

An Exploration of the Rhetorical Devices in Leila Aboulela’s Novel “The Translator”

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Abstract

*This article attempts to explore Aboulela's literary style of writing through her novel **The Translator**. Leila Aboulela is an Egyptian-born Sudanese and British educated writer. **The Translator** is her first novel, published in 1999. **The Translator** is a story about a young Sudanese widow living in Scotland and her sprouting relationship with Islamic scholar Rae Isles. The research method adopted is a blend of narrative, rhetoric, and stylistic analyses. All these analytic techniques are from within the constructivism interpretive research paradigm. The analyses focus on the **rhetorical devices** which are used in the novel: **The Translator**. These devices are identified and discussed with examples from the novel. The findings indicate that: Aboulela’s style reflects rich vocabulary and an increasing flexibility of prose. Although the form of her writing is organized according to the formal patterns of prose, it has sense of rhythm, repetition and balance. These are not governed by a regularly sustained formal arrangement and the significant unit is the sentence.*

Keywords: Leila Aboulela, The Translator, rhetorical devices

1. Introduction

1.1 Aim

This research study aims at exploring certain aspects of Aboulela's style, to identify the rhetorical devices that are used in some of her literary works and to discuss them with examples from her novel *The Translator*. This will eventually help in the description of the author’s writing style and will contribute to the literary discussion related to Aboulela's novels and the field of literature in general.

1.2 The Research Problem

This writer’s prose is described as: “... *amazing. She handles intense emotions in a contained yet powerful way, lending their expressions directness and originality, and skillfully capturing the discrete sensory impressions that compound to form a mood.*” (Kim Hedges – *San Francisco Chronicle*). So the question is why is her style described as “amazing”? What are the particular unique qualities that distinguish her style ?

1.3 Questions

The study attempts to find answers to these questions:

1. What are the rhetorical devices used in *The Translator*?
2. What are the literary functions of these devices?

1.4 Hypotheses

1. There are many literary devices that can be used by writers.
2. Aboulela uses these literary devices in her writings.

1.5 Significance

This study is expected to contribute to the field of literature and literary study. It might be of help to those who are interested in the study of style.

1.6 Research Method

The study falls within the constructivism paradigm. The data used are of qualitative nature. The specific procedure used in the selection of the quotations from the novel, involves the considerations of diction, word sound, and word combination. These considerations cover three levels of quotations and the appropriate rhetorical devices.

2. Literature Review

2.1 Rhetorical Devices

A rhetorical device uses words in a certain way to convey meaning or to persuade. It can also be a technique to evoke an emotion on the part of the reader or audience. (yourdictionary.com). Rhetorical devices in writing. Here are examples of rhetorical devices with a definition and an example, (<http://www.yourdictionary.com/about.html>):

- Alliteration - the recurrence of initial consonant sounds - rubber baby buggy bumpers.
- Allusion - a reference to an event, literary work or person - I can't do that because I am not Superman.
- Amplification - repeats a word or expression for emphasis - Love, real love, takes time.
- Analogy - compares two different things that have some similar characteristics - He is flaky as a snowstorm.
- Anaphora - repeats a word or phrase in successive phrases - "If you prick us, do we not bleed? If you tickle us, do we not laugh?" (Merchant of Venice, Shakespeare)
- Antanagoge - places a criticism and compliment together to lessen the impact - The car is not pretty but it runs great.
- Antimetabole - repeats words or phrases in reverse order - "ask not what your country can do for you — ask what you can do for your country." (J F Kennedy)
- Antiphrasis - uses a word with an opposite meaning - The Chihuahua was named Goliath.
- Antithesis - makes a connection between two things - "That's one small step for a man, one giant leap for mankind." (Neil Armstrong)
- Appositive - places a noun or phrase next to another noun for descriptive purposes - Mary, queen of the land, hosted the ball.
- Enumeratio - makes a point with details - Renovation included a spa, tennis court, pool and lounge.
- Epanalepsis - repeats something from the beginning of a sentence at the end - My ears heard what you said but I couldn't believe my ears.
- Epithet - using an adjective or adjective phrase to describe - mesmerizing eyes
- Epizeuxis - repeats one word for emphasis - The amusement park was fun, fun, fun.
- Hyperbole - an exaggeration - I have done this a thousand times.
- Litotes - makes an understatement by denying the opposite of a word that may have been used - The terms of the contract are not disagreeable to me.
- Metanoia - corrects or qualifies a statement - You are the most beautiful woman in this town, nay the entire world.
- Metaphor - compares two things by stating one is the other - The eyes are the windows of the soul.
- Metonymy - a metaphor where something being compared is referred to by something closely associated with it - The knights are loyal to the crown.
- Onomatopoeia - words that imitate the sound they describe - plunk, whiz, pop
- Oxymoron - a two word paradox - near miss, seriously funny
- Parallelism - uses words or phrases with a similar structure - I went to the store, parked the car and bought a pizza.
- Simile - compares one object to another - He smokes like a chimney.
- Understatement - makes an idea less important than it really is - The hurricane disrupted traffic

Now you see how these different examples of rhetorical devices work. You can use rhetorical devices in your own writing to create more interesting or persuasive content.

There are many books that deal with rhetorical devices. Here are some examples.

2.1.1 A Handbook of Rhetorical Devices by Robert A. Harris, 2013. This book contains definitions and examples of more than sixty traditional rhetorical devices, (including rhetorical tropes and rhetorical figures) all of which

can still be useful today to improve the effectiveness, clarity, and enjoyment of one's writing. This book was written in 1980, with some changes since.

2.1.2 *Writing with Clarity and Style: A Guide to Rhetorical Devices for Contemporary Writers* by Robert A. Harris, Los Angeles: Pyczak Publishing, 2003. One of the most in-depth collections of its kind, this book has been carefully designed to teach how to use 60 rhetorical devices, which are illustrated with more than 390 examples. This is a writer's learning tool.

2.1.3 *Classical Rhetoric for the Modern Student*, by Edward P. J. Corbett, Robert J. Connors, 1998. This book is widely used in advanced composition and writing courses. It discusses the three vital components of classical rhetoric--argument, arrangement, and style--bringing these elements to life and demonstrating their effective use in yesterday's and today's writing. Presenting its subject in five parts, the text provides grounding in the elements and applications of classical rhetoric; the strategies and tactics of argumentation; the effective presentation and organization of discourses; the development of power, grace, and felicity in expression; and the history of rhetorical principles. Numerous examples of classic and contemporary rhetoric, from paragraphs to complete essays, appear throughout the book, many followed by detailed analyses. The fourth edition of *Classical Rhetoric for the Modern Student* features a new section on the Progymnasmata (classical composition exercises), a new analysis of a color advertisement in the Introduction, an updated survey of the history of rhetoric, and an updated section on "External Aids to Invention."

2.2 Style

Style in writing can be defined as the way a writer writes and it is the technique which an individual author uses in his writing. It varies from author to author and depends upon one's syntax, word choice, and tone. It can also be described as a voice that readers listen to when they read the work of a writer.

There are four basic literary styles used in writing. These styles distinguish the work of different authors from one another. Here are four styles of writing:

2.2.1 Types of Style

There are four basic literary styles used in writing. These styles distinguish the work of different authors from one another. Here are four styles of writing:

a. Expository or Argumentative style

Expository writing style is a subject-oriented style. The focus of the writer in this type of writing style is to tell the readers about a specific subject or topic and in the end the author leaves out his own opinion about that topic.

b. Descriptive style

In descriptive writing style, the author focuses on describing an event, a character or a place in detail. Sometimes, descriptive writing style is poetic in nature in, where the author specifies an event, an object or a thing rather than merely giving information about an event that has happened. Usually the description incorporates sensory details.

c. Persuasive style

Persuasive style of writing is a category of writing in which the writer tries to give reasons and justification to make the readers believe his point of view. The persuasive style aims to persuade and convince the readers.

d. Narrative style

Narrative writing style is a type of writing where the writer narrates a story to. It includes short stories, novels, novellas, biographies and poetry.

2.2.2 Examples of Style in Literature

Here are some examples of different writing styles from literature:

Example 1: An excerpt from "The Pleasures of Imagination" by Joseph Addison

The pleasures of the imagination, taken in their full extent, are not so gross as those of sense... A man of polite imagination is let into a great many pleasures... A man should endeavour, therefore, to make the sphere of his innocent pleasures as wide as possible, that he may retire into them with safety ... Delightful scenes, whether in nature, painting, or poetry, have a kindly influence on the body, as well as the mind, and not only serve to clear and brighten the imagination, but are able to disperse grief and melancholy.

This is an example of **expository** writing style in which the author describes advantages of imagination with facts and logical sequence and tells his delight of imagination. Then, he discusses its benefits and finally gives opinions in its favor.

Example 2: Here is an excerpt from a poem.

*A drop fell on the apple tree,
Another on the roof,
And made the gables laugh,
The breezes brought dejected lutes,
And bathed them in the glee;
And signed the fete away.
(Summer Shower by Emily Dickinson)*

This poem is giving an example of descriptive style. Emily gives a description of a summer rainstorm in detail and visualizes with images so that the readers could visualize this storm in their own minds as if it is actually happening.

Example 3

*It is an ancient Mariner,
And he stoppeth one of three.'
By thy long grey beard and glittering eye,
Now wherefore stopp'st thou me?
The bridegroom's doors are opened wide,*

...

*The guests are met, the feast is set:
Mayst hear the merry din.*

(The Rime of the Ancient Mariner by Samuel Taylor Coleridge)

In this poem, Coleridge uses **narrative** style and tells a story about the ancient mariner. He uses dialogues, disputes, actions and events in a sequence, thus provides a perfect example of the narrative style of writing.

Example : An excerpt from *Dorian Gray* by Oscar Wilde

"The studio was filled with the rich odor of roses, and when the light summer wind stirred amidst the trees of the garden... The sullen murmur of the bees shouldering their way through... or circling with monotonous insistence..."

This is a good example of **descriptive** writing style since the author gives visualizations, feelings, description of a location and details about bees that could be seen and heard.

2.2.3 Function of Style

A unique literary style can have great impact on the piece in which it is used and on the readers. When authors write and put their ideas into words, they meet with a large number of choices which include: **words, sounds, logic, and sentence structures**. However, different authors use different literary styles that depend on their distinct expression and their utilization of these choices. Their choice creates their niche.

2.3 The Novelist: Leila Aboulela

Leila Aboulela was born in Cairo, Egypt in 1964. Her mother is Egyptian and her father is Sudanese. Leila moved to Sudan at an early age and lived in Khartoum, the capital city of North Sudan, continuously until 1987. She learned English language at the Khartoum American School and at the Sister's School, a private Catholic High school. She graduated from University of Khartoum where she studied statistics. She then got her MSc and M Phil in statistics from the London School of Economics. In 1990 she moved to Scotland with her children and husband. Leila started writing in 1992 while working in Aberdeen College and later as a Researcher Assistant in Aberdeen University. Since 2000, Leila and her family have lived in many places including: Jakarta, Dubai, Abu Dhabi, and Doha. She is now living in Aberdeen.

(http://www.goodreads.com/author/show/62372.Leila_Aboulela).

Leila Aboulela is one of the contemporary world Islamic novelist. She has been awarded a number of writing prizes. She was awarded the Caine Prize for African Writing in 2000 for her short story *The Museum* included in her collection of short stories *Coloured Lights*. Her novel *The Translator* was nominated for the Orange Prize and was chosen as a Notable Book of the Year by the New York Times in 2006. Her second novel *Minaret* was nominated for the Orange Prize and the IMPAC Dublin Award. Her latest novel *Lyrics Alley* is set in the Sudan of the 1950s and was long-listed for the Orange Prize 2011. *Lyrics Alley* was the Fiction Winner of the Scottish Book Awards and was shortlisted for the Commonwealth Writers Prize Europe and S.E Asia.

The Translator is a story about a widowed Muslim mother living in Aberdeen who falls in love with a Scottish scholar academic. Sammar is a Sudanese widow working as an Arabic translator at a Scottish university. Since the sudden death of her husband, her young son has gone to live with his family in Khartoum, leaving Sammar alone in cold, gray Aberdeen, grieving and isolated. But when she begins to translate for Rae, the Scottish Islamic scholar, the two develop a deep friendship that awakens in Sammar all the longing for life she has repressed. She finds her friendship with the enlightened and sensitive older man turning to love. But she cannot turn her back on her home, her culture, or her faith. As Rae and Sammar fall in love, she knows they will have to address his lack of faith in all that Sammar holds sacred. An exquisitely crafted meditation on love, both human and divine, *The Translator* is ultimately the story of one woman's courage to stay true to her beliefs, herself, and her newfound love.

3. Analysis and Discussion

Juxtaposing the contrasting landscapes and culture of Khartoum and Aberdeen, Aboulela paints and intimates portrait of a young woman torn between conflicting pressures, beliefs, and desire. Aberdeen, Scotland and Khartoum, Sudan, cities more dissimilar than one could imagine, form the backdrop to this finely crafted, tender cross-cultural love story. The two cities are intimately connected through the main character, Sammar, as she experiences the stark contrasts of culture, history and climate. In *The Translator*, Aboulela builds on her own experience to create the very personal associations between place and character.

Leila Aboulela writes this novel in a wonderful, clear and simple style. She carefully selects her words, uses puns with a lyrical flavour. Aboulela's words are, in fact, the words of daily life yet strong enough that they convey the intended meaning. The art of word choice is of course **diction**. This technique makes her literary work evoke sense-impressions by literal or figurative reference to perceptible or concrete objects, scenes, actions, or states, as distinct from the language of abstract argument or exposition. Also it evokes a given mood or emotion by producing a fine rhythm and making the passage vivid. She creates a distinctive literary work with her **poetic style** by using fresh words that express the subject matter, through synonyms, antonyms hyponyms and synecdoche.

From the beginning, Aboulela used **epigraph**. Epigraph is a quotation or motto placed at the beginning of a book, chapter, or poem as an indication of its theme. The author divides the novel to two parts both part begin with quotations from another author (**reference**). These quotations relate to their parts, in part one Aboulela selects the quotation from **Abu Nuwas (757-814)**

“But I say what comes to me from inner thoughts Denying my eyes”

Part one in the novel reflects the heroic - Sammar the young Sudanese widow, works with the Scotsman Rae Isles, a recognized Islamic scholar, at the university in Aberdeen -with conflict between belonging vs. desire, East vs. West, love vs. loss, doubt, faith and prayer. The relation between Abu Nuwas's line and Aboulela's part is the contrast between the inner self and outer self.

...the fog cleared and I awoke, on the second day of my arrival, in my familiar bed in the room whose walls had witnessed the trivial incidents of my life in childhood and the onset of adolescence...I heard the cooing of the turtle dove, and I looked through the window at the palm tree standing in the courtyard of our hose...I looked at its strong straight trunk, at its roots that strike down to the ground at the green branches hanging down loosely over its top, and I experienced a feeling of assurance. I felt not like a storm- swept feather but like that palm tree, a being with a background, with roots...**Tayeb Salih (1969)**

But in part two she goes back to Khartoum, where her life, that has absorbed her in her extended family, is conveyed with intimate familiarity and which reflects her social awareness. Also the **explicit theme** is Salih's quotation and Aboulela's part is the character returning home.

The first level which Aboulela is concerned with, is the sound of the word as following quotations:

"Whistling birds flying indoors, the grey sky irrelevant above the glass ceiling" , **page4**

In this quotation the word [birds and indoors] are used for poetic effect; by employing the rhyme device. Rhyme is the identity of sound between syllables or paired groups of syllables, usually at the ends of verse lines. This rhyme is Masculine Rhyme as these example [love and above] **Baldick (2001, 218)**.

"Made a gift of yourself, a child to be molded. Their house, where you imagined you would one day live, the empty square in front of it. When it rained everything stood still and the square took the colour of the moon", **page7**

"Sammar walked to work wearing her new coat" , **page65**

Alliteration (also known as 'head rhyme' or 'initial rhyme'), the repetition of the same sounds usually initial consonants of words or of stressed syllables in any sequence of neighbouring words. It is originated in the early 17th century from medieval Latin alliterato; used for poetic effect; the repetition of the initial sounds in two or more neighboring words or syllables as from Aboulela's quotations, the above quotations, in the two words (stood still)and the phrase (walked to work wearing) . It can also be referred to as head rhyme or initial rhyme as this example:

"Aunt Jennifer's fingers fluttering through her wool""Aunt Jennifer's Tigers" -**Adrienne Rich, 471**

"We'll go on prancing, proud and unafraid"

and "Hymn To God the Father" -**John Donne,505**

"Shall shine as he shines now . . ." **Jessica Sharron, 99**

The second level is the choice of words. **Antimetabole** is a figure of speech in which a pair of words is repeated in reverse order: 'All for one, and one for all'. As Aboulela's quotation "Full of life, they said of him, full of life." **page7**

The rhetorical device in this quotation "*She was afraid of rain, afraid of the fog and the snow which came to this country, afraid of the wind even*", **page3** is **anaphora** . It is a figure of repetition in which the same word or phrase is repeated in (and usually at the beginning of) successive lines, clauses, or sentences. Found very often in both verse and prose, it was a device favoured by Dickens and used frequently in the Free verse of Walt Whitman. These lines by Emily Dickinson illustrate the device:

Mine—by the Right of the White Election!

Mine—by the Royal Seal!

Mine—by the Sign in the Scarlet prison

Bars—cannot conceal!

Aboulela's quotations

"Benches. White curved metal, each and every one bore a placard, in Loving Memory of this person or that. As if people must die.... Her invisible mark shifted, breathed its existence", **page4**

"Sleep, which came so easily in this hospital room, in layers and hours, would not come now. The silence, the absence of pain would not come", **page22**

"The bus stopped too long at traffic lights, it patiently let people climb in and out", **page77'**

The device used here is **personification** in the phrase [each and every one bore a placard]. Personification is one of the **figures of speech**, in which animals, abstract ideas, or inanimate things are referred to as if they were human, as in Sir Philip Sidney's line:

"Invention, Nature's child, fled stepdame Study's blows"

The sound of running water was the rain against the glass. It was like the rain of her dream, her first dream of her present, the first time this grey landscape had found a place in *her sleeping mind*, **page29**

The cacti were like rows of a lines... **page4**

'When she stumbled into unconsciousness and woke up feeling radiant, light, she thought, she must have had something like an epileptic fit. **page6**'

In this quotations the author uses simile. Simile is a figure of speech which makes a comparison between two unlike things using words "like" or "as". An example would be the line:

"Like the circle of a throat/ The night on every side was turning red," from **Louis Simpson's** poem "**The Battle.**"

Metaphor as a literary device by which one term is compared to another without the use of a combining word such as like or as. As this quotation from Aboulela:

“ *The ifs were poisonous snake, whispering*”, **page58**

'She imagine the English words lifting away from her brain, evaporation, forming a light mist. **page13**

After the two level the sound of words and the choice of words is the combination of words.

"Whistling birds flying indoors, the grey sky irrelevant above the glass ceiling. **page4**"

The using of **asyndeton** produces a staccato, and an emphatic effect. Asyndeton is a form of verbal compression which consists of the omission of connecting words (usually conjunctions) between clauses. The most common form is the omission of 'and' as this quotation, leaving only a sequence of phrases linked by commas.

As a rhetorical device the famous examples of **asyndeton** as: Joseph Conrad's (1857–1924) in his novel *Heart of Darkness* which was written in (1902): “*An empty stream, a great silence, an impenetrable forest. The air was thick, warm, heavy, sluggish.*”

And the second example is (*Veni, vidi, via I came, I saw, I conquered*) this sentence about Julius Caesar's boast . Julius Caesar is a play about moral ambiguity in a political setting and the personal tragedy that results. It is a History play and a great Tragedic play.

Aboulela employs more than one a rhetorical device as this quotation

"*Benches. White curved metal, each and every one bore a placard, in Loving Memory of this person or that. As if people must die...Her invisible mark shifted, breathed its existence*”, **page 4.**

The first device is **paratactic** in [*Benches. White curved metal*]. Paratactic is marked by the juxtaposition of clauses or sentences, without the use of connecting words: [I'll go; you stay here]. A paratactic style has the effect of abruptness, because the relationship between one statement and the next is not made explicit.

This passage from H. D. Thoreau's *Walden* (1854) displays paratactic in the lack of obvious connection between sentences:

I think that we may safely trust a good deal more than we do. We may waive just so much care of ourselves as we honestly bestow elsewhere. Nature is as well adapted to our weakness as our strength. The incessant anxiety and strain of some is a well nigh incurable form of disease.

H. D. Thoreau was one of the American Transcendentalists, who loved nature, but also loved intelligent society. And *Walden* is not a novel or an autobiography, but rather a series of interconnected essays that describe his life apart from society.

Also in this quotation the using of paratactic is clearer in these quotations:

"*Tarig's mother, my aunt, is called Mahasen*" **page6**

"*It had been different, it was day light then, summer, and she had come wearing sandals, pushing Amir in his pushchair*" **page79**

"*They did not leave her alone, abandoned*" **page9**

And the second technique is parallel grammatical constructions in the phrase [*As if people must die...Her invisible mark shifted, breathed its existence*] between the words [*shifted, breathed*].

And the quotation uses **Ellipsis** or Ellipse, it is the omission from a sentence of a word or words that would be required for complete clarity but which can usually be understood from the context.

The sequence of three dots (...) employed as in Aboulela's quotation to indicate the omission of some matter in a text is also known as an ellipsis. It is used by the poets of Modernism.

The term '**ellipsis**' is derived from the Greek [e'leipsis], and in modern grammatical theory most generally refers to the omission of linguistic material, structure, and sound. Some examples of different types of ellipses are given in (1).

- (1a) Manny plays the piano and Anna _ the flute. (Gapping)
- (1b) They play the piano but Anna doesn't _. (VP Ellipsis)
- (1c) They play the piano better than Anna does _ the flute. (Pseudogapping)
- (1d) Manny plays the piano and Anna _, too. (Stripping)
- (1e) Someone's playing the piano but I don't know who _. (Sluicing)
- (1f) Manny played a solo with one hand and Anna with two _. (NP-Ellipsis)

In (1a), the second conjunct is interpreted as and Anna plays the flute. The verb plays is gapped, and therefore the elliptical construction is called 'gapping.' In (1b), the complete verb phrase after the auxiliary is absent, forming a case of 'VP-ellipsis' (VPE). Whereas (1c) is parallel to gapping, because the verb play is missing, it also bears some features of VPE because the missing string occurs after an auxiliary and therefore it is called 'pseudogapping.' The phenomenon in (1d), where everything is elided except Anna and the focus particle too, is called 'stripping.' In (1e), the complete sentential complement to the interrogative wh-phrase who is missing and is recovered from the antecedent conjunct. The final example in (1f) combines 'NP-ellipsis' (NPE) after the numeral two with gapping of the string played a solo.

Aboulela uses this device in more than one place as these quotations:

"listen, listen to me..." he started to cough, page40

'you're not a.....an.....atheist? she struggled with the word, so seldom used. She mispronounced, page95

Ellipsis works anaphorically by leaving out something mentioned earlier, as in [help yourself]. Ellipsis uses for stylistic reasons or because they are easily recoverable from the context. Also in casual style, which is used with friends and acquaintances, when background information does not need to be supplied since it is already shared.

As literary device the ellipsis is used in the 20th century by English poet T. S. Eliot (1888–1965) who born in America. One of his famous work is *The Waste Land* (1922).

Also Shakespeare uses it in his sonnet *A Lover's Complaint* in the following:

*"O then advance (of yours) that phraseless hand,
Whose white weighs down the airy scale of praise.
Take all these similes to your own command,
Hallowed with sighs that burning lungs did raise:
What me, your minister, for you obeys,
Works under you, and to your audit comes
Their distract parcels in combinèd sums.*

What me . . . obeys 'whatever obeys me, your servant or priest, also obeys you'. Editors have sometimes added punctuation to the line on the grounds that 'for you' is better taken as intensifying 'your minister'. It seems more likely to be an **ellipsis** which is clarified in the next line.

Aboulela uses one of the most important devices of 18th-century English prose, it is **parallelism**. Parallelism is the arrangement of similarly constructed clauses, sentences, or verse lines in a pairing or other sequence suggesting some correspondence between them. The effect of parallelism is usually one of balanced arrangement achieved through repetition of the same syntactic. As in Edward Gibbon's sentence from his *Memoirs* (1796):

"I was neither elated by the ambition of fame, nor depressed by the apprehension of contempt."

Aboulela uses the rhetorical device parallelism in her quotations:

"She liked to imagine that Tarig was waiting for her outside the delivery room, holding his mother's hand impatient for her, a little fidgety", page5

"Green man, the sound of an alarm clock, and she crossed the road, putting her glove back on. It was too cold for bore fingers, January cold, even though the day was mild for this time of year" page65

“Rain had meant an altered day, no school, flooded streets, everything in the shade” **page117**

“She could not walk through the hostile water, risk blurring, the ink on the pages he had asked her to translate” **page3**

'She wished she could have a car and escape the wearther.page12'

" Tarig's bike, Tarig's room, Tarig's singing with imaginary microphones, imaginary guitars, imaginary drums", **page7**

“Photographs, books, towels, sheets”, **page9**

But in two last quotations the figure of speech is used is **Auxesis**. Auxesis is one of the figures of speech that lists a series of things in an ascending order of importance, as in this line from Shakespeare's Richard II:

O'erthrows thy joys, friends, fortune, and thy state

4. Conclusion

The aim of this study is to explore Aboulela’s style of writing through the examination of her novel: *The Translator*. When she writes, Aboulela is concerned with the **sound of words**, the choice of the word or **diction**, and the **combination of words**. This finding is derived from the analysis and study of the selected quotations in this research study. By using different sorts of **rhetorical devises** and **figures of speech** in her work, Leila Aboulela is capable of creating this particular amazing writing style. The author uses the rhetorical devices to evoke emotional responses in the readers. The goal of rhetoric is to persuade towards a particular frame of view or a particular course of action, so appropriate rhetorical devices are used to construct sentences designed both to make the reader receptive through emotional changes and to provide a rational argument for the frame of view or course of action. The selection and use of rhetorical devices- in itself requires artistic talents – is a literary technique which is deliberately employed to achieve specific effects: to create an artistic work, full of flavor; rich in taste and smell, and to convey to the readers a sense of incongruity. The new idea or meaning is introduced by linking it to an existing idea or meaning with which the readers are already familiar. Some of these rhetorical devices relate to the sound of words to create a work full of musical effects such as **rhymes**. Also these devices give the effect of unpremeditated multiplicity, of an extemporaneous rather than a labored account.

In addition, Aboulela’s style has a sense of integrity which manifests itself in unity of ideas and unity of writing in terms of **cohesion** and **coherence**. Communication of any kind of speech needs to be both coherent and cohesive: to be integrated and logical in its development, as well as effectively bonded in its expression. The coherence comes from thinking about the sequence and integration of ideas, whether one is writing or speaking. Even a fiction world has to be imaginatively consistent and provide plausible dramatic development.

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