully examined for themes, character development, narrative structure, and cultural references. Passages that highlight the internal conflicts of the protagonists or their interactions with societal expectations will be especially focused on.

**c. Data Analysis:**

The analysis will use thematic coding and narrative analysis:

**(i). Thematic Coding:**

The primary themes of gender roles, marriage, identity, cultural expectations, and social conflict will be identified in both texts. Text segments will be coded according to these themes, and key passages that illustrate the clash or harmony between personal identity and cultural norms will be highlighted.

**(ii). Narrative Analysis:**

The structure of both the prologue and epilogue will be analyzed to explore how narrative techniques (such as flashbacks, inner monologues, and dialogue) convey the characters' emotional and cultural struggles. Special attention will be given to how the protagonists' evolving understanding of "coherence" is reflected in their actions, decisions, and relationships.

**d. Theoretical Framework:**

The ways, in which coherence is a key method of providing linguistic connections to the work as aligned with or opposed to modern culture. In *The Holy Woman* (Qaisra Shahraz) and *Unmarriageable* (Soniah Kamal), logical consistency is both cultural and the literary mechanism that examines the conflicts embedded between individual and collective politics of Pakistani women. This theoretical framework draws on two central theories: This paper focuses on Rhetorical Structure Theory (RST) by Mann and Thomson (1988) & Halliday's Theory of Coherence (1994). Both provide subtle yet quite different ways of approaching the problem of coherence in literary texts.

**(i). Rhetorical Structure Theory (Mann and Thomson, 1988)**

Rhetorical Structure Theory (RST) is a way of looking at the particular structure of a material, and its ways of arguing connections between segments of discursive text. Mann and Thomson (1988) pointed out that coherence of a particular text depends on the level of organization between different levels of rhetorical units that include arguments, counter-arguments, and support. This theory classifies text structures in relationships like for example in relation: elaboration, cause effect, contrast. When it comes to *The Holy Woman* and *Unmarriageable*, it is possible to employ RST in order to identify the following rhetorical relations in the prologue and epilogue of each work which show the cultural integration. For example, the prologue of *The Holy Woman* may use a transition that has the logical relation of elaboration to explain the

societal values regarding the women, while the epilogue of *Unmarriageable* may use the transition that has the contrast meaning. RST proves useful when used to understand how these texts build coherence through logical relation between ideas, values and actions of the characters. Such analysis of the rhetorical situations in both texts will reveal the various underlying cultural values that are reflected in characters' interactions with their societies. Mann and Thomson (1988) have stressed that the analysis of the rhetorical ramifications yields an understanding of an author's purpose which tends to map the cultural context of a work in question. In literary analysis, the structural function of this theory assists in explaining how the author's decision-making processes with regard to the arrangement of the text help to fit it into the cohesiveness of the culture that the text is presenting to the audience.

### **(ii). Halliday's Theory of Coherence (1994)**

This research will draw upon M.A.K. Halliday's (1994) theory of coherence in discourse which is supported generally by Systemic Functional Linguistics (SFL) and it sees coherence as arising from the networks of lexical, grammatical, and thematic textual links. According to Halliday (1994), text is not semantically coherent in the way that the terms imply, but is instead semiosis in the making, and semiosis is a matter of meaning choosing in the text by the author, as well as the meaning choosing in the text by the reader.

In the context of Halliday's functionalist approach cultural worlds are constructed by how the texts draw on language to make meaning of the social relations. The thematic structures embedded in the prologue of 'The Holy Woman' and the epilogue of 'Unmarriageable' viewable in terms of gender –class-family systems of the two cultures. In this way, studying the language in a literary work, one can observe how those cultural motifs are developed in the given narrative and what sort of corresponding/-opposite character identities are constructed in relation to the culture studied. For instance, there is a Halliday's idea of theme and rheme-which literally means how information is constructed within a sentence-which enables identification of the way insights of a particular culture are profoundly constructed within the manner in which ideas are formulated. The transition from one thematic structure to another in both texts may be a discontinuity or continuity of cultural paradigms and plays its part to provide cohesiveness to the text. Halliday, 1994 acknowledges coherence to be a property of features of language as well as social semiotic resources. Examining how language creates meaning in the jobs prologue and epilogue of both texts, we derive how coherence is culturally constructed at the typographic level as well as within the ideological dimensions of the requested socio-cultural matrices.

### **e. .Ethical Considerations:**

As for a literary analysis, ethical issues are not an issue. However, cultural scenarios of the novels will remain an underlying awareness to avoid inferior cultural portrayal of the different people especially as regards to their roles in society and gender. The rationale for this is the consideration of the rather limited corpus of the text, namely; only the prologue and epilogue might underestimate the cultural coherency in the novels to deeply analyze the thematic, narrative, and cultural aspects of both texts. The methodology outlined above focuses on understanding how cultural coherence is constructed and represented through literary elements, character experiences, and societal expectations.

## **5. Results**

### **5.1. The Holy Woman by Qaisra Shahraz (2002)**

#### **5.1.1. Linguistic Coherence as Cultural Insights Using Halliday's Theory of Coherence**

The prologue can be useful for the investigation of the linguistic coherence and different cultural aspects to a great extent. Applying theory of Coherence M.A.K. Halliday (1994), Rhetorical Structure Theory by Mann & Thompson (1988) gets an understanding of how both the micro and macrostructural selection of the presentation is built and organized coherently in cultural way, which reflects the society norms and values. Coherence serves as a very significant element of M.A.K. Halliday's theoretical frame work (1994). According to the theory of coherence; text cohesion is created when lexical and grammatical options combine to form relations. Coherence therefore is not only a matter of how the syntax and lexicon are aligning between speakers, but also concerning how culturally and contextually relevant aspects.

#### **5.1.1.1. Textual Cohesion through Lexical Choices.**

The many times 'izaat' (honor), shame, defiance are mentioned that underline the cultural aspects of honor in the society presented in the novel, and "defiance" draws attention to the cultural importance of reputation in the society depicted in the Holy Woman. These words set the tone of ideology and culture within which the characters of the play exist. Label 'Badmash men' is an example of resignification of the male identity in the culture which understands social roles and respectability in this way., and "defiance" draws attention to the cultural importance of reputation in the society depicted in the story. These words help establish the ideological and cultural context in which the characters operate. The term "Badmash men" refers to a type of man with a questionable reputation, indicating a cultural understanding of social roles and respectability in this context. This helps out in establishing textual relations to emphasize societal norms recurring within Zarri Bano's brother, Jafar.

##### **a. Field:**

The operational field of the text defines certain actions and events treating them as the constant field of practice. Implementation is set in a traditional mela or fair, which still is a form of performance common in cultural context. The activities mentioned include playing (jugglers, clowns, and a monkey that did tricks); and communication (the men were congregation, applause, and whistling). There is also a moment where the culture and the societal expectations are adopted and especially about women's conduct in public domain. The actions include all the stunts from the monkey and jugglers to the character relationships and especially Sikander growing fond of Zarri Bano. There are formulations of social and cultural habits for instance the obligatory pre-representation of women with their hair covered which Zarri Bano does not conform to. Therefore, the field includes performance, socializing, gender roles, and interactional changes in the movie between Zarri Bano and Sikander.

##### **b. Tenor:**

The tenor focuses on the identities of the participants and their relationship in the communication. Here, the primary participants are Sikander A stranger he is a voyeur a man from a foreign land an outsider who comes to witness the mela from a distance, initially to enjoy the show turned into the man who falls for Zarri Bano. His stance of observation changes to object interest in the woman implying a process of a buildup of relationship. Zarri Bano: The beautiful young lady who rebel enjoying the privilege that her curves give her. These actions of her clapping and not putting her hair on are very essential in creating her persona as a rebellious woman, who is free, but at the same time a vulnerable woman in the eyes of the male characters. Jafar: A young male relative of Zarri Bano, who appears to be a family's responsible male member, worried about his sister's activities especially those involving men. His position of the caretaker and the guardian establishes a gendered relationship separating them married couple, and the idea of izzat or honor is fully on his shoulders. Raja Din and Sikander's father: They are



second level characters but their discourse over Zarri Bano as a potential suitor's bride establishes the marriage market nexus in applicants, families, and social norms.

### **c. Grammatical Structure and Mood.**

Mood also figures conspicuously in Halliday's account of coherence. Zarri Bano and Jafar's dialogue is mostly formed by imperative and interrogative language samples that reflect their interaction. Jafar's imperative requests to Zarri Bano to correct her scarf (veil) or to go out of the mela indicate an authority culturally vested in him, although Zarri Bano rejects this authority. The imperatives in the inner conversations of Sikander "I will have this woman" express the future orientation of control, state his superiority, and suggest the course of the narrative. This form of the subjective modality supports construction of coherent narrative where Sikander's intentions are unambiguous, culturally patterned and socially meaningful.

#### **5.1.1.2. Cohesion and Contextual Relationships:**

The connections found in the story are not only restricted to the lexical topic connections (like using same terms), but embrace thematic development, wherein various internal and external apperception of the characters from Zarri Bano's rebellion against sexism to Sikander's societal climb. This shows that cultural issues (honor, gender roles) dictate actions of the characters as well as the flow of the plot.

#### **5.1.1.3 Cultural Insight through Linguistic Cohesion**

Halliday's idea supports the fact that cohesion is not merely the grammatical feature of the text, but also the way how the people decoded it culturally. For instance, when Zarri Bano demonstrating defiance (letting her scarf fall) and Jafar is panicking about culture (not allowing his sister to dance) this tension appears to be a debate within a society for individual freedom versus conformity thus expresses culture maps (female modesty and women's honor).

### **5.1.2. Linguistic Coherence as Cultural Insights Using Rhetorical Structure Theory**

#### **5.1.2.1 Rhetorical Structure Theory (Mann &Thomson, 1988)**

Rhetorical Structure Theory (RST) is a framework that provides the analysis access that how the text functions rhetorically to communicate its message. It suggests that texts consist of nuclear and satellite components which form together as a whole coherent. Nuclear elements represent the central thematic ideas while satellite elements provide supporting details or background context. The relationships between these elements shapes how the discourse progresses and how meaning is constructed. In the prologue to the Holy Woman (2002), the nuclear components and satellite components are deeply intertwined with cultural insights:

#### **5.1.2.2. Satellite Components: Contextual and Supporting Elements:**

The novel's main theme is the struggle between tradition and free choice focusing cultural expectations and personal agency. Zarri Bano is not lowering her dupatta, nor following the standards that are prescribed for women. This may be described as a nuclear plot, and motifs, for example, of 'izzat' or honorable conduct, and respectability influence the course of action within the story. Sikander's internal desire to dominate Zarri Bano seems to bring in the power factor perspective of women whereas they seem to be controlling personal agency. Zarri Bano's behavior (not adjusting her dupatta, not adhering to public norms) represents a challenge to traditional gender roles. This can be understood as a nuclear theme in the narrative, with cultural values such as honor (izzat) and respectability shaping the direction of the characters' actions.

Further, Sikander's internal desire to control Zarri Bano introduces a power dynamic that highlights a patriarchal view of women's agency. His position as a social alien (coming in a Jeep, standing aloof) is different from the situation of Zarri Bano who is trapped in culturally contentious stature in the given mela. This nuclear theme of power and control depicts the codes of culture most notably drawing a picture of masculinity/femininity in relation to sexual desire, women's submission and their social positions.

### **5.1.2.3. Causal and Temporal Relationships**

In the prologue, there is demonstration of cause affect that exist between Zarri Bano standing up for what she wants and what they make her endure (Jafar's worrying, Sikander's noticing). There is temporal setting too; another way where antithesis between Sikander's impulsive reaction to Zarri Bano's rebelliousness and gradual build-up of knowledge of how fated they are to be linked provides a cultural script for the temporal design.

### **5.1.2.4. Cultural Insight in Rhetorical Structure**

Zarri Bano's disobedience, the main struggle over female autonomy, is set within a cultural framework of honour and social appropriateness. The story's rhetorical structure demonstrates how men's and women's cultural positions are constantly contested via words and deeds. The viewer gains insight into the roles that Zarri Bano, Jafar, and Sikander must play via their interactions, which expose cultural control mechanisms and societal expectations.

### **5.1.3. Thematic Coding and Narrative Analysis**

In qualitative research using thematic coding and narrative analysis, the following themes emerge from the prologue to the Holy Woman.

#### **5.1.3.1 Gender and Social Norms:**

The tradition or culture that requires women dress in particular manner especially when in public places is strong. Zarri Bano refuses it, and it showcases individual aspirations against societal mandatory norms which form one of the plot's foundations.

#### **5.1.3.2. Honor and Reputation:**

Talking about the characters of the novels, the term izzat plays a significant role in regulating the behavior of characters. Honor remains the main cultural aspect while Jafar is worried about safeguarding his family's honor, Sikander is interested in Zarri Bano due to it.

#### **5.1.3.3. Power Dynamics:**

Sikander's sexual harassment towards Zarri Bano and the rude behavior when they have to engage sexually represents a kind of power that men have over women. The position of the king brings him wealth and puts him in a better standing to dominate over the innocence of women; so there is hierarchy in the novel.

### **5.2. Unmarriageable by Soniah Kamal (2019)**

The two significant theoretical frameworks M.A.K. Halliday's Theory of Coherence (1994) and Rhetorical Structure Theory (Mann and Thompson, 1988) are to break down in details how coherence is constructed linguistically with in text as well as acknowledge cultural indices that underpin the novel.

#### **5.2.1. Linguistic Coherence as Cultural Insights Using Halliday's Theory of Coherence**

According to Halliday (1994), it is not enough to have cohesive and coherent language paragraph that is based on the appropriate syntactical structure but also semantic and contextual alignment.. He only points out that through the connived of situation on 'field' (what is being communicated), 'tenor' (participants involved) and 'mode' (manner of communication), makes communication to be coherent.

In this case, coherence is achieved by means of cultural as well as the situational elements that leave the reader with no doubts as to the roles of characters, their social environment and the ties of some characters. Here, field is composed of material aspects such as wealth, glamour, commerce and the business, and family while tenor is centered on characters' relations, however, illustrating the power relations, gender and expected roles, and family functions. This is because the mode has conversational and reflective modes that are in between dialogue and simulation hence coherence and understanding.

### **5.2.2. Rhetorical Structure Theory**

The presented framework is Rhetorical Structure Theory (RST), which aims in identification of rhetorical relations connecting concrete text fragments. Mann and Thompson (1988) pointed out that, according to the preview work, texts involve segments that help to accomplish certain purposes. Such relationships may be cause-effect, compare/contrast, classification and division and temporal succession relations. RST makes it possible to find out how the general organization of the text (including the narrative themes, character evolution, plot progression, etc.) logically connects the micro level (sentences and sections).

### **5.2.3. Thematic Coding Identifying Key Themes**

Applying thematic coding which is a qualitative analysis technique is possible to distribute the text material into several topical categories. Key themes in the text include:

#### **5.2.3.1. Materialism vs. Inner Fulfillment:**

The materialistic aspects belong to a different level of concerns with status, while image differs from the emotional and relational problems, which are Lady's disappointment in the lack of Wick's success and her own discontentment.

#### **5.2.3.2. Family Dynamics:**

The personal relationships that are depicted in the tale of Binat sisters, between them, their immediate and extended family and their husbands, reflect the culture when it comes to marriage and family business loyalty and wealth.

#### **5.2.3.3. Body Image and Self-Acceptance:**

Qitty's transformation from a timid cat and her fight against fat shaming and for women's right to wear whatever she wants and Lady, who represents an ongoing obsession with the images reflected by today's cultures across the world particularly to women.

#### **5.2.3.4. Social Status and Ambition:**

The different characters seeking success and status in today's society, such as Lady pushing through an idea of a business and Jena's dream of being a philanthropist, aid in highlighting the social desire for power. These themes are built into the episodic relationships and experiences of the characters; having them comment on the sociocultural concerns of the text's world.

### **5.2.4. Coherence in Action: Cultural insights through the analysis using Halliday's framework**

#### **5.2.4.1. Field of Action:**

In the epilogue, the field is depicted in the background of modern comfort and cultural norms. With regard to interactions, the aspects that might be analyzed using Halliday's framework include how a given layer of meaning is constructed. For instance, when Lady complains to

Trent about the smudge on the window she wants more than a clean apartment or a well-polished man, they're concerned with projecting a certain image, the image of success (materialism). This is so given her perception of social status especially in view of Dubai as one of the most affluent societies in the Middle East.

In the same way, Lady's business on Pakeezah passions is based on the globalization and localization of culture and identity where Pakistani lingerie is a way of selling culture. This is best echoed by one of the designs where the Sindhi ajrak and Punjabi leather blend together and gives us a window into the cultural transformation of the political self within the contemporary world.

#### **5.2.4.2. Tenor:**

The content focuses on culture and hospitality, prejudice, fate and gender roles where a woman is valued mostly for her family and body. The dynamics of Lady and her sisters together with their husband portray expectations of society in things such as marriage, financial stability and even the role of women in the family. A Lady's concern to how she looks, getting Botox done, and wanting to be viewed as successful also reflects women's societal role to not just extremely look good but also be viewed as successful within certain classes.

However, Qitty's failure to conform to body-shaming defies traditions concerning women's body especially aged fair skinned women in societies that value thin women. Through a voice in her nationally-syndicated newspaper column on public self-acceptance, her campaign challenges the obsession of society and traditional media with physical appearance and appropriate body size. The failure of presenting a united front between Lady's modern attitude to self-promotion and Qitty's perceived weight of societal expectations represents the conflict.

#### **5.2.4.3. Mode:**

The mode of the text is the alternation of dialogue and thoughts that let the reader smoothly switch from action to the narrator's point of view. This creates coherence because an audience gets a chance to directly have views and feelings of certain characters. For instance, concern about Botox and considerations of her relation with Wick provide both, extra textual and intra textual analysis of Lady's character. Such kind of reflective mode can receive a definition of culture pressures and individual dissatisfaction in a richer manner.

#### **5.2.5. . Rhetorical Structure Theory (RST) Analysis:**

##### **5.2.5.1.Elaboration:**

The thoughts about appearance and window smudge are expanded when thinking about beauty treatments and Wick's failure to provide enough money. These thoughts are layered upon one another to offer further explanation of the conflict Lady conceals from society with the deeper relationship problems she has.

##### **5.2.5.2. Contrast:**

The differences in Lady's life of conspicuous consumption and the struggle that Qitty undergoes demonstrate the societal standard of superficial success versus actual happiness. This is the major contrasting pattern where two different approaches to dealing with the quandaries posed to women in this cultural context.

##### **5.2.5.3. Cause-Effect:**

Wearing the white professionally and revealing the flesh component as hot for the Muslim men, Lady's business idea, Pakeezah passions, belongs to the category of causes that the characters could obtain in exchange for effect: the success, status, and personal satisfaction. This is a fictional stereotype that is brought out by the calendar implying that success is equal to wealth and recognition – in the society.

### **5.2.6. Cultural Insights:**

The text offers a nuanced view of contemporary cultural dynamics:

#### **5.2.6.1. Wealth and Success:**

The backgrounds of Dubai establish a near-spoilt society a society where monetary success defines success and recognition in the society. This is well depicted by Lady's show of materialism, for instance through the desire for the luxurious apartment, the business investment among others.

#### **5.2.6.2. Gender Expectations:**

It has been seen that the role of the family in the novel is defined by the gendered cultural values and the worries of the characters are androcentric. Thin, sexually attractive women work to follow social norms and ideals, beauty and fulfillment are represented as the ultimate goal for females and domesticity is valued.

#### **5.2.6.3. Body Image:**

The depiction of body image, particularly in relation Qitty is an example of the wider cultural argument between body shaming and body positivity, or negative role models and positive self-image as prevalent in South Asian culture where traditionalist values contradict the emergent social justice wave.

When examining the linguistic organization of the text in terms of coherence, Halliday's Theory of Coherence and Rhetorical Structure Theory of Mann & Thompson (1988) reveal connections between the text and culture in terms of materialism, family, body image and gender. A focus on characters interacting, as well as their thoughts processes and opinions on their actions and wants offers insightful observations of cultural norms and struggles. This enables the text not only create linguistic coherence but also achieve profound meanings that are accessible in terms of cultural conflicts of today's society.

## **6. Discussion**

The theoretical frameworks that have been applied to this study include M.A.K Halliday's (1994) Theory of Coherence, which deal with the texts' integrational and thematic properties and; Mann and Thompson's (1988) Rhetorical Structure Theory that focuses on the organization of texts based on clause relations or rhetorical roles.

M.A.K. Halliday's focus on coherence raises the question of how material elements of text are connected. For Halliday, cohesiveness in a text is crescent when there is interconnection of many features such as conjunctions, reference, substitution, ellipsis and also lexical cohesive means. Thus in the case of literary texts, Halliday model also takes the intertextuality of coherence into account how the text establishes relationship with other texts and or other cultural references acknowledged by the reader. Rhetorical Structure Theory concerns the way in which texts are organized based on rhetorical relationships of parts of the text. Mann & Thomson divide interdependencies between segments of discourse into nuclear (primary/secondary affiliation) and rhetorical (earlier-later affiliations based on cause, contrast, elaboration, etc.). Emphasis is placed on course structures, this being a method by which authors ensure the arrangement of ideas corresponds to cultural or moral lessons, or a critique of society.

RST (1988) also discusses how some parts of the text are connected to a global or local organization of the narrative and what subtopics such as goals, motivations, and resolutions may be encompassed. This theory enables one to think of coherence not only in terms of language but in terms of the reader culturally being manipulated by certain narrative strategies. The prologue of Holy Woman poses some of the key issues regarding gender, faith and power and poses a backdrop of the social analysis of the cultural dynamics of the modern Muslim societies. The

prologue serves the role of exposition to reveal basic background information about the religious and social organization of the world in which the women of the narrative exist.

That's why thematic cohesion provides linguistic coherence in the prologue: the idea of religiosity links to the views on patriarchy and people's duty. Here we can see appropriation of Halliday's notion of thematic progression. The first chapter is about the conversion of a woman, and this is the subject matter of the play is set. The non-secular motif is connected throughout the passage by certain lexical elements reflecting faith, responsibility, and self-sacrifice (Shahraz, 2003, p. 1). The connections between these subcultures are not arbitrary, and the discourse markers like thus, therefore, as well as result help a reader navigate through these related motifs. They enhance a thematic tapestry that spans the life of the protagonist, and societal norms as for women in the society during that era.

In the context of RST, the prologue can be discussed as a sequence of elaboration relations. The first segment details her as a Holy Woman, and this is expanded upon, explained with her devotion, her sacrifices, and her conflict with destiny. The relationship between the different parts of the prologue is not merely descriptive but also serves a contrastive function: the protagonist's mission would deem her a sacred personality although the system of the society she belongs to continues to be patriarchal in nature. This way, the prologue gives the reader a ready-made theme from which he or she will have to solve religious and cultural problems of the protagonist.

The epilogue of *Unmarriageable* provides a thoughtful analysis of marriage, class, and gender in Pakistan as well as Pakistani Immigrants. This work being a close adaptation of Jane Austen's *Pride and Prejudice*, its epilogue is particularly useful in looking at how the characters' lives are dictated by culture particularly so in how women are expected to find purpose in marriage. The epilogue re-emphasizes the major themes of this ever exciting narrative; the power of choice and societal norms. Applying the idea of a thematic structure of an epic introduced by Halliday (1994), the events of the epilogue are divided by Kamal to show how the character looks for independence while being a part of a highly controlled society. The epilogue starts by explaining what actually happens to the protagonist's love life and then shifts to a more general analysis of marriage. Everything can be interconnected or at least have elements of cause and effect, and the markers of narrative control call our attention to the premier social roles that define individual action and agency (Kamal, 2019).

In the context of RST (1988), the epilogue also presents a great number of provide goals and consequences in the form of a chain. In the text, the various events form the following consequences to the believed part, which stems from the earlier narrative. The epilogue is very much part of nuclear structure as it provides an ending of the characters' deprivations. It is obvious that there exists rhetoric of personal freedom and destiny on one hand, and social norms and pressures on the other hand and as the story comes to its climax, the culture aspect of this conflict becomes visible.

In the two pieces, the authors use language to elaborate on cultural aspects of gender and women in particular concerning their roles in society. The prologue of *Holy Woman* employs thematic coherence to assert the character's piety and portray internal conflict and dilemma of the female gender in Islamic cultures, where women are occurs in juxtaposition to wanting actualization. It is in the syntax and lexicon of the text that the conflict between the heroine's religious aspirations and her socialization becomes evident.

By employing the linguistic coherence of the epilogue of *Unmarriageable*, the work analyses Pakistani society's expectations of marriage. The epilogue contains thematic progression based

on the use of language and the rhetoric chosen to convey the fluctuating principle of individual freedom over responsibility to the collective. On the last note which indicates the resolution of the romantic and social dilemmas, the play emphasizes the cultural hypothesis that marriage is still a key that shows where a woman belongs.

## 7. Conclusion

Lack of linguistic integration of knowledge reveals the fact that narrative consistency is not only an instrument for story construction but also for cultural analysis. By examining the prologue of *Holy Woman* and the epilogue of *Unmarriageable* through the analytical tools of Halliday Theory of Coherence and Rhetorical Structure Theory it will be easier to unpack how creative the artists have been to employ cohesive devices in order to provide their readings on the culture that defines gender, marriage, and roles. The two novels depict the real experience of women as they grapple with the cultural ideologies in an intelligent way so as to understand how language creates and deconstructs the reality.

## 8. References:

1. Agha, A. (2001). *Gender, Identity and Social Control: Women's Lives in Post-Colonial South Asia*. Routledge.
2. Antonovsky, A., Olswang, G.P., Vaandrager, L. (2022). Qualitative Approaches to the Study of the Sense of Coherence. In: Mittelmark, M.B., *et al.* The Handbook of Salutogenesis. Springer, Cham. [https://doi.org/10.1007/978-3-030-79515-3\\_54](https://doi.org/10.1007/978-3-030-79515-3_54)
3. Asher, N. and Lascarides, A. (2003) *Logics of Conversation*. Cambridge: Cambridge University Press.
4. Brown, G. & Yule, G. (1983). *Discourse Analysis*. Cambridge: Cambridge University Press.
5. Chouliaraki, L., & Fairclough, N. (1999). *Discourse in Late Modernity: Rethinking Critical Discourse Analysis*. Edinburgh University Press.
6. De Beaugrande, R. & Dressler, W. U. (1981). *Introduction to Text Linguistics*. London: Longman.
7. Gee, J. P. (2014). *An Introduction to Discourse Analysis: Theory and Method* (4th ed.). Routledge.
8. Gee, J. P. (2014). *An Introduction to Discourse Analysis: Theory and Method*. Routledge
9. Halliday, M. A. K. (1978). *Language as Social Semiotic: The Social Interpretation of Language and Meaning*. Edward Arnold.
10. Halliday, M. A. K. (1994). *An Introduction to Functional Grammar* (2nd ed.). Edward Arnold.
11. Halliday, M. A. K., & Matthiessen, C. M. I. M. (2004). *An Introduction to Functional Grammar* (3rd ed.). Arnold.
12. Halliday, M.A.K. (1994). *An Introduction to Functional Grammar* (2nd ed.). Edward Arnold.
13. Hasan, R. (1989). *Thematic Structures*. Croom Helm.
14. Kachru, B. B. (2005). *The Indianization of English: The English Language in India*. Oxford University Press.
15. Kamal, S. (2019). *Unmarriageable*. Penguin Random House.
16. M. A. K. (1994). *An Introduction to Functional Grammar* (2nd ed.). Edward Arnold.
17. Mann, W. C. and Thompson, S. A. (1988) Rhetorical Structure Theory: Toward a functional theory of text organization. *Text*, 8 (3): 243–281.

18. Mann, W.C., & Thomson, S. (1988). *Rhetorical Structure Theory: A Theory of Text Organization*. *The Proceedings of the 3rd Conference on Reading and Writing*, 1–21.
19. Maya A. Yampolsky, Laboratoire de Recherche sur le soi et l'Identité, Département de Psychologie, Université du Québec à Montréal, CP 8888, Succ. Centre-Ville, Montréal, QC H3C 3P8, Canada. e-mail: yampolsky.maya@courrier.uqam.ca
20. Reinhart, T. (1980). Conditions for Text Coherence. *Poetics Today* 1/4: 161-180.
21. Shahraz, Q. (2002). *Holy Woman*. Harlequin Books
22. Sperber, D. and Wilson, D. (1995) *Relevance: Communication and Cognition* (2nd edn). Oxford: Blackwell.
23. Spillman, L. (2016). Culture's Coherence: How the Trees Compose the Woods. *Am Soc* 47, 416–429 <https://doi.org/10.1007/s12108-016-9311-3>.
24. Stubbs, M. (1983). *Discourse Analysis*. Oxford: Blackwell.
25. Swales, J. M. (1990). *Genre Analysis: English in Academic and Research Settings*. Cambridge University Press.
26. Tanskanen, S. K. (2006). *Discourse Cohesion* (Oxford Applied Linguistics). Oxford University Press.
27. Welch, M.J. (2018), "Leading cultural coherence: cases from New Hampshire", *Journal of Professional Capital and Community*, Vol. 3 No. 1, pp. 12-24. <https://doi.org/10.1108/JPC-04-2017-0007>