

Tenses and their Translations: Translating Narration Time between French and Arabic The Case of *Le Cadavre Encerclé* by Kateb Yacine and Its Translation by Dr. Malaka Abyad

الأزمنة وترجماتها: ترجمة زمن السرد بين الفرنسية والعربية
أنموذجاً مسرحية / الجثة / المطوقة لكاتب ياسين وترجمتها للدكتورة ملكة أبيض

Received: 22/07/2025

Accepted: 23/11/2025

Published: 25/12/2025

Toufik LACHOURI *1

Abu Al-Qasim Saadallah University - Algiers2 (Algeria)

Email : toufik.lachouri@univ-alger2.dz

Fatma ALLIOUI²

Abu Al-Qasim Saadallah University - Algiers2 (Algeria)

Email : allioui1210@gmail.com

Abstract :

*This article focuses on the importance of translating narration time embodied in the translation of tenses from French to Arabic. It studies the different possibilities that translators can utilize in order to fill the voids that exist in-between languages. Following an analytical contrastive method, this article proves that translators can navigate their own tools and methods to create a translation that is so close and faithful in meaning to the original text. It highlights the difficulties that may encounter translators when translating tenses, and affords the necessary theoretical and technical tools to overcome such difficulties. Using Kateb Yacine's *Le Cadavre Encerclé* and its translation by Dr. Malaka Abyad, the article verifies the existing methods related to the translation of tenses, like those provided by A. Matter and J. Hajjar, and provides new methods that might, in the future, help other translators in translating tenses in literary works.*

Keywords: Narration Time; Translation of Tenses; Kateb Yacine; *Le Cadavre Encerclé*; Malaka Abyad.

الملخص :

يسلط هذا المقال الضوء على أهمية ترجمة الزمن السردى المتجسد في الأزمنة من الفرنسية إلى العربية، إذ يدرس الإمكانيات المختلفة التي يمكن للمترجمين الاستفادة منها لسد الفجوات بين اللغتين الفرنسية والعربية. يثبت هذا المقال، باتباع منهج تحليلي تقابلي، أن المترجمين قادرون على توظيف أدواتهم وأساليبهم الترجمة لإنتاج ترجمة قريبة جداً من النص الأصلي ودقيقة في معناها. يبرز هذا المقال الصعوبات التي قد يواجهها المترجمون عند ترجمة الأزمنة، ويوفر الأدوات النظرية والفنية اللازمة لتجاوز هذه الصعوبات. بالاستناد إلى رواية "الجثة المطوقة" لكاتب ياسين وترجمتها للدكتورة ملكة أبيض، يقوم المقال بمراجعة الأساليب الحالية المتعلقة بترجمة الأزمنة كالتي قدمها الباحثين أ. مطروج. حجار، ويقترح أساليباً جديدة قد تساعد، في المستقبل، مترجمين آخرين على ترجمة الأزمنة في الأعمال الأدبية.

الكلمات المفتاحية: الزمن السردى: ترجمة الأزمنة: كاتب ياسين: الجثة / المطوقة: ملكة أبيض

Introduction

“What is to translate?” it has always been a question without a precise answer, especially when it comes to literature. Translating different literary elements may appear seriously problematic, as literature transcends the mere nature of its literariness, to reach identities and identifications. As translating problems occur when translating from the source language (SL) to the target language (TL), it might appear weird to say that more serious problems appear when translating from the target language to the source language. The latter is the case with postcolonial Algerian texts that were initially written in French, then translated later on to Arabic. The case here does not really contain cultural problems, since the translator is returning the culture back to its people. It is rather how much faithful the text could be to the very first thought in the head of the writer himself. Examples of these texts include: Kateb Yacine’s *Nedjma* (1956), Mouloud Feraoun’s *Le Fils du Pauvre* (1950), Mohamed Dib’s *La Grande Maison* (1952), and Rachid Boudjedra’s *La Repudiation* (1969). Such texts are considered as heritage to their people, and therefore, their translation must be dealt with, with high care. This article focuses on one of the recent phenomenon that is studied in literature, which is time. It stresses the translation of setting, mainly time, in postcolonial Algerian literature. The article focuses on the special nature of such translation, especially since the Algerian writers chose to use French as the language of their writings. Some essential questions are targeted like: what is a literary setting, mainly time? How can we translate tenses? And how does their translation help in transmitting a delicate message? The article uses an analytical contrastive method. It is going to study the ST and TT, analyze the translation and compare both meanings to see whether or not the translation has been faithful to the text. The article attempts to provide practice solutions for translators in order to facilitate further acts of translation. It tackles the one work by Kateb Yacine that has only one translation as an attempt to encourage more translations of Algerian literature written in French. The article tries to show that a successful translation will not cause the text to lose its true meaning, and therefore maintains the nature of the original text.

Previous studies of the topic are related mainly to comparing the tenses of both languages (Arabic and French). In his book *Tense in Arabic and French: A*

Comparative Study, Mohamed Charif Ben Dali Houcine compares both tenses and provides the reader with the difficulties that may encounter the translator when changing the tense from one language to the other. In “Arabic and French Past Tense Forms: Contrastive Study on Selected Models, the scholars D. Djaleb and D. Khelifi provide a contrastive analysis of French and Arabic past tenses relating to their temporal meaning. Their main goal was to help translators master the tenses of both languages. In “The Complexity of Translating Tenses in Narrative Writings,” the researcher A. Mahmoudi difficulties that face translators when translating narrative timelines, and the causes of these difficulties. This article adds to the very few previous studies by highlighting the differences, difficulties and providing solutions that help translators overcome these difficulties.

1- Understanding spatiality

Time and space are both essential to the existence of the human being as they help him make sense of his surroundings, and therefore, his position in the universe. They are supposed to be the “where” and “when” of a happening, a thing or an event. However, they also include social conditions, historical elements, whether, furniture, scenery, customs, transportation, clothing, dialects, and different other cultural elements. Different philosophers, thinkers and theorists attempted definitions to time and space. In “Space/Time Practices and the Production of Space and Time. An Introduction,” Sebastian Dorsch (2013) refers to a concise list of the thinkers and philosophers who attempted to study time and space in different disciplines stating that

These models of spatio-temporality, with their claims to totality and objectivity, were increasingly criticized, particularly in their expansive phases. For example, Hermann Minkowski (1864-1909), Albert Einstein (1879-1955), and Mikhail M. Bakhtin (1895-1975) postulated the relativity of space and time in, respectively, mathematics, physics, and literature; in the age of high imperialism, Henri-Louis Bergson (1859-1941) and Martin Heidegger (1889-1976) point to their inextricability (cf. e.g. Dorsch 2012, 2013). Émile Durkheim (1858-1917) set forth around 1900, in response to Friedrich Ratzel's (1844-1904) environmental determinism, a “morphologie

sociale" that takes societies rather than primarily space as its argumentative point of departure. (p 8-9)

The majority of these thinkers seem to create a gap between time and space. They do not believe that they coexist or perform equally. When it comes to the human being, space maintains their experience. The body extends through space and its experience becomes a spatial process that is linear and continuous. Time, however, lacks this property. It is neither linear, nor continuous. It does not maintain the human experience. It is rather renewable. Temporality does not endure our human experience. The body is rather recreated within each different temporal instant. In "Concepts of time," Wolfgang Klein (2009) believes that We cannot measure "real" time – whatever it is. Instead, we measure the duration of things to which our senses have access. This duration is "relative time"; it is measured by motion, and the result are units such as hour, day, year, etc." (p 6). This claim gives vast dimensions to time, which is considered as an empty container. Time is dependent on the events that occur in it. This dependency means that it is dependent on space as well. Time is also a container but it is related to whatever it contains. It is linear, chronological and used to categorize events. Time, therefore, has three main features: it is used to organize events. It measures the length of events. It tells when events happen. It, consequently, clarifies our perception of our universe, and therefore is related to our special existence.

One of the best methods we can use to truly understand time is to investigate the relationship between time and space. The latter could be better understood through reference to the theory/philosophy of relativism. In "On the Existence of Time, Space and Space-Time," Paul Horwich (1978) refers to this relationship as he lists the seven senses of relativism. He believes first that, "Time and space depend for their existence upon the existence of objects and events" (399). In this sense, time and space appear to be one entity. They cannot be independent concepts as they depend on the object/event they carry. In other words, they are connected as spacio-temporal containers. They both exist interchangeably in relation to the existence of a particular object/event.

Second, Horwich believes that "Time and space are not substances" (399). They are not visible or concrete entities that enable a specific

measurement tool. They rather depend on different circumstances and vary as contexts may vary. Third, he sees that “The spatial and temporal location of an object or of an event is to be analyzed in terms of spatial and temporal relations between those things and other objects and events” (399). In this sense, to study/measure time and space, we need to consider their relationship. They make sense only when they are compared/contrasted and linked together.

Forth, Horwich states that “all motion is relative motion: an object moves only in virtue of changes in its distance from other objects” (399). All changes and moves occur only when the object changes how distant it is from other objects. Changes, thus, are not related to the nature or existence of objects. It is rather related to the change in distance; i.e. time and space. Besides, Horwich believes fifth that “certain features of space and time, such as geometrical properties and congruence relations between intervals, must be defined in terms of the behavior of objects and events” (399). Time and space identify everything around them; even change occurs in relation to them. Yet, they are also identified/defined in relation to objects and events around them.

Sixth, Horwich believes that “All spatial and temporal facts are to be analyzed in terms of non-spatial and non-temporal concepts. (For example, according to the so-called Casual Theory of time, the notion of temporal betweenness may be reduced to various casual relations between events)” (399). Once more, the researcher insists on analyzing time and space apart from their nature as concepts. This time he includes a reference to the Casual Theory of time. This theory is related to the casual relationship between the perceiver and the world around him. It is mainly about the occurrence of perception, and how objects are perceived only when they cause the perceiver to see them. However, this perception is not that simple, since the process of seeing and perceiving is related to a complex and various casual relations between events.

Seventh, Horwich believes that “Space and time are relative in the sense that certain magnitudes such as duration and distance vary from one frame of reference to the other” (400). Again, the quotation insists on the impossibility of finding fixed definitions or understandings not only to time and space in general, but also to their specific magnitudes like duration and distance. The latter

understanding depends on the context they are in and the reference to things and objects around them.

2- Time within the Worlds of Literature

Literature marches in the same path as different disciplines when it comes to time and space. As they are the container of the events of the story, they can be either shallow or basic in their relation to the text. In literary texts, time and space form the setting. This setting could be a backdrop setting with no importance to the story. It is just a tepo-spacial container that does not affect the story in anyway. It could also be integral. It is when the setting is crucial to the events. It is when it has great influence on the characters, plot, conflict and flow of events. This setting sets the atmosphere and the mood, expresses the tone and helps in revealing the themes of the story.

Writers are usually aware of the relationship between literature and perception. Therefore, they invested to celebrate the importance of time as the first thing the person perceives in whatever circumstances. A piece of literature exists only in terms of its setting. As literature witnessed a special turn, writers and researchers started investigating time and space even more. New theories were discovered and spaciality becomes the focus of most recent literatures and literary studies. One of the theorists who started theorizing for time in literary studies is Mikhail Bakhtin (1895-1975). He is a Russian theorist and philosopher with great influence on Western history, literature, linguistics, sociology and psychology. Bakhtin believes that more importance must be given to special matters. His developed his theory in "Forms of Time and the Chronotope in the Novel." The theory becomes simply known as the Bakhtinian Chronotope. It is related to how time is represented in language and discourse and how it is related to meaning.

3- Time in the Field of Translation

Giving its complexities, time provide a serious problem for translators. The latter have to pay it serious attention as it is the medium that guides the reader through the narration of the story. Therefore, translating time gained the same momentum as it received in different other disciplines. The translator of the

novel may face a chronological setting, where time moves smoothly and logically. He may also face a fragmented time that does not follow any logic or order. Such a time appears to be more challenging as it is based on the psychological time of narrators or characters. The other serious problem that the translator may face is the difference between time of the story and narration time, and the time of single sentences. Sometimes, in the same story, the latter might be logical and the former might be fragmented. Such problems are intensified by the difference in structure, style and grammar of different languages.

When comparing French and Arabic, for instance, we could see that French has different structures of all tenses. The past for example consists of 'le Passe simple, le passé composé, le passé antérieur, and le plus que parfait. Arabic, on the other hand has only one form of the past, which is الماضي. And it is the case with all the other Arabic tenses. Therefore, it becomes really challenging to translate one variety of French pasts into Arabic, or to translate the only one option of Arabic past into French varieties. In such cases, the translator must become well aware of the specifics of each language. Even though Arabic has only one single form of the past, it uses different structures to add more layers of meaning to this tense, like: كان-يكون.

French tenses, therefore, vary according to the "mood" (indicatif, subjonctif, impératif), and each mood could be accomplished (passé composé, plus que parfait...), or non-accomplished (present, future, ...). When French has strict rules about all aspects of its verbs, Arabic appears to be more complicated, as the actual verbs and tenses do not contain those varieties in their nature. Their varieties are derived by different scholars from different contexts and tense usage.

The past is considered by many as the time of narration since all narrators tend to tell their stories using it. This fact made translators obliged to focus on delivering the correct meaning while respecting the narration time. Such issues do not occur only with the past tenses. The latter are used just as example. All the other tenses share the same complexities and differ in the same way from one language to the other.

When tenses are simple, translators do not seem to have a serious problem while translating them, since all the simple tenses in French equal the same simple tenses in Arabic. “le passé simple de l’indicatif,” (الماضي البسيط الإخباري), for instance, can easily be translated into the simple Arabic past “الماضي”. In doing so Mattar (1977: p97) believes that the tense, keeps its essence; nothing is lost in the translation process, since one simple past is replaced by another simple past; The sentence: (Soudain, le cycliste **chuta** par terre) is translated to:

وفجأة سقط راكب الدراجة على الأرض

The translators interfere when the sentence is in the negative form. In this case, the simple past would change into a negative present (مضارع). The tense, thus, is translated into لم followed by المضارع:

Il ne le reconnut pas could be translated to: لم يتعرف عليه.

We can also add the Arabic verb ‘can’ يستطع to the equation, and the translation becomes:

لم يستطع التعرف عليه.

When translating l’imparfait de l’indicatif, (الماضي الناقص الإخباري), Mattar (1997. P74) believes that we need to improvise since the tense does not really exist in Arabic. This tense is formulated as such: je passais pour vous saluer (I was passing by to greet you). In this case, we translate it by adding كان followed by the Arabic simple present: المضارع. Therefore, the previous example could be translated to: كنت عابراً لألقي التحية عليك. When the sentence is in the negative form, we preserve the same structure, and we just add a negation tool like: لم, like in:

sans cette signature, le contrat n'etait pas valable could be translated to :

وبدون هذا التوقيع لم يكن العقد صحيحا. In this example, we can notice that the auxiliary كان was at first in the simple past, but in the negative example, it becomes in the simple present. Such changes occur according to the general context of the text.

“le present simple de l’indicatif” can also be easily translated to the Arabic simple present “الحاضر”. Such a translation is faithful as it provides no changes to the SL. For example: il pleut, j’écoute de la musique could be translated to: إنها تمطر، وأنا أستمع إلى الموسيقى.

The French future simple (le future simple de l’indicatif), however, is more problematic than the simple past and present, since it is open to different possibilities when translating it. Matter (1997, p90) provides these varieties that we can illustrate using the translating of the verb “partira” (will go). This tense could be translated to:

- Present – المضارع : يسافر
- Adding س to the present tense : سيسافر , when we have a near future
- Adding سوف to the present tense: سوف يسافر , when we have a far future.

Same translating issues appear also with the French complex tenses. When translating “le passé composé de l’indicatif,” different scholars like Hajjar (1997, 38) agree that we could use the past simple (الماضي), since we don’t have a complex past in Arabic. For example:

- J’ai mis = وضعت
- Je suis alle: ذهبت
- Or, we can add قد or لقد (لقد ذهبت) or قد

When using the negative form, however, the tense changes to the present (المضارع) after adding a negating tool. For instance, if we have the sentence: “je ne lui ai pas ouvert la porte,” we cannot translate it to: لم فتحت له الباب , or لم , لم فتحت له الباب. The meaning here is completely destroyed. We should rather use the Arabic simple past: لم أفتح له الباب; which is the only meaningful translation.

When translating le plus-que-parfait de l’indicatif, الماضي التام, translators may face a serious problem. We can say that the tense does not exist in Arabic , or that it is simply equal to the simple past (الماضي). Matter (1997: 85) believes that to reach this tense, we should add كان then add قد then the verb in the Arabic simple past. For example: “J’avais mangé quand il arriva” can be translated to:

كنت قد أكلت لما وصل

Hajjar 1977, on a different scale, believes that we can use only كان or only قد and the simple past, that is:

قد أكلت لما وصل or كنت أكلت لما وصل

The translation of this tense collides with the translation of « Le passe anterieur de l'indicatif » (الماضي السابق الإخباري). Matter 1997:85 believes that it could be translated into: كان + قد + pat simple. This translation, however, works only with complex sentences. If the sentence is simple, (Le passé anterieur) could be translated into the Arabic simple past.

When translating “le present de conditionnel” (المضارع الشرطي), (Mattar 96) believes that this tense should be translated according to its context and meaning. If it means that the action has already occurred, we put قد followed by the Arabic simple past:

كنت أجهل أنه قد أتى “j’ignorais qu’il viendrait” can be translated into

كنت أجهل أنه سبأتي If it indicates the future, we put سوف or السين followed by the present:

قد followed by the present: If it indicates possibility, we put

قد أكل إذا كنت جوعانا “je mangerais si j’avais faim” can be translated into:

When the conditional is in the past (le passé du conditionnel), the translation problems escalate, because there is no particular rule for the translation. The Arabic language does not have an exact manner of saying something in this tense. It depends on context and meaning.

لو راجع لكان نجح : “s’il avait revise, il aurait reussi a l’examen” For example:

ولو كان غنياً لاشترى منزلاً « s’il avait été riche, il eut achete une maison

It is noticeable in such examples that there is no exact way of translating this tense. The translator has to adhere to the context of the text.

4- Narration Tenses in Kateb Yassine's *Le Cadavre Encerclé*

In *Le Cadavre Encerclé*, Kateb Yacine challenges the massacres of May the 8th, 1945 in Algeria. As it holds significant symbols, it also provides symbolic characters like Nedjma, Lakhder, Margaret and Tahar. It is an epic play that mirrors the suffering of Algerians during the French colonization, and glorifies their struggles to get their independence. As it was originally written in French, but no attempts to its translation were made. The only translation is provided by Dr. Malaka Abyad in 1962. The latter is a researcher affiliated with the University of Damascus. She is involved in lexicography and linguistic studies. She authored different works like "Origine et Développement des Dictionnaires."

When translating the tenses of the play, Abyad followed different techniques and methods to reach the intended meaning. In the very beginning of the play, the reader is confronted with this narration: "Au bout de la rue un marchand accroupi devant sa charrette vide" (29), and Abyad translates it as follows:

هناك وراء الخرائب الرومانية، في أقصى الشارع يجلس أحد الباعة القرفصاء، أمام عربته الفارغة (p 17). In this translation, we can notice that the translator translates the past participle (accroupi) using the Arabic present simple (yajlis). In such a case, the translator created a tense in an instance that does not contain any tenses in the original text. She proves that tenses are contextual. It is created to generate meaning. This idea is proven when she translated the past participle using the Arabic present. Mustapha brusquement tiré de sa somnolence (p 20) is translated into مصطفى : « ينهض فجأة من غفوته.. » (p 37). In this example, the past participle transforms into present (المضارع). The latter does not destroy the meaning since it indicates a narration that does not interrupt the sequence of events.

On a different scale, the translator can also illuminate a tense that exists in the original language, and replace it with different other expressions. For example, she translates: « Lakhder : Ici est la rue des Vandales » (p 29), into

« هنا شارع الوندال » (p17). It is noticed that « est », which is conjugated in the French « present de l'indicatif » in the original text, is totally absent in the translated text. The translator incorporated this tense within the adverb of place هنا. The latter is actually the translation of the French word « ici ». Such translation proves that the omission of the tense does not mess with the meaning of the sentence.

The translator plays also with verbs themselves as she changes the tense and adds non-existing words when she translated:

Ils connurent un nouveau sentiment pour les obscurs militants dont le flot mugissait encore à leurs pieds, dans cette rue qu'ils avaient toujours vue pourrie et sombre, où la gloire d'un si vaste carnage venait soudain prolonger l'impasse vers des chevauchées à venir. (19)

into :

هؤلاء المارة يحسون الآن إحساساً جديداً تجاه المناضلين الغامضين الذين ما يزال موجههم يهدر في هذا الشارع حيث انبثق تحت أقدامهم، في هذا الشارع الذي كانوا يرونه دائماً قذراً معتماً (35). فجأة مجد المذبحة الرهيبة، ليفتح الزقاق المسدود على جولات قادمة

First, the verb 'connurent', which is conjugated in the simple past, is translated into a different verb which is يحسون. The original verb means they knew, whereas the Arabic translation means, they felt. In this case, the translator mixes meanings of the verb 'connurent,' and the word 'sentiments', into the Arabic verb يحسون. Instead of translating it into: they knew a new feeling. She used, the felt a new feeling. Second the original tense, which is the simple past, is transformed into the Arabic present.

The translator changed also the tenses of the other verbs in the same sentence. The verb 'mugissait', which is in the « imparfait », is translated into ما يزال يهدر...., which is a grammatical tense in the Arabic language. It refers to continuity, and is considered as a verb of beginning and approaching. The verb 'avaient vue,' which is conjugated in the French tense « plus-que parfait » is translated into كانوا يرونه. The latter is a present tense verb that is preceded by كان to indicate a far time in comparison to the sequence of events, and the tense

of verbs that occur in the same context. The third verb in the previous example is 'venait;' it is conjugated in the French tense known as "l'imparfait de l'indicatif". The tense transforms into the Arabic past simple **انبتق**. Whereas the following verb 'prolonger,' which is used in the infinitive form, is translated into **ليفتح**, which is the Arabic present. The highlighted changes in tenses occur because of the necessity to fit the exact meaning and to respect both the source and target languages.

When translating one of the most difficult French tenses, which is *plus-que parfait*, the translator appears to follow the rules that are put by Mattar and Hajjar, which are mentioned earlier in this article. The translator used two methods: first, she used **لقد + فعل ماضي**. We find such method in instances like in Nedjma's speech when she was saying: "Vous m'aviez prévenue" (20). The translator transformed it into: **لقد حذرتوني**: كنت (35). Second, the translator used: **كنت** + **قد + فعل ماضي**, like when translating "J'avais rêvé la fusillade Mais il devait revenir au crépuscule" (20) into **كنت قد حلمت بأزيز الرصاص**. ولكن كان عليه أن يعود عند (36). The different methods are used due to data and contextual circumstances. Yet, the translated text foreshadows the exact meaning of the source text. It stayed faithful at the semantic integrity to maintain the balance between the textual tense of the verb and the understood meaning in the mind of the receiver.

When translating action and narration tenses, it is noticed that the two most easily approachable tenses are the imperative and *passé composé* (which is a past tense that equals the English present perfect). Both tenses have equivalents in Arabic (imperative and past). This shows in the translation of the following extract: "Nedjma! Il ne faut pas la laisser partir. Appelle-la ! N'oublie pas que Lakhdar l'a laissée ici, même s'il n'a pas prévu qu'elle resterait sous notre garde" (20), which is translated into: **نجمة! لا يجب أن ندعها تذهب. نادها. لا** (37). **بتس أن الأخضر تركها هنا.. ومعنى ذلك أنها ستكون في حمايتنا.. ولو لم يخطر بباله مثل هذا قط**. We can notice that the imperative verb 'appelle' is translated to **نادها** which is the Arabic imperative form. The other verb, 'a laissée,' which is the *passé composé* tense is translated into **تركها**, which is an Arabic past tense. Both examples make the translation process appear to be an easy process, and that is the result of the presence of equivalence in both languages.

On the other hand, the French tense *passé composé* might have a different translation if it is used in a passive voice, like in: “Hassan : On dira que de paisibles Européens ont étéattaqués” (25). The latter sentence is translated into : حسن : سيقولون بأن أوروبيين آمنين قد هوجموا.. (44). The translator used the Arabic passive voice as well. The translator added the particle of affirmation *قد* which serves affirmation when followed by a past tense. In the original text, the verb is proceeded by the simple future “dira”. Even though it is translated with the French pronoun “on”, which is morphologically singular, its meaning is still unclear. The translator appears to be aware of all these facts and she translated it using the plural: سيقولون. The latter verb is in the Arabic future tense. The translator added the letter سين “siin” to indicate the future.

The translation of the simple future from French into Arabic might appear easy, in the way more challenges appear with the different other forms of the French future tenses like “future antérieur. When translating: “Tahar : Et moi j'aurai perdu le meilleur de ma force à courir comme un misérable, à la recherche du maudit fils adoptif que vous me reprochez d'aimer” (22), the translator chose the following method الطاهر: أما أنا فسأكون قد هدرت قواي جزيا كالبائس وراء هذا (39) الولد اللعين الذي تبنيته ورحتم تعنفونني على محبته. In this example, the translator uses the following equation : (س+أكون+قد+هدرت). In this case the translator used a syntactical tense rather than a morphological tense. The letter س refers to the future : أكون is an incomplete past tense verb. قد is an affirmation particle. The combination of all these elements creates a successful translation.

Conclusion

In an attempt to decipher the translation of time, this article focused on the translation of tenses from French to Arabic. This attempt helped in finding solutions to the difficulties that might encounter translators when translating tenses. These difficulties arise from the different structures and grammatical rules of French and Arabic, and most importantly, from the huge difference between the tenses of both languages. French, for instance, contains varieties of tenses that do not exist in Arabic which, in turn, contains very simple three dimensional tenses. While answering the questions it raised in the beginning, the article provided solutions and methods using Abyad's translation of Yassine's *Le Cadavre Encecle*. Some of these solutions are related to the translation of French times and tenses that do not exist in Arabic like passé composé , plus que parfait and participle passé. The methods provided show that the preservation of meaning is the ultimate goal of the translator. The latter must, of course, master both languages perfectly in order to navigate easily within their realms to find the most appropriate formation that could help in the translation process and maintain the meaning of the source text.

References

- Abyad, M (2011). *Le Cadavre Encerclé* (Yassine, K, Trans 1959).Syrian General Organization of Books, (1959)
- Dorsch, S. (2013). Space/Time Practices and the Production of Space and Time. An Introduction. *Historical Social Research*, 7-21.
- Hajjar, J. N. (1986). *Etude des Pricipes de la Traduction*. Beirouth: El Maktaba Echarkiya.
- Horwich, P. (1978). On the Existence of Time, Space and Space-Time. *Nous*, 397-419.
- Klein, W. (2009). Concepts of time. Dans W. Klein, & P. Li, *The Expression of Time* (pp. 5-38). Berlin: Walter de Gruyter GmbH.
- Mattar, A. C. (1997). *La Traduction Pratique*. Beyrouth: Dar El-Machreq.
- Yacine, K. (1959). *Le Cadavre Encerclé*. Paris: Editions du Seuil.