

## **Temporal Correlatives as Cohesive Ties in Shakespeare's Time-Sonnets and their Translations into Arabic**

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### **Abstract**

In this paper, an attempt is made to scrutinize Shakespeare's use of temporal correlatives as a means to foreground the theme of time in a number of his sonnets. It too endeavours to prove that these cohesive ties have much to do not only with highlighting the theme of the sonnets but also with their textual structure and logical organization. To address this issue, a textual analysis is aimed at to present first the theme of each of the selected sonnets separately, then the focus will be shifted to uncover the patterns of correlation stylistically created to organize the thoughts and arguments in the sonnets. Following that is an application of Halliday's (1985) approach to cohesion system and clause relations. Besides, the paper shows how these devices have been depicted when translated into Arabic by three well-known Arab translators. Hence, each Arabic translation of the selected sonnets is analysed in terms of the choice of the Arabic equivalents that replace the English temporal correlative conjunctions.

أدوات العطف الزمنية المتلازمة كروابط نصية في سونيات الزمن لشكسبير  
وترجمتها إلى اللغة العربية

للمدرسين المساعدين

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الخلاصة

يقوم هذا البحث بمحاولة إمعان النظر في استخدام شكسبير لأدوات العطف الزمنية المتلازمة كوسيلة لإبراز موضوع الزمن في عدد من سونياته الشعرية. ويسعى أيضا إلى إثبات أن أدوات التماسك النصي هذه لها علاقة وأهمية خاصة ليس بإلقاء الضوء على موضوع السونيات فقط بل على البنية النصية والنظام المنطقي أيضا. ومن أجل دراسة هذه المسألة يعنى البحث أولا بإجراء تحليل نصي لأظهار موضوع كل من السونيات المختارة على حدة ومن ثم يعمل على كشف النقاب عن الأنماط الأسلوبية التلازمية المبتدعة لتنظيم الأفكار والمناقشات في السونيات. يتلو ذلك تطبيقا عمليا لمدخل هاليداي الخاص بنظام التماسك النصي وعلاقات العبارات على السونيات. علاوة على ذلك، يظهر البحث كيف تعامل ثلاثة مترجمين عرب مع هذه الأدوات عند نقلها إلى اللغة العربية. ومن ثم تخضع كل من الترجمات العربية للسونيات إلى تحليلا من حيث اختيار المكافئ المناسب في اللغة الهدف الذي قد يحل محل أدوات العطف المتلازمة الانكليزية.

## **1. Introduction**

One of the most popular of the fixed poetic forms in English is the sonnet, and that which developed by Shakespeare is the most distinguished among others by virtue of its form and theme. The universality of his sonnets may derive itself from the way he looks at the themes and the use of language techniques adopted to present the arguments and their resolutions within the sonnets.

Among the remarkable themes in the Shakespearean sonnets is the theme of time and its ravages. This theme pervades Shakespeare's sonnet sequence, and is believed to be highlighted by drawing heavily on using a cluster of images that depict his hostility toward the destructive force of time dominant in the sonnets.

A careful study of a number of selected sonnets, that deal thoroughly with the different aspects of the restrictions of time on human life and the ways considered to defy it, shows that Shakespeare tends to postulate patterns of cohesive relations as a means to foreground the theme of time in the sonnets.

Accordingly, the sonnet will be looked upon as a piece of discourse whose textual structure and organization require much consideration not only on the part of the language researchers, but also the translators.

Henceforth, the present paper epitomizes an attempt to emphasize the significance of certain cohesion relations to the overall textual organization and logical conceptualization of Shakespeare's sonnets and to what extent this has been considered carefully by the translators.

This study aims primarily at carrying out a textual analysis of temporal correlative conjunctions for six of Shakespearean sonnets. It also approaches three Arabic translations of the sonnets, pinpointing the areas of gain and/or loss in these translations on the discourse level. As for its significance, the study is hoped to contribute to the linguistic and stylistic

accounts of literary texts, as well as to the translation of literary works in general and poetry in particular. Further, it draws attention to the idea that a poem of any form has to be looked upon as a piece of discourse whose structure and organization owes much to employing devices that have much to do with foregrounding its subject.

The hypotheses proposed for the study are that the theme of time in the sonnets may have been indicated by Shakespeare through the presence of certain cohesive relations which are exhibited by means of correlative conjunctive patterns, and that the Arabic translations of the selected sonnets may not all draw attention to the intended use of these devices and their significance to the overall textual organization and structure of the sonnets as forms of discourse.

In order to demonstrate the hypotheses outlined above, the study involves a discourse-oriented analysis of six sonnets whose main theme is time. These are Sonnets nos. 2, 12, 15, 29, 30, and 106. The analysis will focus first on disclosing the main aspects related to this theme and its sub-themes in every sonnet. Following this, the researchers will look into Shakespeare's use of the temporal conjunctions which represented by means of correlation in the sonnets, and trace the textual patterns in which these devices are arranged. Concurrently, the study also will concern itself with examining three Arabic translations of the selected sonnets done by three better-known Arab translators: Jabra Ibrahim Jabra, Badr Tawfiq, and Kamal Abo Deeb. The researchers will point out the losses and gains within the translated sonnets as regards the aspects of cohesion manipulated in the source texts.

Halliday's (1985) approach to cohesion system will be adopted here to indicate that a sonnet is a form of discourse whose ultimate purpose is to convey a message in a unified form. Hence, a taxonomy to describe conjunctions, including correlative ones is provided for the researchers.

## **2. The Concept of Cohesion**

In order to approach the sonnet as discourse, it is necessary to look at cohesion and cohesive devices as a first step towards discovering what happens across the sentences of a stretch of language.

Halliday and Hasan (1976:4) define cohesion as:

"The phenomenon which occurs when the interpretation of some elements in the discourse is dependent on that of another. The one presupposes the other, in the sense that it cannot be effectively decoded except by resource to it. When this happens, a relation of cohesion is set up, and the two elements- the presupposing and the presupposed- are thereby at least potentially integrated into a text."

As for cohesive devices, Cook (1989:13) views them as "formal links between sentences and between clauses, operating across as well as within sentences". Certain devices are identified for establishing cohesive links in English such as reference, substitution, ellipsis, conjunction and lexical cohesion. These devices are probably common to a large number of languages.

Such devices appear to contribute much to a text organization for they establish interrelationships that allow interpreting the way in which different parts of the text relate to each other.

More specifically, these devices are represented in a network of lexical, grammatical, and other relations which provide links between various parts of a text. These relations, or ties, as it is claimed, organize and to some extent create a text, for instance by requiring the reader to interpret words and expressions by reference to other words and expressions in the surrounding sentences (Baker, 1992:180).

Of the relations of cohesion that give 'texture' to a piece of discourse is the conjunction. In some detail, this kind of relations will be elaborated below.

## **2.1. Conjunctions**

In English, sentence logical connectors are explicit markers of the relationship between the units of a discourse. They help the reader perceive the logical relationship between sentences and between paragraphs easily (Nation, 1984:61-67), and "the use of conjunction provides an insight into the whole logic of discourse (Smith and Frawley, 1983:44).

In addition, , conjunctions, as their name implies, join together elements of thought: words, phrases, sentences, and paragraphs. A conjunct is generally defined as "a part of speech binding together the discourse and filling gaps in its interpretation" (Robins, 1997:41).

Conjunctions are identified by Halliday and Hasan (1976) to refer to the relationship between two clauses whether a conjunct is used or not. If a conjunct is used, the relationship is 'marked' and if no conjunct is used, the relationship is 'unmarked' (Nation, 1984:65).

Further, as a contribution to textuality, a conjunction does not set off a search backward or forward for its referent, but it does presuppose a textual sequence and signal a relationship between sequents of the discourse (McCarthy, 1991:46). Therefore, it signals the way the writer wants the reader to relate what is about to be said to what has been said before (ibid).

Conjunctions perform the grammatical functions of coordinator, correlator, and subordinator, and are classified into three major types: simple, compound, and correlative conjunctions. The main relations the conjunctions may express are: additive, adversative, causal, temporal, and contrastive. These include conjunctions as 'then', 'later', 'when', 'therefore', and 'and', among others. Thus, correlative conjunctions can be found in pairs, in order to show the relationship between the ideas

expressed in different parts of a sentence. In other words, they are “two-part structures” and these two parts are separated by equivalent sentence elements that are needed to be connected (Stull, 1983:25).

Seen in this light, some conjunctions, particularly temporal ones, can correlate with the subordinator of a preceding clause to reinforce the logical relationship between the parts of a sentence. This is because a similar logical relationship is affected by both the subordinator and the conjuncts. The difference is that whereas a subordinate clause may often either precede or follow its subordinate clause, a conjunct must always operate anaphorically; the second correlative endorses the first (Quirk et al, 1985: 644).

Regarding correlative subordinating conjunctions, they are believed to consist of two markers: one marking the main clause, and the other marking the beginning of the subclause (Leech and Svartvik, 1994:386). Because correlative conjunctions add clarity, crispness, and fluidity to the narrative, these pairs are quite transparent to the reader; they perform their function in an unobtrusive manner (Duffy, 2009:1-3). Thus we can say that they don't call attention to themselves, rather, they struggle in the middle and no one gives them a second look. However, when they are chosen as sentence openers, they stir up the reader's attention, making them wonder why have been uprooted from the middle to the front.(ibid) Thereby, adverbial correlative constructions with a correlative adverbial in the second clause not merely favour but require initial placement of the subordinate clause (Quirk et al, 19985: 1040).

Since correlation “contributes both to stylistic elegance (through rhetorical balance) and to textual clarity (where the two parts to be connected are long and complex)” (Ibid. 644), it is assumed that the range of correlative subordinators can be extended in literary style to include a further pair of time correlative, sometimes used admonitory, like “when...then” (Quirk et al, 1985:645). These conjunctive adverbs are so emphatic that they should be used sparingly; however, when used appropriately, they can be quite effective.(ibid)

## **2.2. Halliday's (1985) Approach to Cohesion**

Halliday identifies three metafunctions, namely: the ideational, the interpersonal, and the textual functions. And, he once states that “all languages are organized around two main kinds of meanings, the ‘ideational’, or reflective, and the ‘interpersonal’ or active, and “combined with these is a third metafunctional component, the ‘textual’, which breaths relevance into the other two” (Halliday, 1985:30).

The textual function refers to the fact that language has mechanisms to make any stretch of spoken or written discourse into a coherent and unified text and make a living message different from a random list of sentences. It can be further classified into three sub types of semantic systems: thematic system, information structure, and cohesion system.

As for cohesion system, Halliday (1985:54) claims that in the cases where we are looking at a text constitute of a sequence of clauses, or clause complexes, “[it] is necessary also to make explicit the external relationship between one clause or clause complex and another, and to be able to do so in a way which is not dependant on grammatical structure”. He contends that:

"if we are concerned with how discourse is constructed,...”we need to be able to establish additional relations within the text that are not subject to these limitations; relations that may involve elements of any extent, both smaller and larger than clauses, from single words to lengthy passages of text. This cannot be achieved by grammatical structure, as he believes, but depends on a resource of a rather different kind that referred to by the term cohesion" (Ibid.).



Halliday (1985:290) reports cohesion as one of the resources that give 'texture' to a piece of discourse, without which it would not be discourse. He argues that "cohesion is a process because discourse itself is a process" and "text is something that happens, in the form of talking or writing, listening or reading". So, "when we analyse it, we analyse the product of this process; and the term 'text' is usually taken as referring to the product (Ibid.).

Among the text-forming resources, conjunctions are expressed as a way of setting up "the logical relations that characterise clause complexes in the absence of the structural relationships by which such complexes are defined" (Halliday, 1985:289). He explains conjunctions as "a specific set of semantic relations" by which "a clause or clause complex, or some longer stretch of text, may be related to what follows it. These relations are basically of the same kind as those which obtain between clauses in an expanded clause complex, as described under the headings of elaboration, extension, and enhancement. The most general categories are those of opposition and clarification, addition, and variation, and the temporal and causal-conditional: namely: "and, or, yet, then, so" (Ibid.).

Halliday (1985:302-9) offers a taxonomy of conjunctive relations represented in the context of his distinction among three different types of clause relations. He notes that there are three ways in which a clause can expand another clause by (a) elaborating it, (b) extending it, or (c) enhancing it. It is supposed that "a range of possible meanings within the domain of elaboration, extension and enhancement is expressed by the choice of a conjunctive adjunct, or of one of a small set of conjunctions, typically (and in the case of the conjunctions obligatorily) in the thematic position at the beginning of the clause (Ibid.303). Of particular relevance to the scope of analysis here is enhancement.

In 'Enhancement', one clause enhances the meaning of another by qualifying it in one of a number of possible ways: by reference to time, place, manner, cause or condition (Halliday, 1985: 211). The various types

of enhancement that create cohesion are (a) spatio-temporal, (b) manner, (c) causal-conditional and (d) matter. One of these, namely the first type, will be outlined below.

A part from spatial cohesion, temporal conjunction covers a great variety of different relations, the most general categories being as follows: simple, complex, and simple internal. Simple temporal conjunctions involve a number of conjunctions, including correlatives: 'first...then', 'when...then' (Ibid. 305).

It is noticed that many temporal conjunctions have an 'internal' as well as an 'external interpretation'; that is, the time they refer to is the temporal unfolding of the discourse itself, not the temporal sequence of the process referred to (Halliday, 1985:305).

In terms of Halliday's description, enhancement relations are modified as either (a) paratactic or (b) hypotactic. The combination of enhancement with parataxis is typically expressed (a) by the conjunctions 'then', 'so', 'for', 'but', 'yet', 'still'; (b) by a conjunction group with 'and' : 'and then', 'and there', 'and thus', 'and so', 'and yet'; or (c) by 'and' in combination with a conjunctive such as 'at that time', 'soon afterwards', 'till then', 'in that way' (Ibid. : 211).

Hence, a temporal sequence of paratactic relations can be simply marked by 'then'. On the other hand, the combination of enhancement with hypotaxis gives what are known in traditional formal grammar as 'adverbial clauses' (Halliday, 1985:212).

As with parataxis, there are clauses of time, place, manner, cause, condition and concession. The clause of such type may seem to be as finite or non-finite. The finite ones are introduced by a hypotactic conjunction 'subordinating conjunction'.(Ibid.)

It is worth mentioning that with a finite clause, the conjunction seems to express both the dependence (the hypotactic status) and the circumstantial

relationship. This kind of relationship is made explicit by the conjunction 'when', which can be interpreted as ('when'-type temporal (same time: point)).

Further, Halliday (1985:195) refers to the members of a pair of related clauses, in paratactic or hypotactic relations, as primary and secondary. The primary is the initiating clause in a paratactic structure, and the dominant clause on a hypotactic; the secondary is the continuing clause in a paratactic structure and the dependent clause in a hypotactic.

The relation between the theses of two successive sentences that is, their relation in external terms as content- may be simply one of sequence in time: the one is subsequent to the other (Halliday and Hasan, 1976: 261). Temporal sequence is a property both of the processes that are encoded in language and of the process of linguistic interaction (Ibid.240). The time sequence is in the thesis, the content of what is being said; in other words, it is in the speaker's organization of his discourse.

The temporal relations among time-clause can be expressed by the use of specific conjunctions, like time circumstance adverbials that used to convey different time-related meanings. Among which are those which convey the temporal relationship between two events/ states (Biber et al, 1999: 777).

Time adjuncts expressing a relationship that two time-positions are both being considered in an utterance are realized by forms that serve more than one function: to denote temporal sequence and are also used for time position (Quirk et al, 1985:550).

'Then' and 'when' are considered as subordinate temporal conjunctions, in general. Nevertheless, a few subordinators can be seen to be a fusion of conjunction and pro-adjunct, in particular, 'then' and 'when'. 'Then' is an adverbial pro-form, referring to a time known to the conservants by the context (= 'at that time'), or, quite commonly, to mark the next event in a sequence (= 'after that') (Biber et al, 1999: 799). In other words, it is essentially anaphoric, referring to a time contextually 'given' ('at that

time') (Quirk et al, 1985: 529). It is also seen as simple subordinator but the semantic relationship is reinforced by an adverb in the matrix clause (Biber et al, 1999:86).

'When' in its various uses is in effect partly a proform for the time adjuncts (Quirk et al, 1985:635). It introduces adverbial clauses that express time position. These clauses with 'when' allow a more complete description of a time than is possible with adverbs, noun phrases and prepositional phrases (Biber et al, 1999: 194).

It is worth to note that in one respect temporal conjunction differ from all other types, namely in that it does occur in CORRELATIVE form, with a cataphoric time expression in one sentence anticipating the anaphoric one that is to follow (Halliday and Hasan, 1976: 263). Thus, 'when...then' as a correlative subordinator, has a special relationship to a form in the subordinate structure; the subordinator and the form it correlates with cooperate to express the relationship between clauses (Biber et al, 1999:86).

The temporal correlative conjunctions in English outlined beforehand may have various Arabic equivalents that may be used to transfer not only the meaning but also the function they were aimed at in SLT. For instance, the first pair of the English temporal correlative 'when' may be rendered into Arabic as: (عندما، لما، حينما، حين). These are treated as conjunctions that mean: at the time when. The second pair of the English temporal correlative: 'then' may correspond to the following Arabic conjunctions:

(عندها، عندئذ، في حينه، حينذاك، بعدئذ، حينئذ، وقتئذ، ف، وقتذاك، إذ ذاك). These all are Arabic conjunctions that particularly mean: (at that very time (day, moment) or (by then). (See Wehr (1974:1030) and Steingass (1972:223).

### **2.3. Cohesion and Translation**

As a text is believed to be "categorized by cohesion, continuity, grouping, and patterns of prominence" (Larson, 1984:40), it would be considered as a unit and organized in some logical way. Accordingly, languages differ in how these matters are indicated, in the sense that various ways and devices may be used to help signal any of them. As for cohesion, it is assumed that

while doing translation studies, a researcher would better know the distinction between languages in the aspect of realization of cohesion devices and then embark upon evaluating cohesion devices inherent in the source text and target text; cohesion system, being a subsystem textual function, provides an analytical parameter, which is beneficial to translation studies focusing on the surface structure expressions that include the cohesion devices (Ming, 2007:80).

On her part, Baker (1992:211) suggests that different languages have different preferences for using specific devices more frequently than others or in specific combinations which may not correspond to English patterns of cohesion. This, in fact, may create a pitfall in translation that can seriously disrupt the cohesion and coherence of a text, if they are not given an appropriate consideration when rendered into the TL. Therefore, it is very important that a translator be aware of cohesive devices and recognizes them as such that he has to look for the appropriate devices of the receptor language for use in the translation (Larson, 1984:394).

Concerning conjunctions, languages differ in tackling such discourse markers in the sense that some languages have many conjunctions, whereas, others have almost none, also, in other languages relations as such may not be encoded by conjunctions at all (Larson, 1984: 399).

Besides, Baker (1992:192) asserts the idea that languages vary tremendously in the type of conjunctions they prefer to use as well as the frequency with which they use such items. She adds that :

“since conjunction is a device for signalling relations between chunks of information it is naturally bound up with both the chunking of information, how much to say in one go, and with how the relations between such chunks of information are perceived and signalled”.(ibid)

This should call the translators' attention while embarking on rendering such cohesive relations.

In fact, there are noticeable differences in the use of conjunctions between Arabic and English. It is found that “compared to Arabic, English generally prefer to present information in relatively small chunks and to signal the relationship between these chunks in unambiguous ways, using a wide variety of conjunctions to mark semantic relations between clauses, sentences, and paragraphs” ( Baker, 1992:192-3).

Unlike English, Arabic prefers to group information into very large grammatical chunks, i.e. it is not usual for Arabic paragraphs to consist of one sentence. Moreover, Arabic tends to use a relatively small number of conjunctions, each of which has a wide range of meanings which depend for their interpretation on the context, thus relying heavily on the reader's ability to infer relationships which is only vaguely alluded to by the writer (Ibid.)

### **3. The Shakesperean Sonnets' Structure**

Shakespeare's sonnets are a collection of poems in sonnet form that deal with such themes as time, love, beauty and mutability. In what follows, a description of the sonnet's form, sequence, theme and translation will be intended to pinpoint its framework as a really self-contained work of art.

#### **3.1. Form**

The first 17 sonnets are written to a young man urging him to marry and have children, thereby passing down his beauty to the next generation. These are called the 'procreation sonnets'. Most of them, 18-126, are addressed to a young man expressing the poet's love for him. Sonnets 127-152 are written to the poet's mistress expressing his strong love for her. The final two sonnets, 153-154, are allegorical. The final thirty or so sonnets are written about a number of issues, such as the young man's

infidelity with the poet's mistress, self-resolution to control his own lust, beleaguered criticism of the world, etc. (Thorne, 2006:140).

The sonnets are almost all constructed from three four-line stanzas (called quatrains) and a final couplet composed in iambic pentameter (a meter used extensively in Shakespeare's plays) with the rhyme scheme **abab cdcd efef gg** (this form is now known as the Shakespearean sonnet)(ibid:141). Also relevant to the form of the sonnet are the two terms: octave and sestet. The former denotes the first eight lines of a sonnet, while the latter signals the last six lines(Cuddon,1998:607,812).

Often, the beginning of the third quatrain marks the volta ("turn"), or the line in which the mood of the poem shifts, and the poet expresses a revelation or epiphany. The term 'volta' is borrowed from the Italian 'volta face' meaning 'about turn'. The turn is merely a subtle and often poignant change in the subject matter, in the Italian usually after the eight lines and in the English normally after the second stanza(Cuddon,1998:975). In the Shakespearean sonnets, this is often perceived as a psychological device to relieve tension by extracting a change (Davies, 2009:3). This actually bears witness to the fact that Shakespeare often gave special emphasis to the break between the second and third quatrains, but he also paired and contrasted the quatrains, in many other ways, creating a great range of argumentative or dramatic effects (MacEvoy, 2005:3).

In addition, he invested the couplet with special significance i.e. it often summarizes or characterizes the musings of the three quatrains in a sardonic, detached or aphoristic voice, standing in some way aloof from the more turbulent and heartfelt outpouring of the quatrains (Ibid.).

An important part of Shakespearean sonnet structure is the way the sentences and their clauses are framed. Shakespeare's sentences tend to shape themselves within the bounds set by the quatrains and the couplets-that is, most quatrains and most couplets are each made up of one sentence or question, with occasional quatrains made up of two or more sentences or

questions (Davies, 2009:1). This means that a sentence may straddle more than one quatrain, sometimes extending across the whole sonnet giving a breathless to the sonnet.

Quatrains that end with a semicolon rather than a period or question mark are often so marked only to indicate that the thought continues into the next quatrain (Gill, 2006:189). Further, to convey the sense of resolution and completeness at the end of the sonnet, there are often key-words, or tie-words, present in the closing couplets that are also present in the earlier quatrains. For instance, the poet may explore an idea or experience in the octave and then comes to a conclusion in the sestet which often begins: 'and', 'but', 'for', 'if', 'then', or 'thus' (ibid). Much consideration will be given in this paper to 'then' which represents, together with a second pair, a means to introduce the arguments raised in the sonnets.

### **3.2. Sequence :**

One can study Shakespeare's sonnets as independent poems or, in some cases, as short sequences of a few poems, since many are linked together by subject matter or theme, or as an entire sonnet sequence.

Conventionally, the sonnets fall into three clear groupings: Sonnets 1 to 126 are addressed to or concern a young man, urging him to get married so that he will leave the world a copy of his beauty, which will therefore not suffer the ravages of time; sonnets 127-152 are addressed to or concern a dark lady, and sonnets 153-154 are fairly free adaptations of two classical Greek poems (Thorne,2006:142). Such ordering of the poems in Shakespeare's sonnet sequence may support a contention that Shakespeare often pairs poems thematically, or use one poem to answer a question or respond to a claim posed by the previous (MacEvoy, 2005: 8).



### **3.3. Theme of Time**

As the study concerns itself mainly with a number of ‘time-sonnets’, it is found necessary to shed some light on the significance of the theme of time for Shakespeare as a poet and in the sonnets.

As 'time' is conventional subject in Elizabethan poetry, one can find a number of poems about melancholic meditations on time. Spenser and Daniel are above all possessed with the fear of the action of time (Lopez,1996:287). So is Shakespeare in the sonnets. However, Shakespeare strikingly differs from his contemporaries in the treatment of the time-theme. His graphic description of time is believed to be a new quality to be found neither in Spenser nor in Daniel (Yamamoto, 2000:22).

Shakespeare uses the theme of time and its ravages frequently in many of his sonnets. And, he uses numerous ways to depict this theme. For him, time and decay affect everything. The poet confronts the struggle between beauty and ‘devouring time’ and is personified as the reckless destroyer of all things. The sonnets in which time is mentioned in a pejorative context are: 2,5,12,15, 16, 19, 22,55, 60, 63, 64, 65, 77, 100,106,115, 116, 123,126,138 (Khatib,2007:5).

It is indeed Shakespeare's technique, especially his use of time imagery that transforms the conventional theme into a flexible thought-mould into which he pours the variety of emotions (Yamamoto,2000:24). Hence, by virtue of his choice and use of images, Shakespeare is the most remarkable of all the writers of his age.

It is worth mentioning that the word ‘time’ is used over 80 times in the sonnets and is regarded as a concrete character rather than as an abstract idea; it is amplified in the sonnets through parallel subplots and images through which he reveals the cruelty and enmity of time (Bennett,2007:34). For instance, Shakespeare describes time as a “bloody tyrant” (Sonnet 16), “devouring” and “swift-footed” (Sonnet 19), and is making Shakespeare old and near “hideous night” (Sonnet 12) or death. Thus by using a cluster or a

chain of images, Shakespeare presents time as the protagonist and aggressor throughout his sonnets. Therefore, it is believed that the universality of the sonnets results from using such technique of description (Lee,1998:2).

### **3.4. Translation of Sonnets**

The rich emotion and precise language of the sonnets may provide great barriers for those who are trying to translate them from one language to another.

However, the outstanding cross-cultural importance and influence of the sonnets is demonstrated by the large number of translations that have been made of them(MacEvoy,2005:4). There is no major written language into which the sonnets have not been translated, including Latin, Turkish, Japanese, and Arabic (Brown and Johnson,2000:16). Into Arabic, in particular, the sonnets, lend themselves to many translations achieved by a number of Arab scholars and translators. Among them are Jabra Ibrahim Jabra(1983),who translated 40 sonnets; Badr Tawfiq(1988),who translated the entire collection ; and Kamal Abo Deeb(2010), who translated only 52 ones.

## **4. Analysis and Discussion**

In Sonnet no.2, the speaker hopes to drive his point home by using imagery depicting the youth's future at the age of forty. Here, the enemy is time and his ravages, in the sense that what is implied is the great agon between time and beauty. This idea is made clear in the first quatrain and the second one by means of employing temporal clause relations. That, 'when' as the first pair of the correlative conjunction opens the quatrain to introduce the adverbial clause that expresses time position. 'Then' represents the second pair of the correlative conjunction, that opens quatrain no. 2.

Sonnet no. 12 pictures time as the inevitable bringer of decay and death. The first two quatrains (8 lines) convey the idea of time affecting both the realm of nature and of human life via drawing on a series of images that are

connected by their transiency: the sinking of day, the fading violet, the barren leaves, ...etc. The speaker of the poem tries to apply the idea displayed through the images to the young man whose beauty will be subject to the same process of decay.

Each of the images, extending along the two quatrains, are introduced by the adverbial subordinate correlative conjunction 'when'. 'When' opens line nos. 1,3, and 5. These lines are neatly depicting a series of images related to the passage of time, the passage of nature, and the passage of youth through life-decay. In quatrain no.3, 'then' represents the second part of the correlation in this sonnet.

Sonnet no. 15 displays an argument that logically maintains that time's ravages can be overcome by the power of poetry to immortalize the young man's beauty forever. It opens with the speaker mediating on transiency, which is blended by two images: the metaphor of his earthly life as huge stage, and the influence of the stars. In this sonnet, the images of time presented in the first two quatrains are highlighted by 'when' functioning as a temporal correlative conjunction that opens the first line of each quatrain. The speaker of the poem draws a conclusion in quatrain no. 3, with the "most rich youth" on the stage of life, as the quatrain opens with 'then' that stands for the second part of the temporal correlation in the sonnet.

Sonnet no. 29 is one long sentence, but it still follows the usual Shakespearean pattern of three quatrains and a couplet. This sonnet expresses the contrasting feeling of disappointment and delight of a speaker who expresses his misfortune, discontent and envy (in the octave of the poem). The concluding sestet brings him back to the realization that one consolation remains and annihilates all his suffering and misfortune, in the sense that the sestet brings a complete turnabout of emotions. The sonnet opens with 'when' as temporal correlative conjunction connecting the clauses that follow to the second part of correlation 'then', that the couplet ends with. 'Then' clause has an uplifting message that once the speaker

remembers the love of his friend and what great things he has, it makes him happy with his life.

In Sonnet no. 30, the speaker weeps for grievances and vanished beauties, and this is depicted by images that suggest memories of past experience are constantly present and they are very influential. This image is introduced in the first quatrain by the adverbial conjunction 'when' to start an argument that continues and reach to an end in the second and third quatrains which open with 'then' and show the speaker's repeated moans.

Sonnet no. 106 begins with the poet's describing his response to reading past poetic praise of beautiful 'ladies' and 'knights'. Such descriptions make him believe that these poets would have wanted to represent the young man's beauty. The first quatrain opens with 'when' which introduces again the speaker's argument on time and its relation to past historical records and poems in praise of ladies and knights, while quatrain no.2 draws a parallel between the portrayals of the ancient bands and what he is trying to capture his friend. That is to say, the second quatrain ends the argument when opening with 'then'.

In these Sonnets, the Volta(turn)which separates the octave from the sestet, and marks the change in thought or mood of the poem can be more clearly recognized in Sonnets nos.12,15 and 29 than in the other sonnets. It appears that Shakespeare often tended to use various devices to emphasize the theme and highlight the argument.

The above analysis of the sonnets under investigation explained that the main theme of the sonnets and their sub-themes were introduced through correlation in patterns each sonnet exhibited. Though, some were paralleled. In all cases, they were intended to show logical relationships between clauses and acted as transitions of logic. However, they have conjunctive force because they connect ideas by showing a time relationship. These patterns are to be identified below in detail together with their Arabic translations. As it has been mentioned earlier, the sonnets

selected for the study are translated into Arabic by three Arab translators whose efforts have been really appreciated. Those are Jabra Ibrahim Jabra, Bader Tawfiq and Kamal Abo Deeb. For the purpose of analysis, those translators will be referred to as translators (1), (2), and(3) respectively. When translating the sonnets into Arabic, it is recognized that the translators have differed among themselves in the way they deal with the textual devices employed by the SL author. The Arabic equivalents chosen to stand for the correlative “when...then” appears to vary. Below, the SL patterns are to be identified in detail together with their Arabic translations.

In Sonnet no. 2, the opening clause of the first quatrain was adverbial, opened with ‘when’ as the first pair of correlative conjunction and the quatrain ended with a colon whose use may imply that a fulfilment to the argument raised is to follow in the next quatrain; this goes as follows:

**When** forty winters shall besiege thy brow  
And dig deep trenches in thy beauty’s field,  
Thy youth's proud livery, so gazed on now,  
Will be a tattered weed of small worth held:

While ‘then’, as the second pair of the correlation, opened quatrain no. 2, line 5, to function as an independent clause that ends the argument, as in the following lines:

**Then** being asked where all thy beauty lies,  
Where all the treasure of thy lusty days,...

This pattern indeed repeated itself in Sonnet no. 106 whose quatrains, particularly, the first two ones, displayed the same type of temporal correlative relationship, as it will be seen later.

With regard to the translation of Sonnet no.2, translators (1), (2), and (3) have employed the same Arabic equivalent conjunction for the first pair of English correlative conjunction ‘when’; that is the Arabic

conjunction "عندما" opened the first line of each of TLTs beside keeping the 'colon' of the SLT, as shown below:

عندما يحاصر طلعتك أربعون شتاء  
فتحفز الغصون العميقة حقل جمالك  
فان هيئة شبابك المفعم بالحيوية، والتي ننعم الآن فيها النظر،  
ستغدو كالعباءة الرثة التي تقدر بئمن زهيد:

(Tawfiq,1988:18 )

However, the second pair 'then' has been rendered adequately to provide a sense of correlation. They used (ف) which annexed to the conjunction ( إذا ( ما) in line 5 and this did add logic to the argument started in the first quatrain of the SLT, as in the following lines :

فإذا ما سألت عن مكن حسنك بأكمله،  
وعن كل كنوز أيامك الشبية،...

(ibid)

This shows that the logical conceptualization of the translation in a certain extent seems to be identical to the one in the SLT.

Correlation by the temporal "when...then" revealed itself also in Sonnets nos. 12 and 15 in patterns different from the above mentioned ones. In Sonnet no. 12, 'when' extended in quatrains nos. 1 and 2 for three times in the sense that 'when' opened the adverbial clause of the first quatrain and reiterated in line 3 of the same quatrain:

**When** I do count the clock that tells the time  
And see the brave day sunk in hideous night,  
**When** I behold the violet past prime  
And sable curls all silvered o'er with white,

'When', again, opened quatrain no.2, line5. A colon at the end of the second quatrain(octave),line 8, is employed to denote that a resolution to the argument raised above is to be stated. This can be perceived in the Sonnet as follows:

**When** lofty trees I see barren of leaves,  
Which erst from heat did canopy the herd,  
And summer's green all gaired up in sheaves,  
Born on the bier with white and bristly beard:

To end the argument, quatrain no. 3, line 9 opens with 'then'. It begins as follows:

**Then** of thy beauty do I question make...

As for the translation of Sonnet no.12, translators (2) and (3) have used the appropriate cohesive devices to transfer the logical argument that the sonnet attempts to show by means of correlation. As far as the first pair of the English correlative is concerned, both translators have chosen the same Arabic equivalent to transfer its temporal meaning: that is, 'عندما' has been reiterated in TLTs in the same way as in SLT for the purpose of emphasis, as quoted below:

عندما ارقب الساعة التي تحصي الوقت،  
وارى النهار الشجاع غارقا في يم الليل القبيح،  
عندما أبصر البنفسجة وقد تجاوزت أوج الشباب،  
والخصلات السوداء مفضضة كلها بالبياض،  
عندما أرى الأشجار السامقة عارية من الأوراق،  
التي كانت من قبل قد أجارت القطيع من القيط،

(Abo Deeb, 2010:93)

Translator (2) has postulated the English correlative conjunction into Arabic the same way as in the following lines:

عندما اعد دقائق الساعة التي تعلن الوقت  
وارى النهار الشجاع يهوي في الليل المخيف  
عندما أرى ذروة النضج الوردية القديمة  
والشعر الأسود المعقوص الذي فضضه اللون الأبيض بأكمله،

عندما أرى الشجر الوفير الثمرات عاريا من الورق،  
الذي كان من قبل يظلل قطيع الماشية من الهجير،

(Tawfiq: 1988: 28 )

But, the two translators have differed among themselves in choosing the equivalent for the second pair of the correlative conjunction. Translator (3) chose 'حينها' to stand for 'then':

فأنني حينها اطرح الأسئلة بريية على جمالك،  
إذ انك في يباب الزمن لا بد أن تمضي،...

(Abo Deeb, 2010:93)

While Translator (2) employed 'وقتئذ':

هل استطيع وقتئذ أن أسالك عن جمالك  
لأنك لا بد أن تذهب ضمن اللذين يضيعون الوقت،

(Tawfiq: 1988:28 )

However, it seems that both translators have been successful in transferring the meaning of the logical argument related to time in the SLT that extended along the three quatrains. Although, they did not confine themselves to the use of 'colon' of the SLT. Instead, it was replaced with a comma.

Evidently, the pattern of Sonnet no.15 is also true of Sonnet no. 12 in which correlation by 'when' extended itself along the first two quatrains: lines 1 and 5, as follows:

**When** I consider everything that grows  
Holds in perfection but a little moment,  
That this huge stage presenteth nought but shows  
Whereon the stars in secret influence comment;

**When** I perceive that men as plants increase,  
Cheered and checked even by the self-same sky,



Vaunt in their youthful sap, at height decrease,  
And wear their brave state out of memory;

And, it ended with 'then' in quatrain no. 3, line 9, as these lines explicate:

**Then** the conceit of this inconstant stay

Sets you most rich in youth before my sight,...

Such parallels between Sonnets nos. 15 and 12 were very noticeable in the sense that they are strikingly similar in style. The two texts exhibit identical sentence structures. Each has dependent 'when' clauses in the octave, one at the start of each quatrain (though Sonnet no. 12 has another at line 3), and a principal 'then' clause, making up the third quatrain. Although, in Sonnet no.15 semicolons at the end of the first two quatrains are used instead of colon. Their use appears to indicate that the thought did really continue in the next quatrain.(See p.10)

Regarding the Arabic translation of Sonnet no.15, it is discovered that translator (3) has had priority on translator (2) for he has done his best to transfer the textual content of the poem and preserve the form of the literary work. In other words, the correlation in the sonnet has been made explicit in the TLT by employing the adverbial conjunctions 'حين' in lines 1 and 5 and 'عندها' in line 9, to stand for the English correlative 'when...then':

حين افكر ان كل ما ينمو  
لا يظل على كماله الا برهة وجيزة،...  
حين اتصور ان البشر مثل النباتات تكبر،  
تنميتها وتذبلها نفس السماء،...  
عندها ينصبك تأملي لهذه الاقامة الزائلة،  
امام عيني، مفعما بثرء الشباب،  
والزمن المهدر يتحالف مع الفناء  
ليحيل نهار شبابك الى ليل فاسد.

(Abo Deeb, 2010: 94 )

Translator (2) has rendered the first English pair only as 'عندما' in lines 1 and 5 while the second was ignored. This made his translation looks inadequate in transferring the logical organization of SLT. The following lines of the translation of the first two quatrains will explain this:

عندما افكر مليا في ان جميع الاشياء التي تنمو  
لا تبقى في حالة اكتمالها سوى لحظة قصيرة،...  
عندما أدرك أن الناس يتكاثرون كالنباتات،  
يطعمون ويجوعون تحت نفس السماء الواحدة،

(Tawfiq,1988:31)

While, the translation of line 9 of the third quatrain started as follows :

ولان التفكير في دورة الزمن الدائم التحولات  
يردك في مرأى العين وافر الفيض بالشباب،...

(ibid)

Here, the translator should have rendered the second correlative conjunction pair of the SLT in line 9 to bring to light the SLT pattern of correlation by choosing one of the equivalent Arabic conjunction available for fulfilling a resolution to the argument.

The English pattern of Sonnet no. 29, as said before, is virtually striking in the sense that the Sonnet as a whole is one long sentence. Correlation in this sonnet manifested itself by starting off the first quatrain with the temporal 'when', line 1, as seen below:

**When** in disgrace with fortune and men's eyes,

I all alone beweeep my outcast state

And trouble deaf heav'n with my bootless cries,

And look upon my self, and curse my fate;

The correlation ended with 'then' in the second line (line 10) of the third quatrain like this:

Haply I think on thee, and **then** my state,  
 Like to the lark at break of day arising,  
 From sullen earth sings hymns at heaven's gate...

Semicolons in lines 4 and 8 were employed to serve the same purpose mentioned above, i.e. to mark continuity of thought and argument.

Moreover, having attempted to translate the correlation highlighted in the SLT, translator (1) has not made an adequate choice to render correlation into Arabic except for the first pair of Sonnet no.29 as he used the temporal conjunction 'حين' in line 1, to refer to 'when' in the SLT, while the second pair has not been rendered:

حين يحط بي القدر وتعرض عني أعين الناس  
 فاندب وحشتي وابكي لحالي المنبوذ،  
 واقرع أذان السماء الصماء بصراخ ليس يجدي  
 وانظر إلى نفسي والعن حظي...

(Jabra, 1983:44 )

Translator (2), on the other hand, has managed to provide adequate equivalents to transfer the temporal correlative pair that relates to the very subject of SLT. In lines1 and 10, 'حين' and 'عندئذ' have been employed by him to function correlatively. The following lines are an instance of this translation:

حين يكون الخزي مصيري وتزدريني عيون الرجال،  
 اندب وأنا في عزلتي المطبقة حالتي الشريفة...  
 وصدفة أفكر فيك، عندئذ تتبدل أحوالي،  
 مثل القبرة عند انبلاج الفجر في الأرض الحزينة...

(Tawfiq, 1988:48)

In Sonnet no. 30, the second pair of the temporal correlative conjunctions was obviously more emphasized by reiteration than the first pair. 'When' opened the adverbial clause of the first quatrain, as this:

**When** to the sessions of sweet silent thought

I summon up remembrance of things past,

I sigh the lack of many a thing I sought,

And with old woes new wail my dear time's waste;

While at the start of quatrain no. 2, line 5, and quatrain no. 3, line 9 'then' opened each; the pattern continues as this:

**Then** can I drown an eye (unused to flow)

For precious friends hid in death's dateless night,...

**Then** can I grieve at grievances fore-gone,

And heavily from woe to woe tell o'er...

A semicolon ended the first quatrain, with the use of periods at the end of the second and third quatrains. This may suggest that because 'then' implied a sense of completeness and/or resolution, periods are used to help signal this.

In fact, the lines quoted above explicated a pattern of correlation different plainly from any of the previously recognized ones in the sense that reiteration often found its way in the first pair of the correlation not the second. Its frequent use in the sonnets may assist in keeping readers feel the intensity of the speaker's emotion and making them aware of the ideas it triggers off in their minds.

When taking a deep look into the translations of Sonnet no. 30, it is found that translators (1) and (3) have seemingly achieved an adequate transference of the meaning and form of the SLT correlation by choosing 'حين' and 'حينئذ', and 'حين' and 'عندما' respectively to stand for 'when...then'

in the SLT. Also, they have kept the reiteration of the second pair of the correlative conjunction as in the original text. However, colons replaced semicolons in the TLTs. Thus, the argument raised in the SLT goes as follows in the two translations:

حين استحضر ذكريات الأمور المواضي  
في اجتماعات الأفكار العذاب الصامتات،...  
حينئذ اغرق عينا لم تكن تعرف سيل الدموع  
على حميم الصحب أخفاهم من الموت ليل لا ينجلي،...  
حينئذ أتوجع لأوجاع قد تلاشت،  
وأحصي متأسيا، منتقلا من شجن إلى شجن،...

(Jabra, 1980:46)

And:

حين استدعي إلى خلوات الأفكار الحلوة الصامتة،  
ذكريات ما مضى من أشياء،...  
وعندها اغرق عينا، لم تعند الفيض، في الدمع  
على أصدقاء غالين خباهم الموت في ليله الأبدى،...  
وعندها استطيع أن أتفجع على فجاج غيرت،  
وبأسى مرهق اسرد الحكايا الحزينة...

(Abo Deeb, 2010: 97 )

However, Translator (2) has translated the first pair only, using 'حين'،

حين أكون في جلسات الفكر الجميل الساكن  
استدعي تذكارات الأشياء التي انقضت،...

(Tawfiq,1988:49)

while the second pair has not been rendered. Instead, he has translated the interrogative form (the verb استطيع plus the interrogative particle هل) that reiterated twice in lines 5 and 9 without being preceded or followed by any of Arabic equivalents available for the conjunction 'then':

هل استطيع أن أغمض العين على غير عادتتها عن مجراها،  
إلى الأصدقاء الغوالي اللذين طواهم الموت في ظلامه السرمدى،...  
وهل استطيع أن احزن للأحزان الماضية،  
وامضي مثقلا من موجدة إلى موجدة تزيدها...

(ibid)

About Sonnet no. 106, it has been mentioned earlier that it reiterated the pattern Sonnet no. 2 has reflected whereby correlation by the use of the conjunctions 'when' and 'then' can be clearly distinguished in the first two quatrains of the Sonnet : 'when' in line 1 and 'then' in line 5, as follows:

**When** in the chronicle of wasted time

I see descriptions of the fairest wights...

**Then** in the blazon of sweet beauty's best,

Of hand, of foot, of lip, of eye, of brow,

I see their antique pen would have expressed...

For the translation of Sonnet no. 106, Translator (1) has been more adequate in transferring the English form of correlation than Translators (2) and (3). The English temporal correlative has been rendered as 'حين' for the first pair and 'حينئذ' , for the second. The Arabic equivalents in lines 1 and 5 did achieve the same function of the SLT, as the following lines express:

حين ارى في سجل الزمان الغابرة  
اوصاف اجمل من عاش من الورى...  
حينئذ، في مسرد احسن ما في الجمال الشهى  
من يد او قدم او شفة او عيون او جبين...  
ارى ان اقلامهم القديمة انما قد عبرت...

(Jabra, 1980: 78)

Translator (2) rendered the first pair only and committed a mistake in rendering the second pair as he used the same Arabic equivalent conjunction to signal the two English pairs as: ' حين ' for 'when' in line 1, and 'حين' for 'then' in line 5. The following lines express such loss in translation like this:

حين ارى في قصص الازمنة الماضية  
اوصاف اجمل الناس اللذين عاشوا فيها...  
وحين اقرا اعمق ما في سجلهم عن الجمال  
عن اليد، والشفة، والعين، والحاجب،...

(Tawfiq, 1988:130)

Here, Translator(2) should have carefully considered the significance of the English correlative subordinate conjunction to the overall discourse. In other words, an appropriate Arabic equivalent should have been chosen to mark not only the form of correlation but also its textual function.

Translator (3) has not transferred the form of the English correlation as appropriately as required to foreground the logical argument stated in the SLT. Rather, the first pair only has matched its equivalent in the TLT in line 1, while the second pair has been left untranslatable, as these lines show:

عندما ارى في مسارد الزمن الضائع  
اوصافا لاجمل البشر،  
والجمال يجعل القوافي القديمة جميلة،  
في مديح سيدات رحلن وفرسان رائعين،...

(AboDeeb, 2010: 112 )

The translator should have rendered the second pair of the English correlative conjunction in line 5 of the TLT to resolve the argument. But, this has not been considered by him as these lines illustrate:

أرى في مواصفات الجمال الحلو الأمثل  
للأيدي والأقدام والشفاه والعيون والحواجب،  
أن أقلامهم العريقة كانت تعبر عن  
مثل هذا الجمال الفاتن الذي تملكه أنت الآن...

(ibid)

It seems that the Arabic translation equivalents when used appropriately in pairs could stand not only for the very meaning of the English temporal correlative conjunction but also for their textual function. However, this has not been reflected in all Arabic translations .

Concerning the transference of SLT punctuation marks into the TLTs, particularly colons and semicolons, it is found that in many cases not much consideration had been given to replacing such punctuation marks with their equivalents in Arabic on the part of the translators. This may mean that either they were unaware of their significance to the continuation of thoughts and resolution of arguments in the quatrains of the SLTs, or they

did ignore them intentionally as they attempted a virtually free translation that is not confined itself totally with rendering the form of selected sonnets, but focusing more on the content. However, Translator(2) seemed to be more aware in conveying such marks than his counterparts, and this can especially be seen in his translation of sonnets nos.2, 15,29, and 106.

In terms of Halliday's (1985) scheme of conjunctive and clause relations, it is found that in the sonnets under investigation a clause expand the other clause by means of enhancing it through the choice of a specific type of conjunctive adjuncts that is, 'when' and 'then' as correlative pairs. The clauses enhanced the meaning of another by reference to time. That is, cohesive relations in the sonnets revealed themselves in the use of temporal correlative conjunctions which are simple.

Clause relations in the sonnets could be also modified as paratactic and /or hypotactic. Paratactic relations were expressed by the conjunction 'then' as principal markers of paratactic enhancement. The hypotactic relations were made explicit through the conjunction 'when' as a principal marker of hypotactic enhancement. 'When' as a hypotactic conjunction usually opened the first quatrain of each sonnet, and may be expanded to open another quatrain(s) of the same sonnet. These quatrains are looked upon as finite clauses that express time relations. In this case 'when' can be interpreted as 'when'-type temporal i.e. it expresses (same time point). This indicates that the hypotactic patterns of enhancing clauses within the sonnets have been more extended along the quatrains than the paratactic patterns which open with the conjunction 'then'. This can clearly be found in Sonnets nos. 12 and 15. However, in Sonnet no. 30 the paratactic patterns introduced by 'then' have been more extended.

The initiating clauses of the Sonnets in a paratactic structure can be referred to as 'primary'; the continuing clauses in a paratactic structure can be referred to as 'secondary'. Clauses opened with 'when' are the dependent clauses in a hypotactic structure (secondary) whereas clauses opened with 'then' are the dominant clauses in a hypotactic structure.



Through correlation, Shakespeare bound hypotactic structures with paratactic ones by the use of temporal subordinating correlative conjunction: 'when...then'.

## **5. Conclusions**

On the basis of the aforementioned analysis, the present paper has come out with the conclusions that Shakespeare stressed the theme of time and its ravages in the sonnets under investigation through employing a certain type of temporal correlative conjunctions as cohesive ties that give prominence to his theme. Correlation in the sonnets has played an important role in enhancing not only their textual structure, but also the logic of the arguments raised and the flow of thoughts. Thus, cohesion in general has significantly contributed to the form of the sonnet as discourse, while conjunction in particular is regarded as a tool to gain insights into the logic of the text.

The study has also confirmed that time was Shakespeare's great nemesis and a discourse on its ravages was once again presented in the sonnets. Therefore, the sonnets linked together by theme have created a short sequence of several poems. This did indeed give support to a contention that has been put forward earlier in this paper that Shakespeare paired poems thematically to create a great range of argumentative or dramatic effects. In this concern, it is found that the arguments were foregrounded in patterns of adverbial time clauses whose manipulation varies across the selected sonnets. The devices used to connect their long and complex parts were used quite effectively as text-forming devices of clause complexes as well as transitions of logic i.e. they connect ideas by showing a time relationship.

As regards the translations of the selected sonnets, there were apparent cases of stylistic loss and gain as the translators attempted to transfer SLTs the temporal correlation and its patterns. As it has been seen, the translators differed among themselves in the ways they followed to render the pairs of the English subordinate correlative conjunction into Arabic. In some cases they achieved adequate renderings of the temporal correlation, but in many

other ones they were unaware of the fact that explicit conjunctive relations are taken as the defining feature of cohesion in the sonnets. The amount of consideration given on their parts to the choice of equivalent temporal relations and the patterns they exhibited was not so much remarkable. Consequently, not all time relations were explicit in their translations; they were unmarked when the pairs of correlation or one part of them did not employed. This might due to the assumption that the translators were confined themselves more to the content than the form and textual organization of the sonnets.

Over and above, the applicability of Halliday's (1985) scheme of cohesion to the time-sonnets has made it apparent that all time relationships between two or more clauses are pretty marked owing to the explicit use of the pairs of correlative conjunction 'when...then'. These pairs were exhibited as sentence openers that have been given special consideration on the part of SL author. In other words, they thematically contributed to expressing the meaning by having them positioned at the beginning of quatrains. Hence, quatrains were qualified by reference to temporal cohesion through the choice of specific type of temporal conjunctions .

All in all, the sonnets beginning with 'when' -either manipulated correlatively or functioning in other ways, are especially noteworthy because the structure of such sonnets is periodic, making for the tightness of organization and logical progression. This may hint at an issue to be taken into consideration for further studies that there are other sonnets in the entire collection that open with 'when' and need to be interestingly investigated.

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