International Journal of Linguistics
ISSN 1948-5425
2014, Vol. 6, No. 2

Cohesion and Coherence Interrelation: An Approach to Literary Translation-Mahfouz's Trilogy

Tamer Hamed Mohamed

Department of Humanities, Al Obour High Institutes

PO Box C.B 27, Al Obour, Egypt

Tel: 20-100-887-5752 E-mail: tamerh@oi.edu.eg

Received: February 2, 2014 Accepted: February 23, 2014 Published: April 29, 2014

doi:10.5296/ijl.v6i2.5549 URL: http://dx.doi.org/10.5296/ijl.v6i2.5549

Abstract

This paper emphasizes the linguistic definition problem of interlanguage translation. It examines some definitions of translation, uses them as a theoretic root to distinguish traits of translation activity and investigates the interrelation between cohesion and coherence across the framework of an equivalence-relevant analysis based on a theoretically logical translation of a highly refined translation corpus. The current paper also represents cohesive devices as means of representing coherence, and specifies tendencies in translation processes. Coherence is not only examined here at the textual level but also with a due account of the underlying level. The results of this analysis illustrate that coherence in TT is supported by cohesive means which, though occasionally quite different from their ST equivalents, contribute toward achieving coherence at the overall text-in-context level.

Keywords: Linguistic definition, Coherence

1. Introduction

The distinctive relationship between the original and translation is established by the ability of translation to approximate a multilingual communication to a monolingual one. The paper begins with an analysis of some linguistic-based translation theories, where the target text is represented as the product of a translation process that seeks equivalence, functionality, and the achievement of a certain target. In view of this, both linguistic and various functions of the source text should be taken into consideration in the process of translation as a coherent text. Though a preliminary survey of the literature reveals that minor consideration has been paid to the reconstruction of the target text's textual coherence, which is responsible for its sense-making in an inter-textual context, translation is represented as a process of reconstructing textual coherence in an inter-textual context.

Furthermore, a definition of cohesion and coherence theories is presented with a due account to the deep connection between the two concepts in the process of translation. It also investigates the act of cohesive devices in creating coherence across texts, where cohesive devices help to establish coherence. A practical analysis of literary written discourse is performed in a way that expresses the interrelation between cohesion and coherence in the process of translation. Finally, some conclusions are highlighted at the end of the study to wrap up what have been achieved across it.

2. Theoretical Framework

Translation, in the general sense, is seen as a general term that refers simply to the process of transferring thoughts and ideas of one language (source text) into another language (target text). This text may take different forms and types; it may be written, oral or even based on signs. According to Wilss (1982:3), translation is a transfer process which aims at the transformation of a written source language text (SLT) into an optimally equivalent target language text (TLT), and which requires the syntactic, the semantic, and the pragmatic understanding and analytical processing of the source text. The syntactic understanding is related to style and meaning. Understanding of semantics is a meaning related activity. Finally, pragmatic understanding is related to the message or implication of a sentence. In that case, the target does not state what is transferred, but it states the requirement of the process. Moreover, Nida and Taber (1982:12) see translation as the process of reproducing the closest natural equivalent of the source language message in the receptor language, first in terms of meaning and secondly in terms of style. To sum up what have been mentioned, translation is seen as the act of transferring the meaning of a stretch or a unit of language, from one language to another in a way that reflect meanings and ideas in coherent way.

Translation approaches essential to investigate here are those related to the concept of dynamic, semantic, communicative, and artistic translation. Nida and Taber (1982:28) state that dynamic translation seeks to transfer the ideas or messages into a target language and to evoke in the target language readers the responses that are substantially equivalent to those experienced by the source text readers. Hohulin (1982:15) notices that the definition of dynamic translation contains three essential terms: (a) equivalent, which points toward the source language message, (b) natural, which points toward the receptor language, and (c)

closest, which binds the two orientations together on the basis of the highest degree of approximation.

In the field of literary translation, Chukovsky (1984:80) proposes the concept of artistic translation where meaning is a very important point to consider. Likewise meaning, impression on the readers should also be kept the same. This translation expert states that it is essential that the readers of the translation should be carried into the very same sphere as the readers of the original, and the translation must act in the very same nerves. Finally, artistic translation is probably most appropriate for translating literary works. It is very difficult in certain literary works to maintain the author's style accurately, as the translator deals with the syntactic system and the literary convention of the target language.

It is obviously important that one should look concisely at the most considerable and current expansions in the field of meaning study or semantics since, above all, translation is an activity that aims at transferring meaning or meanings of a given-linguistic discourse from one language to another, rather than the words or grammatical structures of the original. The matter of interest here lies in the shift of importance from referential or dictionary meaning to contextual and pragmatic meaning. It emphasizes a key progress to the communicative approach of translation. In the light of this, the meaning of a given word or even set of words is best understood as the contribution that word or phrase can make to the meaning or function of the whole sentence or linguistic utterance where that word or phrase occurs. It is obviously clear that the meaning of a given word is not only directed by the external point or idea that specific word is supposed to refer to, but also by the use of that specific word or phrase in a particular way, context and also to an exact effect. As it is generally easier to find the logical meaning of a given word, but that type of meaning is not always telling in the case of translation, a distinction between the logical and the associated meaning, connotative, stylistic, affective, reflected, and collocative types of meaning, is relevant to translation and its theories. Though, it is frequently difficult to obtain the lexical equivalent of a given word or expression in translation especially when translation is taking place between two different languages where no culture in common exists, for instance translation from English into Arabic and vice versa. However, one should not suffer the tiresome and worthless search for the lexical equivalent, since, even if such lexical items are easy to attain, they might not be supportive in translation.

Consequently, a study of the interrelation between cohesion and coherence across translated texts is a matter of curiosity here. Cohesion and coherence are defined remarkably in text linguistics and translation studies. According to de Beaugrande and Dressler (1981) cohesion and coherence "are the most obvious standards of textuality" (113) Cohesion refers to the way in which the surface elements of a text, such as lexical or grammatical elements, are connected together to display continuity. Coherence refers to the way in which the continuity of sense is established and sustained. Moreover, de Beaugrande and Dressler (1981) state "a text 'makes sense' because there is a continuity of senses among the knowledge activated by the expressions of the text" (84). In the general sense, coherence is a network of relations which organize and create a text in a meaningful related manner. Cohesion is seen as the network of surface relations that link words and expressions to other words and expressions,

whereas coherence is the network of conceptual relations which underlie the surface text. In the case of cohesion, stretches of language are connected to each other by virtue of lexical and grammatical dependencies, while in the case of coherence; they are connected by virtue of conceptual or meaning dependencies as perceived by language users. In the general sense, they both concern the way stretches of language are connected to each other.

In fact, these two concepts are closely interrelated, because a well-motivated selection of cohesive devices helps establish coherence, which according to de Beaugrande (1980) is maintained "by continual interaction of text-presented knowledge with prior knowledge of the world"(19). Consequently, Dressler (1998), with reference to de Beaugrande and Dressler (1981), describes coherence as the way in which a text hangs together semantically, pragmatically and thematically and claims that the constitution of coherence is not text-immanent, but performed by inferencing. Coherence is of a distinctive importance in written discourse, where highly descriptive texts may be lacking or poor or even defective in cohesive devices. If lacking or poor, this may be due to register limitations, such as complexity of written expressions in English, e.g., the frequent use of the non finite verb forms or sentences involving ellipsis and synonymy, and, if defective, this is due to a certain carelessness on the part of the author. However, such texts may still be made coherent by relying on the readers' domain knowledge or experience and their ability to draw familiar inferences. Accordingly, translation of such texts are particularly challenging, because they require a sound of cultural knowledge on the part of the translator, who may have to confer with experts in the field involved in advanced research to perform the necessary inferencing as a linking function and enable the translator to use the TL register-bound cohesive and other devices to re-establish TT coherence.

The relevance of these two concepts in the translational context has been discussed and described by various scholars and from different angles (e.g., Blum-Kulka 1986, Hatim, Mason 1990, Baker 1992, & Gerzymisch-Arbogast 1999). In an equivalence-relevant investigation, based on a proper independence of translation from other forms of text production, Hatim & Mason (1990:195) correctly assume that coherence, the set of conceptual relations underlying the surface text, remains constant in translation. Nevertheless, the ways in which this coherence is reproduced on the textual surface may be rather different for some reasons related to specific languages, text types and genres. Coherence, here, is employed to mean as Hatim & Mason (1990:194) state "intended sense, rather than intended meaning" or as Blum-Kulka (1986:23) affirms "the realization(s) of the text's meaning potential", since according to de Beaugrande and Dressler (1981:84), meaning describes "the potential of a language expression" for representing and relaying knowledge "virtual meaning", whereas sense designates "the knowledge that is actually conveyed by expressions occurring in a text". They also add that "many expressions have several virtual meanings, but under normal conditions, only one sense in a text."

Such trait has direct suggestions for translation, as translators do not translate isolated expressions, but expressions in texts-in-contexts that involve them to realize the proposed sense of a particular expression in a particular text-in-context. This is particularly significant in cases where the textual surface may make it hard to establish the proposed sense. This

proposed sense has to be simulated and sustained in translation by classifying cohesive devices which may differ remarkably between different languages. The use of TL cohesive devices equivalent to their ST complements helps communicate the proposed sense of the ST in the TL, so that TT coherence can be accomplished through the interaction between textual knowledge/information and the TL expert reader's domain knowledge, world knowledge and general experience.

Although features of cohesion and coherence may perform and modify equivalence at the lexical-semantic, terminological and syntactic levels, a further systematic study is necessary to investigate cohesion as a typical feature of the text level. This illustrates the way equivalence relations work and realizes patterns in translation solutions, which may be put into use in the applied section. Thus, the equivalents are discussed and analyzed as an aspect of cohesion. Accordingly, cohesion, examined at the textual level, and coherence, realized as operating at the text-in-context level are considered to be closely linked. As a result of this, Hatim (1998:265) emphasize that cohesion is analyzed by taking due account of the underlying coherence, a step which is essential if the analysis is to generate equivalence-relevant findings.

A static or prescriptive kind of language study is not a matter of concern here, but rather the actual use of language that centers on texts and their contexts. Language and how it is understood in texts is also appropriate with the actual goal of a translator in the process of translating texts. Halliday & Hasan (1976) define language as "… a unit of language in use" (1) which is considered a part of the culture that produces it. Here, a linguistic framework that represents language as dynamic communication and language as "social semiotic" (Halliday 1978) is a matter of interest. Moreover, this paper emphasizes how language works, how it is organized and what social functions it provides. In other words, language is regarded as being embedded in culture as a socio-linguistically and contextually-oriented framework. Hence meanings, only with reference to the cultural environment in which they are realized, can be properly understood.

Across the study of any foreign language, one will attain that language can never be separated from the culture in which it operates and is always considered part of a context. Basically, if a person identifies the words, but does not distinguish and comprehend the meanings, this is simply because the background knowledge of a different language/culture is not communicated. Also, if a person has problems allocating which lexico-grammar is proper for a specific event, then he/she may have problems with the present communication, since language use varies as a result of different contexts. This is more evident while dealing with translation, when a translator face not only the process recognizing and understanding a different social and cultural source context, but also the process of reproducing coherent meanings in a completely different environment, the target one. Concisely, a translator deals with multi cultures represented in the source and the target one, and frequently face the problem of identifying culture norms, which require finding a way to express those features accurately.

Consequently, an approach which focuses on language embedded in context can demonstrate

a great improvement in the process of translation. While translating a text of any kind, literary or specialized, if a translator can go from the lexico-grammatical realizations to the recognition of meanings in the text and also to reconstruct the 'context of situation' and 'context of culture' that motivated such meanings and wordings, he/she will be able to translate it appropriately regarding both the source and the target contexts.

However, it does not help to understand all its layers, the fact that a text is contextually-motivated in order to be able to generate a translation in a TL. Through translation, the question of meaning is a matter of confront constantly. Halliday (1985/1994:15) suggest that Grammar is the mainframe of language, the source of power where meanings are created; it is hardly probable that the systems by which these meanings are conveyed should have developed through significantly different outlines from grammar itself. Moreover, Halliday (1978:39) states that a functional approach to grammar that represents "language essentially as a system of 'meaning potential'", i.e. as a "resource for making meaning" (Halliday & Matthiessen 2004:23) can be exceptionally effective for the current research. So, it is assumed that the translator is primarily concerned with conveying meaning through the vehicle of language.

Steiner and Yallop (2001:3) emphasize, texts are "…configurations of multidimensional meanings, rather than containers of content". Though on the surface, it might seem that the fundamental task of a translator is to maintain and communicate 'ideational meanings', but still much to be said about the story. In particular kinds of contexts, to convey the patterns of speaker appraisal and assessment as interpreted in the ST and the relations of social power and distance that are more important to translation than the strict protection of the intended content, a translator must work at several levels of meaning, grammar or lexico-grammar, in order to identify the different strands of meaning, but always keep in mind that lexico-grammar is selected according to the purposes a text is serving. As Halliday & Matthiessen (2004:23) declare "A text is the product of ongoing selections in a very large network of systems …".Certainly, structure is an important part of the explanation, but it is understood as the external form taken according to systemic choices, not as the crucial feature of language. Hence, language is a resource for making meaning, and meaning is located in systemic patterns of choice.

Conclusively, as Halliday (1985/1994: xvii) acknowledges "A text is a semantic unit, not a grammatical one. But meanings are realized through wordings; and without a theory of wordings there is no way of making explicit one's interpretation of the meaning of a text". That is to say, text is a meaningful unit, but to guide persons towards meanings it is recommended to start from the lexico-grammatical realizations analysis, after that inspect the STs and their probable translation. Likely the translator's problems can be said to start with the word and finish with the text.

The Cairo Trilogy (1987; trans. 1992) reflects universal themes of family dissolution, moral corruption, and the deep divergence between appearances and reality. Rather than depicting an ideal image of society, Mahfouz portrays different levels of social evils. As stated by Adel Ata Elyas (1979), "Mahfouz was one of those who not only improved, but also universalized

to some extent, the Arabic novel" (p. 14). Through the precise details that describe physical appearances, aspects of human behavior in addition to the workings of people's minds, one can easily notice Mahfouz's proficiency. As a result of his success in presenting personal, social and human needs, he is widely read and translated. The scale of his writing proves that his experiences and knowledge are not restricted just to books and written word. They rather dip into people's realities and concerns. Mahfouz's achievement has stimulated interests in Arabic literature which as described by Roger Allen (2003) "would no longer be quite the cipher that it had been even within the allegedly aware realms of comparative literature studies" (p.3), which in a way helps to improve communication Arabic and English.

One of the most important features of Mahfouz's style in The Cairo Trilogy "Al-Thulathia" (1987; trans. 1992) is its adequate use of cohesive markers that permeate characters' conversations, meditations, and descriptions. Moreover, the cultural associations among The Cairo Trilogy illustrate the extent to which culture is embedded into its people's thoughts, language, and behaviors. The process of translating such a highly coherent text into English represents different challenges. This paper investigates these challenges and the strategies needed to handle related problems in conveying interactions between Arabic and English cultures. It also emphasizes that the significance of translating cohesive expressions lies in the role they play in improving intercultural interaction.

A world of different interacting cultures needs translators that beside their specialized knowledge in the two languages, they should also experience intercultural competence. The obvious relationship between language and culture is expressed by Hans J. Vermeer (2000) who states that "A source text is usually composed originally for a situation in the source culture; hence its status as 'source text', and hence the role of the translator in the process of intercultural communication" (p.222). Furthermore, Vermeer (2000) asserts this permanent connection between language and culture as he states that "Language is a part of culture" (p. 222). In general, translators should be skilled to handle the challenge of intercultural associations, which in a way incorporates forces of politics, economics, religion, poetics, ideology, and many other historical and societal factors.

Thus, translators need to encompass a diversity of factors that help to achieve their goals in enhancing communication across different nations. Away from seeing the cultural differences as communication barriers, such differences can be represented as features supporting and improving human collaboration. Enlightened translators introduce these differences simply in terms of cultural variety and diversity. Thus, cooperation rather than opposition should be the key element dominating human interaction. Mona Baker (1992) claims that the process of translation builds bridges of understanding and appreciation among different societies. Even the most skeptical of critics cannot but admit that, if it were not for translators and interpreters, we would be living in a far less friendly and less interesting environment. (p 8-9)

The study is a cross-linguistic, drawn on highly translated texts of Arabic genres into English. The framework of the study is the translation analysis of different cohesive devices and their performance in creating text coherence across translated texts; the analysis shows that each cohesive device exhibits different thematic and coherent relations. Naguib Mahfouz's

exceptional depiction of the Egyptian society has attracted researchers in fields of literature, translation, language, and many different studies. His works are seen as distinctive representations of human experience.

The theoretical issues presented here are applied in the practical section, where the main aim is to illustrate how linguistics and the theory of translation can function fruitfully to the process of translation. As linguistics controls the study of language and how it works, and the process of translation crucially engages language, the relevance of linguistics to translation is the goal here. But it must be obvious that those branches of linguistics which are concerned with the social characteristics of language use and which locate the ST and TT definitely through their cultural contexts are emphasized particularly here.

3. Corpus

3.1 Mahfouz Bibliography

Mahfouz (1911-2006) is born into the heart of the middle class. His vivid recollections of old Cairo are an everlasting source of inspiration for his work, from his early novels up to his last ones. Mahfouz's literary career begins with articles and short stories that are published soon after his graduation. Mahfouz is fascinated by the historical novels and embarks on this project under his influence. Mahfouz is clearly concerned with the national issues of the time. Aware of his nation's historical amnesia, he mirrors the present on the past in order to enable the nation to draw both support and guidance from its own history. The quest for independence and the need to develop both the national character and the individual's awareness of his role in society are the major preoccupations of his novels.

3.2 The Cairo Trilogy "Al Thulathia"

The present novels follow the history between 1917 and 1944 of a Cairo family; the totally intolerant father – Al-Sayyid Ahmad Abd al-Jawad- his obedient, timid, sensitive wife, and his five children – two daughters and three sons, all under his hand but each a distinct personality who fights in his or her own way towards the opportunity for self-expression. All these are set against the political background of the conflict during Egypt's occupation by British forces and the battle for a new independent nation, which in turn contributes to the text sense of coherence. The characters are brilliantly and sympathetically invented in a way that represents social realism. Naguib Mahfouz presents a perfect manifestation of his own society. Hence, a coherent translation of the underlying links across sentences, paragraphs and even different works are a matter of interest and investigation here. However, cohesion has been tackled and focused as a marker of text coherence, which constitute an insightful sense in the process of translating Mahfouz's literary works. In The Cairo Trilogy "Al-Thulathia" (1987; trans. 1992), Mahfouz vividly depicts life in alleyways; he represents an eyewitness account of his country's political, social, religious and intellectual life. This draws a clear parallel relation between Egypt's enclosure with Britain and characters' self-struggle. Such contradictions are translated coherently in a way that reflects cultures association through the whole work.

4. Analysis

Although most of the translation theories include notions such as interpretation, meaning, reference, intension, extension, truth values, or facts, and have as their main aim to specify the rules whereby, for example, meaning units, such as propositions, are assigned to natural or formal language expressions. Real interpretation is a mental act, or rather a cognitive process of translation process. The result of this process is a conceptual representation of meanings. If such a representation satisfies a number of properties, translation is a successful process.

The mere presence of cohesive markers cannot create a coherent text; cohesive markers have to reflect conceptual relations which make sense. Text coherence depends on the receiver, and on his ability to interpret the indications present in the discourse so that, finally, he manages to understand it in a way which seems coherent to him. The ability to translate a stretch of language coherently depends on the translator‘s ability to interpret such connections through knowledge and experience of the world and culture of his source text. Different societies, and indeed different individuals and groups of individuals within the same society have different experiences of the world and different views on the way events and situations are organized or related to each other. A network or relations which is valid and makes sense in one society may not be valid in another.

Indeed, Mahfouz’s own style is largely characterized by some sense of social connections that is embellished with some concrete details of a local colour. His broad sweep of people and events evokes the poor of Cairo. The Cairo Trilogy “Al-Thulathia” (1987; trans. 1992) investigates the sociopolitical ills of his society with the full analytical power that offer him the best techniques of realism and naturalism. Among the several qualities that distinguish Mahfouz works, cohesion as a feature of coherence is a characteristic feature that conveys his subtle messages, and attempts to solve some of his society’s critical issues. Mahfouz employs so many tools to accomplish coherence; such of these are reference, conjunctions, ellipses, indirectness, figurative language, unity and realism. His language is beautiful and the setting is so real, so evocative that the reader smells Egypt in every paragraph, it has an additional depth of characterization and insight. Moreover, his works are always allegorical; characters reflect the passage of their era, and the language is part of the reflection. The chapters are coherently short and are themselves self-contained stories, the plot and the message of his works are consistently illuminating from the first page to the very end.

The concern here is not with a static or prescriptive kind of language translation, but rather with the translation of language in the actual use that centers on texts and their contexts. So language and how language is realized in texts fit to deal with the actual goal of a translator. In other words, it is a socio-linguistically and contextually-oriented framework, where language is seen as being rooted in culture, and where meanings can be properly interpreted only with reference to the cultural environment in which they are realized.

If a translator knows the words, but does not recognize and understand the meanings, it is because he/she does not realize the background knowledge of a different language or culture. Or, if the translator has problems identifying which lexico-grammar is appropriate for a

particular event, then he/she may have problems with circumstantial communication, as language use will vary according to its different contexts. This is a point of fact when one deals with the activity of translation as he faces not only the necessity of recognizing and understanding of different social and cultural source context, but also the ability to reproduce meanings coherently in a completely different environment, the target one. Actually this is true for both languages that are culturally close and that are culturally far. In short, a translator has to deal with the two different cultures, the source and the target one, and cope with the problems of recognizing culture standards, which in away require attaining a way to express those features to cultural receptors. As a result, an attitude which focuses on language deeply rooted in context can be a real help in the act of translation. Through the process of translating any text, of any kind, either literary or specialized, if the translator is able to move from the lexico-grammatical realizations to the identification of meanings realized in the text and also to reconstruct the context of situation or culture which in a way activated such meanings and wordings, then the translator will be able to translate it appropriately, with due account to both source and target contexts.

The translation of Mahfouz referential words improves the act of cohesion that reflects coherence. Conjunctions are translated properly through the text to signify connection and relatedness between ideas and represent discourse sequence. Appropriate transition words that are used across the text to state characters' feelings are interpreted in a way that connect ideas in a sense of appropriate development; also coherence is reflected through the proper translation of time sequence and spatial arrangements aspects. Many related adverbial phrases that reflect a logical manner and express a spatial arrangement are translated in a coherent manner. Moreover, the appropriate verb tense translation states an immediate sense of action and gives power and reality that reflect a deep sense of coherence through the text. All these features are translated in a coherent manner to express the social and cultural standards of the source text into equivalent ones in the target text in a way that maintain a sense of coherence across the process of translation.

The paradoxes of his characters in connection with the social confrontations are translated in a distinguished way. Also the related adjective phrases he uses to express sounds and present feelings are interpreted coherently. The many parallel structures that reveal a good balance and introduce progression of ideas obviously are translated appropriately to contribute to the text coherence. Sometimes, his attitude of disapproval can be translated by the use of punctuation marks which create a deep association with readers, thus express a distinguished tone of coherence across the text. Furthermore, the accurate translation of many related and opposite words that reflect characters' conflict state a distinctive tone of coherence across the text.

5. Marker ST &TT

ST1:

"أنا رجل، الآمر الناهي، لا أقبل على سلوكي أية ملاحظة، وما عليك إلا الطاعة، فحاذري أن تدفعيني إلى تأديبك" بين القصرين (8.1)

TT1: “I’m a man. I’m the one who commands and forbids. I will not accept any criticism of my behavior. All I ask of you is to obey me. Don’t force me to discipline you” Palace Walk (1.4).

The translator is completely aware of Al Sayyid Ahmed Abd al-Jawad character. He adds the ellipsis “one” before the words that describe the speaker’s attitude to signify his manner. This phrase is significant as it helps avoid any possible misunderstanding or misinterpretation of the speaker’s cultural background. Understanding different cultures boosts intercultural competence clearly. Also the use of the future tense “I will not accept” expresses the speaker’s continual attitude to rule and dominate. The translator discerns some associations like "فحاذري" without the need for more explanatory translations, which may cause TT readers to be confused. The translator’s strategy illustrates the role of creating bridges for cultural interaction. However, this process of “familiarizing” gives rise to some concerns about giving a simplified version of the ST. Along with this, Ovidi Carbonell (2004) states that “To familiarize is to reduce; it tends to imply a reduction in the sense that complexity of the original context is replaced by a set of relationships inscribed in the target culture’s referential universe” (p.27). Thus, what is implicit in Arabic becomes explicit in English. In other words, translation can be less compact than the source text.

More differences can be noticed between the ST and its counterpart. While the verse in Arabic uses conditional clauses joined by commas, the English text is presented in short, precise and clear sentences. The function of the conditional clause (emphasis) in Arabic is expressed in English using a different structure. In this respect, Eugene Nida (2000) states “many grammatical changes are dictated by the obligatory structure of the receptor language” (p. 136). These syntactic differences reflect the decision-making processes and choices made by the translator regarding the suitable structures that best express the intended message. As a translator of the Cairo Trilogy, William M. Hutchins (2003) adds the principal translator of this novel relates some challenges including “the spelling of proper names, the migration of tenses from Arabic to English, and the handling of names or concepts proper to the culture.” (p. 13).

ST2:

"..عليها الطاعة بلا قيد ولا شرط، وقد اطاعت، وتفانت في الطاعة حتى كرهت أن تلومه على سهره ولوفي سرها" بين القصرين (8.1)

TT2: “It was her duty to obey him without reservation or condition. She yielded so wholeheartedly that she even disliked blaming him privately for his nights out” Palace Walk (1.4).

This is another example that shows the extent to which culture permeates people’s daily conversations. In Arabic, the author gives a concise and strong message using many related words and expressions "الطاعة", "قيد" و "شرط". What he wants is to express wife obedience to her husband. The English rendering above is longer than its counterpart. Few words in Arabic give the message clearly. In English, the adverb “wholeheartedly” is added to assert the same idea.

This successfully conveys the speaker's firm determination and intentions to convey his culture norms. Awareness of the cultural importance of the ST is evident as the documentation given above shows. The importance of this awareness is expressed by Richard Van Leeuwen (2004) who indicates that "Cultural relations are essential for the translator and for comprehending the difficulties of his or her task" (p. 25). A discussion of the technical features of the image of women in Mahfouz's trilogy shows that women reflect an awareness of the nature of their social atmosphere. Interestingly, Amina proves herself as a serious woman committed to a stable marital relationship. This commitment is highly appreciated in a society that believes in the necessity of having a strong family structure.

ST3:

"وفي هدوء الصباح الباكر، وذيول الفجر لا تزال ناشبة في أسهم الضياء، تعالى صوت العجين من حجرة الفرن بالفناء في ضربات متتابعة كدوي الطبل، وكانت أمينة قد غادرت الفراش قبل هذا بنحو نصف ساعةفتوضأت وصلت ثم نزلت إلى حجرة الفرن" بين القصرين (17.3)

TT3:"Through the stillness of the early morning, when the dark dawn sky was transfixed by arrows of light, there rose from the courtyard oven room the sound of dough being kneaded rhythmically, like the beating of a drum. Amina had been up for half an hour. She had finished her ablutions and prayed before going down to the oven room" Palace Walk (3.14)

The example above reflects the difficulties translators face when rendering descriptive expressions in Arabic verses. Such example indicates that translators are aware of the cultural import of these expressions. The rest of the renderings lack any cultural indications. This inconsistency is expected when dealing with languages belonging to different cultures like Arabic and English.

ST4:

"وأجتمعت الأسرة .... فيما يعرف بينها بمجلس القهوة ..... تلك ساعة محببة إلى النفوس يستأنسون فيها إلى ر ابطتهم العائلية، وينعمون بلذة السمر، وينضوون جميعاً تحت جناح الأمومة في حب صاف ومودة" بين القصرين (51.9)

TT4: "…the family gathered…for that they called the coffee hour…This hour was well loved by them. It was a time to enjoy being together as a family and to have a pleasant chat. They would cluster under their mother's wing with love and all-embracing affection" Palace Walk (9.52).

Sometimes cultural content gives rise to parental relations. This is one of the pictures where Amina, as a central point, is the warm place to which they all like to cluster and remain. Similar to the ST, translation expresses the notion of family relations. The expression brings to the minds some parity between Mahfouz's style and its English counterpart. Thus, due to various stylistic parities, the TT never loses the message conveyed by the cultural import of its counterpart.

ST5:

"..... ولم يجد السيد بدا من توطين النفس على الانبساط مستعيناً بالشراب .. .. دعوا الدف للسيد أحمد فهو بهخبير.... فحرك السيد أصابعه في سرعة ورشاقة كأنما يعرض عليها مثالاً من صنعته" بين القصرين (97.16)

TT5: "Al-Sayyid Ahmad saw no alternative to resigning himself and seeking his pleasure in wine ….'Give the tambourine to al Sayyid Ahmad. He is an expert' ….. Al-Sayyid Ahmad moves his fingers quickly and nimbly as if giving her a demonstration of his skill" Palace Walk (16.101-102).

The translator adds the sentence "saw no alternative" appropriately to expresses Al-Sayyid Ahmad dominating desire before rendering the expression itself. Thus, translation clearly indicates the origin of expressions and aptly mentions that the action is permanent. More examples reflect the significance of rendering cultural aspects; Ahmed Abd al-Jawad gets captivated in a problem resulting from his desire to have an affair with Zanuba, a young lute player. Considering his age and social status, he finds it difficult to marry her. At the same time, he cannot forget her. However, the man does not give up. His expectations of an outlet are interpreted properly.

ST6:

"…..أعجب بها من حال لم تخطر لي على بال من قبل، أنا هنا مع زنوبة وأبي في الحجرة القريبة مع زبيدة،كلانا في بيت واحد!" بين القصرين (239.39)

TT6: "What amazing situation! It would never have occurred to me. Here I am with Zanuba and my father is in a nearby room with Zubayda. Both of us in the same house!" Palace Walk (39.250).

The TT reflects an awareness of the significance of that event. However, associations about the attempts of Yasin and his father are clearly depicted here. A reaction about the incident, which is mentioned by the use of exclamation marks, can illuminate readers about the irony of connecting such a significant event between a father and his son. The translators' efforts to convey an accessible version of the ST reflect the need to manipulate various elements of English. In this respect, Ovidi Carbonell (2004) states the following: The translator largely prepares the ground for the reader's interpretation, and not merely through a change of linguistic code (translation involves a great deal of cultural transpositions and adaptations). (p. 27) However, any addition and manipulation in the example above have perfectly supported the irony entailed in this context. In other words, the TT explicitly mentions a part of the implicit content in the ST. This explication is completely justified by cultural considerations.

ST7:

"سيان أن أحيا أو أن أموت، الايمان أقوى من الموت، والموت أشرف من الذل، فهنيئاً لنا الأمل الذي هانتإلى جانبه الحياة، أهلا بصباح جديد من الحرية، وليقض الله بما هو قاض" بين القصرين (343.54)

TT7: "It is all the same whether I live or die. Faith is stronger than death, and death is nobler than ignominy. Let's enjoy the hope, compared to which life seems unimportant. Welcome to this new morning of freedom. May God carry out whatever He has decreed" Palace Walk (54.361).

At this point, translation can be used to justify ST readers' attitudes towards social and cultural perspectives. For example, Mahfouz's writings are not well received by all readers. Rather than looking at his depictions of certain types of human characters as mere relations,

several readers find them offensive. Using religious expressions in contexts and giving them heavenly qualities may have stimulated such scenes. An example is Kamal's portrayals and references to his patriotic duty. Throughout the novel, he refers to this as his "واجبه". Translation does not reflect the exaggerated feelings of this character. Instead of giving a literal meaning, the translator opts for "duty" which conveys more moderate emotions. This option illustrates his tendency to naturalize certain aspects of the ST. According to Andre Lefevere (2000) "translations will nearly always contain attempts to "naturalize" the different culture to make it conform more to what the reader of the translation is used to". (p. 236-237) Accepting this trend in translation can be employed to comprehend different views of the ST among its readers. In this respect, Baker explains that "The Source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food" (p. 21).

Back to the ST, one finds two nominal sentences incorporated into parallel structures. Each one includes the noun "الموت" connected to the adjective "أقوى" and the adjective "أشرف" respectively. Since Arabic is variable, it allows having several parts of speech in one word. English is different. This difference brings to mind Antoine Berman's (2000) account of the processes and changes that occur when translating. Berman identifies twelve "deforming tendencies" including "expansion" (p. 288). In this respect, Berman states that "Every translation tends to be longer than the original" (p. 290).

ST8:

"لم تكن تحلو له الصلاة إلا خالياً، صلاة بالجهاد أشبه ويشترك فيها القلب والعقل والروح، جهاد من لا يضن بجهد للفوز بالضمير الطاهر النقي ولو لاحق نفسه بالحساب تلو الحساب على الهفوة والخاطرة" قصر الشوق(25.2)

TT8: "He did not like to pray except when he was alone. Prayer for him was a sacred struggle in which heart, intellect, and spirit all participated. It was the battle of a person who would spare no effort to achieve a clear conscience, even if he had to chastise himself time and again for a minor slip or a thought" Palace of Desire (2.23).

In Arabic, Mahfouz gives a concise and strong message using the three joined clauses. It is clear that the English rendering above is longer than its counterpart. Brevity in Arabic in this example comes from its inflectional nature. Furthermore, the use of many related words repeatedly is a tool of cohesion which is specified in English text in a coherent manner. This strategy successfully conveys the speaker's determination and intentions in a way that creates readers' temptations. Also awareness of the cultural importance of the ST is evident as the documentation above shows. The importance of this awareness is expressed by Richard Van Leeuwen (2004) who indicates that "Cultural relations are essential for the translator and for comprehending the difficulties of his or her task" (p. 25).

Since religion influences people's behavior and thinking about themselves and others, it can also affect their culture. Religious expressions in Naguib Mahfouz's Trilogy create a tangled web of social, historical and moral connotations. The relationship between religion and culture is expressed by Myron W. Lustig and Jolene Kowster (2003) state that "Religion is an

important institutional network that binds people to one another and helps to maintain cultural bonds" (p. 42). The cultural associations of religious expressions illustrate the extent to which culture is embedded into people's thought, language, and behavior. In addition, religion and culture affect people's values, judgment and worldview. It is generally known that the study of religion is sometimes seen as a way of broadening the awareness of anybody to a wider world of cultures and meanings.

ST9:

"كل شيء تغير مدلوله ومعناه، الله...آدم...الحسين...الحب...عايدة نفسها...الخلود.. فيما يجري على الحب وفيما جرى على فهمي" قصر الشوق (383.37)

TT9: "The meaning and significance of everything had changed: God, Adam, al-Husayn, love, Aida herself, immortality…..as it applies to love and to Fahmy" Palace of Desire (37.372).

Kamal is a teenager who is not happy with his looks. The situation gets worse as he becomes obsessed with feelings of disappointment, indignation, and resentment resulting from unrequited love as well as a shaky self-image. With time, he becomes a victim of his suspicions, and he ends up losing his religious faith. At this point, translation can be used to justify ST readers' attitudes towards literary texts. Using related words can be noted easily as a tool of cohesion across the text. The TT represents such cohesion by rendering words literally in a linked manner by using commas to join words coherently.

Religion is apparently one of the sources from which people gain their cultural repertoire. It usually provides guidelines and advice about good and evil. It also teaches people about acceptable and unacceptable forms of behavior. Religious references are functional. They can illuminate readers about characters in a coherent way. Other religious associations are rendered by adding explanations and conveying the propositional content. In conclusion, the role of translation in enhancing virtues of intercultural awareness like openness, tolerance, and accepting the other is emphasized.

ST10:

"وتراءى له الجسر بمصابيحه الوهاجة فتسأل إلى أين؟....بيد أنه رغب في مزيد من الوحدة والظلام...اسين! ذكره يرعبك، جبينك يحترق خجلا، .... كمال ؟. يجب أن تلقاه من الساعة بقناع غليظ أن يطلع على الذنب في أساريرك، .... خديجة وعائشة؟. سينكس منهما الجبين في بيت آل شوكت" قصر الشوق (306.29)

TT10: "He saw the bridge with its glowing lights ahead of him and wondered where he should go. Since he wanted more solitude and darkness….'Yasin!' he exclaimed. 'The thought of your eldest son alarms you…..Kamal! From now on you'll have to wear a mask to keep him from discovering your guilt. Khadija? Aisha? They'll have to hang their heads low in the Shawkat family" Palace of Desire (29.295).

Here, the translator keeps a literal translation, which in a case can be confusing to English readers who are not acquainted with this saying or idea. Translators successfully provide ideational equivalence by paraphrasing the expressions coherently. Brevity is sacrificed for the sake of meaning. According to Mona Baker (1992), this strategy results in loss of certain

aspects of meaning as "a paraphrase does not have the status of a lexical item and therefore cannot convey expressive, evoked, or any kind of associative meaning" (p. 40). Moreover, translators should equip themselves with the cultural knowledge needed to avoid inadequate or misleading renderings. Issa J. Boullata (2003) draws attention to the importance of rendering "Arab culture to English readers as faithfully as possible" (p. 31). In this respect, Boullata uses the phrase "resistant translation" to refer to translation that preserves the cultural import of the ST (pp. 31-32). Boullata is in favor of this "resistant translation" since it "does not abolish cultural difference; it rather uses it to bring something new to the target language while introducing broader awareness of another culture and celebrating human diversity" (pp. 31-32). This emphasizes the role of translation in enriching the human experience and, ideally, bridging cultural gaps. Translation coherently reflects a bright image of Mahfouz's intricate web of social, historical, and moral connections. Despite challenges, the English text conveys the author's skill in conveying universal themes. The whole discussion reflects the role of translation in opening channels of communication among human beings regardless of the distances separating them.

6. Conclusion

Translation enlightens human minds as it provides insights into other people's lives and ways of thinking. It also demonstrates the close relationship between language and culture. Translation paves the way for a world of new horizons, tolerance, and openness. Good translators should be culturally competent in their native languages as well as the target languages they translate into.

The study presents an analytical and contrastive purpose of cohesive devices across written discourse in an attempt to reveal the hidden motivations of coherence relations, and highlight the contributions of such a phenomenon in translated texts. The study also aims at scrutinizing the effects and characteristics of cohesive devices in attaining coherence and illustrates the various degrees and possible interpretations of meanings through the process of translation. Furthermore, It explores different attitudes concerning the motivations and interpretations of cohesive markers and other linguistic features through both English and Arabic languages. The study also examines the similarities and differences across English and Arabic narrative techniques. It is based on theories of cohesion and coherence interrelation where the data of the theoretical part is collected from various references both ancient and modern; through which the study tries to cover all points of investigation, given greater stress on the applied section. Narrative techniques that represent coherence, and some insights into the content and form and other related techniques in literary written discourse that help in seeing relationships, finding forms and making related meanings are also examined. These enhance the act of manipulating a deep sense of coherence through seeing the underlying relations and hidden connections visible and concrete.

Investigating the interrelation between cohesion and coherence across translated literary written discourse is a contribution to both systemic functional linguistics and contrastive discourse analysis. It offers valuable insights into theme identification and progression, hidden and underlying relations, and moreover language use. Naguib Mahfouz is chosen as

his works teem with great varieties and unique techniques. Mahfouz portrays life and social connections in terms of social coherence. Roger Allen (1988) states that "Mahfouz presents a newly found sense of realism and social connections" (3)

Reaching this point it has become very clear that translators' mission involves ambitions to a life of cultural lenience and understanding. Even though the evident problems that occur while translating may seem to be a matter of words and expressions; translation is not only a matter of vocabulary, grammar also plays a great and important role and especially functional grammar as it deals with language in texts and with the role grammar plays across these texts, in combination with lexicon, in order to attain specific functions and to realize specific types of meaning.

Acknowledgment

I would like to express my deep gratitude to Prof. Faisal Husain Abdullah, Assistant professor of linguistics, Faculty of Education, Ain Shams University for his continued support and most helpful and patient supervision. I highly acknowledge Prof. Abdullah El-Dahshan, Chairman of Al-Obour Institutes for Technology, for his moral support and kind encouragement. My deep gratitude and appreciation are always due to the soul of Prof. Ahmad El-Refaei, Professor of Hydrology, Faculty of Petrolium Engineering, Suez Canal University, for his inspired support and ever encouragement. The moral encouragement and patience of my family during the research are not the least to be acknowledged.

References

Primary Sources

Naguib Mahfouz. Cairo Trilogy "Al-Thulathia":

------ Palace Walk "Bayn Al-Qasreen", Dar Al-Shorouk, 2006.
------ Palace of Desire, "Qasr Al-Shouq" Dar Al-Shorouk, 2006.
------ Sugar Street "Al- Sukkariyyah", Dar Al-Shorouk, 2006.

William Maynard Hutchins & Olive E. Kenny. (1989). Palace Walk. Trans. Cairo: AUC Press,.

William Maynard Hutchins, et al. (1991). Palace of Desire. Trans. Cairo: AUC Press.

William Maynard Hutchins et al. (1997). Sugar Street. Trans. Cairo, AUC Press.

Secondary Sources

Allen, Roger. (1988). "The Nineteen Eighty Eight Nobel Prize in Literature Najib Mahfouz." In Dictionary of Literary Biography. Ed. J.M. Brook, Detroit, Michigan: Gale Research Inc..

Baker, Mona. (1992). In Other Words: a coursebook on translation. London and New York: Routledge.

Beaugrande, R. de & W. Dressler. (1981). Introduction to Text Linguistics, London, Longman.

Beaugrande, R. de. (1980). Text, discourse, and process: toward a multidisciplinary science of texts. Norwood, NJ: Ablex.

Bell, R. (1991). Translation and translating. London: Longman.

Bell, R. (1991). Translation and Translating: theory and practice. Lon-don and New York: Longman.

Berman, Antoine. (2000). "Translation and the Trials of the Foreign." The translation studies reader.

Brown, G. & G. Yule. (1983). Discourse analysis. Cambridge: CUP.

Chukovsky, Kornei. (1984). The Art of Translation, transl. By Lauren G. Leighton. Knoxville: The University of Tennessee Press.

E.Lou Hohulin. (1982). “Text grammar in translation.” In Richard B. Noss, ed. Ten papers on translation. Singapore: Seameo Regional Language Centre.

Elyas, Adel Ata. (1979). A thief in search of his identity: Naguib Mahfouz′ al-Liss wa′ l-kilab(The thief and the dogs): a critical analysis with a translation of the novel. Diss. Oklahoma State University.

Erich H. Steiner, & Colin Yallop. (2001). Exploring Translation and Multilingual Text Production: Beyond Content. Berlin; New York: Mouton de Gruyter.

Halliday, M. A. K., & Matthiessen C. M. (2004). An Introduction to Functional Grammar. London: Routledge.

Halliday, M. A. K., & Hasan, R. (1985). Language, Context and Text: aspects of language in a social-semiotic perspective. Victoria: Deakin University.

Halliday, M.A.K & Hasan, R. (1976). Cohesion in English. London and New York: Longman.

Halliday, M. A. K. (1970). Language Structure and Language Function. John Lyons (ed.). Harmondsworth: Penguin Books.

Hatim, B., & I. Mason. (1997). The Translator as Communicator. London and New York: Routledge.

Hatim, B., & I. Mason. (1990). Discourse and the Translator. London: Longman.

Hatim, B. (2001). Teaching and Researching Translation, Pearson Education, Longman.

Heidrun Gerzymisch-Arbogast "Equivalence Parameters and Evaluation" Meta : journal des traducteurs / Meta: Translators' Journal, Volume 46, numéro 2, juin 2001, p. 227-242 URI : http://id.erudit.org/iderudit/002886ar DOI : 10.7202/002886ar

House, J. (1997). Translation Quality Assessment. A Model Revisited. Tübingen: Narr.

Hutchins, William. (2003). Tawfuq Al – Hakim, A Reader's Guide. Boulder: L. Rienner Publishers.

Kiraly, D. C. (1995). Pathways to Translation: Pedagogy and Process. Kent: The Kent State University Press.

Lefevere, André. (2000). “Mother Courage’s Cucumbers: Text, System, and Refractions in a Theory of Literature”. The Translation Studies Reader. London: Routledge.

McNamara, D. S. (2001). “Reading Both High-coherence and Low-coherence Texts: Effects of Text Sequence and Prior Knowledge”. *Canadian Journal of Experimental Psychology, 55*(1), 51-62. http://dx.doi.org/10.1037/h0087352

Myron W. Lustig, & Jolene Kowster. (2003). Intercultural Competence: Interpersonal Communication Across Cultures. Council of Europe Publishing.

Nida, Eugene A., & Charles R. Taber. (1982). The Theory and Practice of Translation. Leiden: E. J. Brill.

Nida, Eugene. (2000). "Principles of correspondence", The translation studies reader: London: Routledge.

Ovidi Carbonell. (2004). Cultural Encounters in Translation from Arabic. In Faiq, Said (Ed) Clevedon, Buffalo & Toronto: Multilingual Matters.

Van Leeuwen, Richard. (2004). The Cultural Context of Translating Arabic Literature. In Faiq, Said (ed) Clevedon, Buffalo & Toronto: Multilingual Matters: Cultural Encounters in Translation from Arabic.

Vermeer, Hans J. (2000). "Skopos and Commission in Translational Action." In The Translation Studies Reader, L. Venuti (ed.) 221-232. London and New York: Routledge.

Wilss, Wolfram. (1982). The Science of Translation. Stuttgart: Gunter Narr verlag Tubingen.