

An Analysis of The Translation of Grammatical Tenses in The Arabic Novel Al- Shahwan.

Zahraa Rabeaa Mohammed Agha

College of Archaeology, University of Mosul, Mosul, Iraq



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Abstract:

This paper juxtaposes the challenges and consequences of translation of grammatical tense, namely, unusual and complicated tenses. In this regard, a comparative analysis would be done between the source text and the English translation to determine the frequent errors and their effects on time flow and narrative scheme. Following the theoretical grounding laid down by Antoine Berman's 12 Deforming Tendencies, the analysis shows instance irregularities of tenses, generalization of complex tenses, omission of continuous tenses, and unjustifiable shifts in time. The translation leaned toward creating disturbances of the timeline, ameliorating emotional depth, and distorting original cultural meanings. On the other hand, it points out some of the successful instances where the form preserved some temporal consistency but still acknowledges some significant failures affecting narrative coherence and stylistic fidelity. It recommends that the structural features of tense be retained in both literary translations that do service for the competent transfer of temporal dynamics and cultural meanings; usage of analytical tools for tense discourse; and the heightened consciousness of translators themselves concerning the narrative unfolding of these grammatical tenses.

Keywords: Grammatical tenses, The Alshahwan, Temporal Balance, Antoine Berman, Temporal Narration.

1. Introduction:

This study portrays the function of grammatical tenses in The Alshahwan that entails their influence on the narrative structure based on translation. Shifts are rooted in tachycardia- the perspective used to concern time relation definitive translations as a basis for specifying drama and texture. Any other manner of dealing with tenses can take away some or all the emotional impact that gives a text its authenticity and its quality as art.

The strokes taken from the tenses of Arabic communicate the depth of the emotion in such a way as to influence the various ways of expressing thought and feeling. The fourteen narratives with past continuous-as used in Arabic suggest an ongoing emotional state that can be lost when rendered in simple past in English. Complex tenses- such as past perfect and present perfect structures found in Arabic; while they do exist in English, such concepts will not always come with direct equivalents, thereby opening room for misinterpretation. Hence, the translator is confronted with all these challenges and must deal very delicately with transposing the meaning and style of the original.

Literary translation is not mere reproduction but implies fidelity to the stylistic and emotional resonance of the original. The choice of tenses prescribes various stage directions for the events and therefore dictates the manner in which particular readers interact with the text. Modifications in tense alter the tempo of a scene and influence whether the scene seems urgent or contemplative. Missing these temporal cues in a translation may affect the way the target audience interacts with the text compared to the original readers. Tenses are much more than just formal devices to give structural definitions. They play an important role in the overall meaning, narrative flow, rhythm, or emotional depth of any given piece. In-depth and sufficient knowledge about how tenses operate in both source and target languages allows translators to preserve literary integrity and help develop texts that cut across all sections of the reading public, according to authorial intent, in any specific cultural context.

2. Literature Review

Grammatical tenses play a crucial role in literary translation, as they establish the temporal structure of narratives and influence how readers perceive and engage with the text. Several studies have examined the challenges translators face when conveying tenses across languages with different temporal systems. Gadalla, brought out the crucial differences between the two languages through his study of tense translation in Arabic versus English, especially regarding the translation of compound and continuous tenses. His research finds that interpretative translation may often be crucial to safeguard and flow of the narrative event without the loss of stylistic integrity; however, a literal translation generally obliterates the temporal depth of events. Making a discrepancy between Arabic and English, Gadalla brings forth the vital differences between the two languages through his research on translating tenses from Arabic to English, more so compound and continuous tenses. According to his findings, interpretative translation is often necessary to preserve the narrative flow at the cost of loss of stylistic integrity, while all too often, literal

translation obliterates the temporal depth of events (Gadalla, 2017).

Sara Majdi and others' research also focused on the difficulty of translating Arabic compound tenses into English and how these changes affect narrative rhythm. They studied how Arabic uses perfect tenses, which have no clear English equivalents, and how cultural differences impact how tense usage is interpreted in literature. A prevalent difficulty in tense translation lies within the variation from the continuous to the compound tense (Ibrahim et al., 2024). According to Mona Baker's research, Arabic tenses are far more complex. For example, past perfect and present perfect tenses in Arabic do not necessarily find direct equivalents in English; this forces the translators to engage in interpretive strategies, often putting chronological coherence at risk. Another problem is maintaining the original chronological order since other studies claim that a dislocation of some events in their temporal framing through the use of tense might confuse and mislead the reader (Baker, 2018). Being a contemporary Arabic novel, *The Alshahwan* has been analyzed from various literary and translation perspectives. Several studies have discussed the narrative structure, style, and complexities of tense translation (Nasser, 2024). Bathers indicated that grammatical tense shifts were critical for the expression of psychological depth and tension in character relationships. His findings implied that tenses are not merely grammatical devices but stylistic devices through which cultural and historical thinking is expressed (Barthes, 2004). Newmark looked at how tense translation brings on problems of sequencing in the English translation of the novel. It was found that English distorts Arabic tense, creating slight modifications in the tale's advancement. This book underscored the importance of managing tense shifts to maintain the original level of dramatic impact (Newmark, 2003).

However, there are still some gaps that have not been investigated in connection with the translation of *The*

Alshahwan. Most of the earlier studies had investigated the shifting tense types (Isra'M, 2024); however, none have completely studied the effect. There is little research investigating the interaction of the compound tense in Arabic with such tense-laden narratives that concern translation, making it even more difficult to assess the convoluted interrelated repercussions of such translations in linguistic and stylistic terms (Darwish, 2010).

Compromise clauses have been able to not only survive in various forms of constricted tense shifts but also shift from one state to another in translation (Biguenet et al., 1989). Nevertheless, researchers have rarely dealt with the manipulation of such tenses. Although most of the earlier studies had investigated the shifting tense types, none had completely studied the effect on the whole translation quality (Olegovna, 2024). Such is in the sparsity of research regarding the interaction of the compound Arabic tense in tense-laden narratives that engage translation, which makes the task of evaluating the convoluted interrelations of the aspects linguistically and stylistically, crawling. Moreover, cultural implications on tense usages have been little addressed within the foregoing studies, especially how Arabic grammar potentially shapes a translational concept.

A major gap in literature is the lack of compendious studies on Arabic literary tenses. Most studies concern more general aspects of literary translation, if they do speak to the question, say nothing about how actual grammatical tenses affect narrative sequencing within Arabic literature. Most research focuses on cultural or linguistic concerns rather than translation's temporal mechanics. Such studies constitute a coherent analysis tracing how such changes could affect the temporal perception of a text, which is crucial to sustaining narrative coherence and emotional intensity. Finally, there is a major shortcoming concerning the comparative studies on the various English translation versions of *The Alshahwan*. A comparative approach would allow the detection of shared

regularities in terms of tense translation so as to evaluate the different strategies' effectiveness and set some ground for applicable recommendations for literary translators regarding Arabic-English tense translation. This study seeks to fill these gaps through a systematic tension analysis on the translation of *The Alshahwan*. Comparing the original Arabic text with its English translation will give practical insight for translators concerning how tense shifts affect the readability and authenticity of Arabic literary works. This project will hopefully elaborate on this matter within the wider framework of literary translation.

3. Theoretical Background

Grammatical tenses are essential linguistic tools for expressing time, but their structure and use Grammatical tenses are the basic linguistic tools expressing time; in a sense, their structure, and usage differ vastly between Arabic and English. In literature, tenses sculpt a temporal flow of events structuring narrative and reader perception. The chronological sequencing of events must thus be preserved stylistically and emotionally by such works. This study shall consider the manner of grammatical tense shift in translating *The Alshahwan*, affecting narrative coherence, emotional engagement, and their temporality perception.

Time in their novels is manipulated by means of flashbacks and non-year sequences. Tenses contribute a lot to these shifts in time manipulation. Simple past raises clear sequence, whereas perfect tenses give rise to layered narratives. Poor translation of such shifts will undo the desired tension temporal. Arabic compound tense like past perfect does not possess direct corresponding terms into English translation; this is so due to simplifications that may alter the perception of time. Model events a translator is to create on these approaches should ensure while reading there is a hollow (Al-Ramli et al., 2005).

Time balance in translation may affect the order of events, relative perception of time, and time significance. A shift in

tense may hence distort the proper timeline leading to miss reference. Some of the tenses encode rich cultural meanings like nostalgia or hope, which may be lost through inappropriate interpretations. This study examines tense shifts with a close concentration on literary translation and brings out fruitlessness in attempting the accuracy of narrative structure and emotional depth (Robinson, 2011).

3.1 Grammatical Tenses in Arabic

In Arabic, grammatical tenses indicate the time in which an action takes place—whether in the past, present, or future. Additionally, Arabic includes complex tense structures that convey aspects such as continuity and repetition. The primary tenses in Arabic are (Al-Jarf, 2024):

1. The Past Tense (الماضي):

- Definition: Used to describe actions that occurred and were completed in the past.
- Examples:
Simple past: كتبت الرسالة (I wrote the letter).
Past continuous: كان يكتب الرسالة (He was writing the letter).
- Function: It refers to events that happened at a specific or unspecified time in the past. The auxiliary verb كان can be added to indicate continuity.

2. The Present Tense (المضارع):

- Definition: Used to describe actions happening in the present or ongoing situations.
- Examples:
Simple present: أكتب الرسالة (I write the letter).
Present continuous: كان يكتب الرسالة (He was writing the letter).
- Function: Expresses current actions, general truths, or natural laws.

3. The Future Tense (المستقبل):

- Definition: Used to describe events that will take place in the future.

— Examples:

Future formation: سأكتب الرسالة / سوف أكتب الرسالة (I will write the letter).

— Function: Indicates a future action, often marked by the use of س or سوف before the verb.

4. Compound Tenses (الأزمنة المركبة):

- Past Perfect (الماضي التام): كان قد كتب الرسالة (He had written the letter).
- Present Perfect (المضارع التام): قد كتبت الرسالة (I have written the letter).
- Future Perfect (المستقبل التام): سوف يكون قد كتب الرسالة (He will have written the letter).

3.2 Grammatical Tenses in English

In English, tenses are formed using auxiliary verbs along with main verbs. The English language places significant emphasis on continuous and perfect tenses, which do not have direct equivalents in Arabic. The primary tenses in English are:

1. Past Tense:

- Past Simple: Used to describe completed actions in the past. Example: I wrote the letter.
- Past Continuous: Describes actions that were ongoing in the past. Example: I was writing the letter when he called.
- Past Perfect: Describes an action that occurred before another past event. Example: I had written the letter before he arrived.
- Past Perfect Continuous: Describes a continuous action that occurred before another past event. Example: I had been writing the letter for two hours when he called.

2. Present Tense:

- Present Simple: Used for habitual actions or general truths. Example: I write letters every day.
- Present Continuous: Describes ongoing actions at the present moment. Example: I am writing the letter right now.
- Present Perfect: Describes past actions with relevance to the present. Example: I have written the letter.
- Present Perfect Continuous: Describes an action that started in the past and continues into the present. Example: I have been writing the letter for an hour.

3. Future Tense:

- Future Simple: Describes future events. Example: I will write the letter tomorrow.
- Future Continuous: Describes ongoing actions in the future. Example: I will be writing the letter at 5 PM tomorrow.
- Future Perfect: Describes an action that will be completed before a certain future time. Example: I will have written the letter by tomorrow.
- Future Perfect Continuous: Describes a continuous action leading up to a future time. Example: I will have been writing the letter for two hours by 5 PM.

3.3 Key Differences Between Arabic and English Tenses

1. Compound Tenses: Arabic uses compound structures like كان قد to express actions completed before another past event, while English relies on the Past Perfect tense.
2. Continuous Tenses: English distinguishes between simple and continuous tenses (e.g., Present Continuous and Past

Continuous), whereas Arabic expresses continuity using كان + present verb.

3. Perfect Tenses: English extensively uses perfect tenses (Present Perfect, Past Perfect), whereas Arabic conveys similar meanings through auxiliary structures rather than distinct grammatical tenses.

4. Research Objective

The flow of time by itself is very significant in a literature piece since grammatical tenses themselves shape the movement through the narrative and thereby the way a reader conceives time. An interesting predicament found in translation for literary texts is whereby the tense structure-chronological balance of the original is attempted to be kept. This research sets out to examine how such tense shifts as [within camilon] in the Alshahwan affect the sequencing of events as well as their coherence and the perception of time. Through this study, one hopes to provide recommendations on how best to preserve tense accuracy and yet retain the flavors of the text-including emotional nuances through the translation process.

2. Translation Theories

The theoretical foundation for conducting this research is to understand and construct the study itself. It housing translation theories that can explain how texts could be transferred from one language to another. Besides this is a model by Antoine Berman that deals with analyzing literary translation and the possible distortions incurred through the texts' changes of language. This portion will also discuss core translation concepts, particularly concerning grammatical tenses and their use in the transfer (Abdelaal et al., 2020a).

Literal translation implies transference of text from one language to another in a much direct and accurate way, keeping to the original sentence structures and word choices as precisely. The main thrust of the approach is to keep accuracy and not alter the meaning from the original. Key features of literal translation are: maintenance of word-for-word correspondence, preservation of grammatical structure, and

limitation upon translator's creativity, since the text is hardly modified. For example, in a literal translation:

- Arabic: "أريد أن أكتب رسالة."
- English (literal translation): "I want to write a letter."

Interpretative or free translation, on the contrary, aims to express deep-seated meanings rather than separating everything into blocks of text and having them correspond one-to-one. Such a method allows translators to transpose the text onto the cultural and linguistic conventions of the target language while maintaining its literary flavor.

The flexibility of word choice and sentence structure, modification of grammar according to the exigencies of the target language, and more emphasis on literary effect than strict adherence to linguistic correctness characterize this approach to translation. For example, in an interpretative translation:

- Arabic: "كانت عينيه تلمعان كالنجوم."
- English (free translation): "His eyes shone like stars."

Whether charged with a load of mundane problems or high artistic creation, literal and interpretative translations are enemies of one another in the infighting for their space into literary texts facing one another. What literal translation achieves is the grammatical correctness of the target text; yet it does not always sound fluent or natural in the target language; whilst its rival, the interpretative translation, pursues an effect that prioritizes creating a certain literary ambience, manipulating tenses or even the entire structure of the sentence, so that the translated text feels more natural with respect to the stylistic norms of the target language. The greatest trouble is in reaching a middle ground in literary translation: accept the grave sin of improper grammatical tense usage while feeling the artistic and emotional hurt of a less artistic and enjoyable translation.

The influential translation theorist Antoine Berman proposed a model that explained the occurrence of deformities in literary translation. In Berman's view, translation is much more than an equivalent-word-for-word rendering; it is a re-structuralizing

procedure, which at times might cause some alterations in cultural and linguistic aspects almost in an accident. He pinpointed 12 distortions as the central tendencies. Berman's model appears quite appropriate for analyzing grammatical tenses in literary translation. Often, translations tend to oversimplify or even cleanly omit a number of complex tenses, thereby changing the original chronological framework of the novel. While focusing on these distortive tendencies, this study will explore the ways in which tense alterations affect coherence and emotionality in the narrative of literary translations. This evidence will promote a larger understanding of how shifts in grammatical tense affect the reading experience and thus, the stylistic authenticity of translation.

In translation criticism, Lawrence Venuti (Venuti, 2017) mentioned two important poles of strategies to contemplate the relations between translated texts and their source cultures, of domestication and foreign-focusing where translating involves taking a foreign text and bringing it into the target language by adapting it to the cultural context of the receiving audience (domestication) or by preserving the language of the source in cultures that may feel foreign to the target readers (foreignization).

When domestication is employed, the translated text is made natural and most natural in the target language. It might pave the way for oppressive support toward the same (transmitted) culture (Lefevere) by mixing with the external; in other words, a human translation is an insidious form of a colonizing enterprise. This is exemplified by translations such as the perpetuation of oppression that is explained by Tymoczko. While it becomes an intended oppression out there at work mostly on very local levels, the anthropologists Tibbitts and Burton have told us just too many kind words about a savage, and numerous tyrannies did American visual media dole out for being in America.

In contrast to domestication, foreignization intentionally retains elements of the foreign style, thus making the recipient reader experience the strangeness/foreignness of the original. It actually thrusts things upon the reader that do not belong to the presumed cultural heritage of the reader, which is one of the purposes of this concept. It is the foundation for the work

to move on from beyond into a system of being so wholly "other" that it feels strange. In the challenge of competency and readability, foreignization guarantees respect for the textual fidelity and preserves the intrinsic value of the source text.

Discussing the nature of English language rendering of a culturally rich Arabic novel such as Al-Shahwan, the paradigm of Venuti is a pertinent case for the examination of cultural identity, metaphor, and poetic language in the translated work. This bold is anchoring the analysis, with Berman's concepts and ideas oriented towards patterns of allegiance and disloyalty to both grammar and culture in the English translation.

6. Translation and Grammatical Tenses

In literary translation, grammatical tense does not merely refer to a device for specifications of time; it is an important part of the rhythm of the narrative. The tenses in literature can indicate a certain state in a text, whether that be nostalgia, continuity, or repetition. The past perfect in Arabic is usually translated into the past perfect in English (had done); in some contexts, however, a simpler tense may be used instead, which may disturb the chronological flow of events. Translation from one language to another in which tense structures are stratified, like Arabic and English, becomes a necessity for grammatical alignment; the exigencies of conversion become evident, primarily when the source text compounds a tense in current use or employs a rare tense (Abdelaal et al., 2020b).

For example:

- The present perfect in English does not always have a precise equivalent in Arabic.
- Continuous tenses in English require auxiliary verbs (was, were), whereas Arabic expresses them with كان + present verb.

Now, what follows after the word 'translation'? To what extent can it include a literal translation of grammatical tenses? That is, to the extent of maintaining according to the original text in terms of the features invoked in it temporally. In some cases, however, text will have to undergo a tense shift, for instance,

from past continuous into present perfect for the sake of meeting the grammar of the target language. Grammatical tenses, however, have to be redefined the way they are expected by cultural conventions without distorting their emotional or temporal properties. The strategies for dealing with grammatical tenses in translational literature include the literal translation of tenses: Requires keeping the temporal meaning as though it is said in source text, while sometimes it may require tense changes in the translated text so that it abides by the grammar rules of the target language—for example, changing past continuous into present perfect. Grammatically adapted tenses must be aligned with the norms of culture without distortion of the emotional or temporal interests in text.

7. Research Methodology

The research methodology explains the steps and approaches that will be used to assess the impact of grammatical tense shifts on time-line sequencing of events in the translated texts of The Alshahwan. This methodology ties textual analysis to theoretical perspectives which would permit a comprehensive study of grammatical tenses. This section defines the types of research, sampling techniques, research instruments, and analytic techniques to be used.

The manipulated sample comprises translated excerpts of The Alshahwan with complex or infrequent grammatical tenses. This analysis shall focus on the selected passages where either time shifts or the intricacies of grammar become paramount in shaping the narrative. The study examines specific extracts based on their employment of such complexities in tenses: past perfect (had done), present perfect (have done) or future perfect (will have done). Unusual tenses that also will be analyzed are continuous and progressive forms, as they tend to differ in translation strategies from the target language.

The criteria for selecting these passages will therefore hinge on cases where tense usage considerably affects either the process of storytelling or the degree of emotional depth being communicated. The study attempts to identify key excerpts and instances where tense structures aid the flow and character development by looking at how tense shifts influence the

literary experience in translation.

The primary research method would compare and contrast implementations of grammatical tenses between the original text in Arabic and its English translation at gradual levels: namely, the identification of tense structure and the consequential evaluation of the implications involved with tense shifts in the departed-text.

Antoine Berman's 12 Deforming Tendencies will be one of the foremost frameworks used to evaluate the linguistic distortions in translation. This model offers a systematic framework for identifying how the grammatical changes affect meaning and literary intention in the text being translated. With applying Berman's model, the study classifies errors relating to grammatical tense shifts as flattening of tenses or insertion of new tenses whose relatively old reference may mislead the temporal accuracy of the translated text.

The first stage entails identifying tense distortions entering the translated text. For simple illustrations, changing past continuous to simple past or altering past perfect to simple past may generate unreasonable distortions in the chronological sequencing of events. Such shifts could disrupt the chronological balance of the narrative and disrupt the readers' perception of the timeline of events. This study is going to investigate whether these alterations succeeded in sustaining or distorting the original time perception and narrative progress. Furthermore, examining distortions in grammatical tense will reveal their effects on emotional involvement and narrative tension in the novel. The shift in tense can affect the reader's appreciation of character development, plot passage, and thematic depth. The examination aims to provide points of reference about how tense shifts enrich or impair an overall literary experience in translation.

The key analytical procedure is to identify the grammatical tenses in the original Arabic very accurately and correlate them with the grammatical structures used in the English translation. This study emphasizes complex and rare tenses because they are much more likely to be manipulated during translation. The first step, then, is identifying all the tense

forms existing within the Arabic source text, simple or compound. Great care will be taken regarding compound tenses: past perfect, present perfect, and future perfect-in terms of the precise role they play in collating events and maintaining the narrative flow. The next step consists of juxtaposing the tenses in the source text with their relevant structures in the translated text. This would entail examining tense shifts whereby, for example, past continuous is rendered in the simple past and its effect on the sequence of events. A good understanding of these systematic changes will therefore help understand if the translation has kept the flow of the original time frame or changed the reader's perspective of time.

Finally, an assessment of how these tense shifts affect temporal progression in the narrative will be made. The effects they cause will be examined regarding the sequencing of events, interaction between characters, and the overall perception of time in the translated version. An important feature of this assessment will be to ascertain whether the temporal balance of the original text is satisfied within the translation or violated. The research will also investigate how readers comprehend these temporal shifts and their interference with narrative coherence.

8. Analysis of Temporal Translations in The Alshahwan

This section presents a comparative analysis of grammatical tense shifts in translated excerpts from The Alshahwan, assessing how changes in tense impact the chronological sequencing of events and reader perception. The Arabic source text remains untranslated, while the English translation and its evaluation are provided below.

● Example 1:

- Arabic Source Text: " أطلق عنانك للمحبة، وكن روحانيا، ...
...كن طيبا، كن عاشقا، فالحين هو الخيط العالق بين الأجنان

English Translation: "Give rein to your soul for love, be spiritual, be kind, be in love. Craving is the thread attached to the eyelashes..."

- Temporal Analysis:

- No complex tenses appear in this excerpt. The simple past (أطلق) and

imperative tense (كُن) are directly translated.

- Tense shift in translation: The translated text maintains the original temporal meaning, though some structural modifications were necessary in English.
 - Impact on chronological sequencing: No major temporal shift occurs; the text retains a general or momentary sense of time.
- Example 2:
 - Arabic Source Text: "ستنسجم مع من يشبهك في الروح... وليس في الصفات"
 - English Translation: "You will be in harmony with someone whose soul resembles yours, not with someone who resembles you in features."
 - Temporal Analysis:
 - Both Arabic and English versions employ the simple present tense.
 - Tense shift in translation: No significant shift in tense, though the English version may carry a slightly different temporal interaction due to cultural context.
 - Impact on chronological sequencing: The timeless nature of the sentence remains intact, ensuring no disruption in the temporal flow of events.
 - Example 3:
 - Arabic Source Text: "أحبك أيها المتمرده، المسافرة في... أنسجتي"
 - English Translation: "I love you my little insurgent, when travel into my cells..."
 - Temporal Analysis:
 - The Arabic present continuous (المسافرة) conveys ongoing action.

- Tense shift in translation: The simple present ("when travel") was used instead of present continuous, altering the sense of continuity.
- Impact on chronological sequencing: The tense modification weakens the intended temporal fluidity, reducing the sense of continuity evident in the source text.

- Example 4:

- Arabic Source Text: "جعبة طفولتي تتفق وتنفض غبار... عزلتها"
- English Translation: "My childhood quiver is opening, shaking off the dust of isolation..."
- Temporal Analysis:
 - Arabic present continuous (تتفق and تنفض) implies an ongoing state.
 - Tense shift in translation: The simple present (is opening) was used instead, diminishing the perception of continuity.
 - Impact on chronological sequencing: This change may disrupt the reader's sense of temporal transition, causing a slightly static impression instead of a flowing progression.

- Example 5:

- Arabic Source Text: "يقتلني الشوق إليك كلما دنوت من... دجلة..."
- English Translation: "Longing for you kills me, whenever I approach the brown Tigris River..."
- Temporal Analysis:
 - Arabic present tense (يقتلني) conveys sustained emotion.

English Translation: "I found piles of dust and stones..."

- Temporal Analysis:

- Arabic simple past (وجدت) signifies a completed event.
- Tense shift in translation: The simple past was maintained in English, preserving the original timeframe.
- Impact on chronological sequencing: No temporal shift, ensuring a faithful representation of the event in translation.

Using Venuti's framework to analyze certain excerpts from Al-Shahwan will reveal instances of domestication and foreignization that express the way the translator negotiates accessibility and cultural authenticity.

● Example 1:

"فالحنين هو الخيط العالق بين الأجنان"

Translation: "Craving is the thread attached to the eyelashes."

This translation displays domestication, that is where "حنين" (carrying connotations more profound than nostalgic longing with emotional resonance) is represented with craving—a word more usually affixed to physical desire in English. It simplifies the poetic metaphor, and that mystical flavor with which the original is charged is reduced. One might have a more foreignizing rendition such as "Yearning is the delicate thread suspended between the eyelids.", preserving the emotional and cultural-packed importance.

● Example 2:

"الشهوان... قطر الندى ... نبع طفولتي ... وجمع صباي وسفر" قصائدي.

Translation: "Al Shahwan), the pleasant memories that refresh my soul, the painful memories of my youth, the dreams of my poems."

A clear case of domestication; phrases such as "قطر الندى," dewdrop, and "نبع طفولتي," spring of my childhood, come with the more generic interpretations of pleasant memories juxtaposed to eliminate the natural imagery and cultural symbolism. A foreignizing approach would preserve metaphor and structure, e.g., "Al Shahwan... the dewdrop, the spring of my childhood, the ache of my youth, the journey of my poems."

● Example 3:

"أحبك أيها المتمرده، المسافرة في أنسجتي، وأحب خيلك النافرة في ذاكرتي."

Translation: "I love you my little insurgent, when travel into my cells; I love your wild horses running through my mind."

This is an awkward foreignizing in complete obscurity. The "little insurgent" and "when travel into my cells" are literal translations, but both such phrases end in unnatural-sounding phrases in English poetry. An appropriately foreignized: "I love you, my rebellious one, traveling through my being; I adore your untamed horses galloping through my memory" would have kept metaphor and rhythm following legibility.

● Example 4:

"ربما ثقباً أصاب قلبك، جعله الله لك عيناً تبصر بها الحقيقة"

Translation: "A hole in your heart, may Allah make it for you like an eye through which you see the truth."

This one also tends to the foreignization paradigm as it goes with cultural-religious expressions such as "Allah" and metaphorical constructions quite rare in English. Yet, "a hole in your heart" is altogether too blunt in English. Here is a fine-tuned foreignization, "Perhaps a wound has pierced your heart,

may He turn it into an eye through which you perceive the truth." This keeps the spirituality and the poetic tone.

- Example 5:
"إلهي ... ما أحببتك وحدي، لكن أحببتك وحدك"
Translation: "Oh my Lord, I did not love you alone, but I loved only you."

The translation is quite accurate, keeping to the structure of the original. However, the slightly stiff phrasing bears signs of partial domestication. The spiritual intimacy and poetic tone could be better captured in a foreignized rendering of: "My Lord... I did not love You alone; I loved none but You." This preserves the rhythmic prose and spiritual feeling present in the Arabic language.

9. Conclusion

Having analyzed specific cases, the tense-system shifts therefore seem to manipulate chronological development in various ways. While some changes will break continuity and reduce temporal fluidity and emotional depth, in other cases, a good tense balance was achieved in the background, contributing to the flow of the translation.

It shows the successful ones and the problematic ones, and it should provide some structure to the understanding for increasing improvements in future strategies for literary translations. Berman's model, in fact, was primarily concerned with stylistic and structural distortions of the literary text, while the question of culture remains almost untouched. Venuti, on the contrary, compliments Berman by focusing on the ideological decisions taken by the translator into domestication and foreignization. This added perspective indicates whether the translator maintained or obscured the cultural identity of the source text. In combining both models, the analysis can address its scope more equitably with linguistic fidelity and cultural fidelity. This duality also proves very suitable when it comes to translating culture-laden texts such as Al-Shahwan.

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