



The study of past values and timetables in the translation of Romain Gary's novel *The Birds Will Die in Peru*



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ABSTRACT

In this research, we tried to give a brief overview of the category of narratology and address the basic and important issue of using past tense in narrative text. According to Jakobson and Nida, interpreting the author's message and choosing the correct equivalent is one of the major problems in translating literary texts, including the translation of narrative texts. The notion of time from the point of view of narratology is very important for a better understanding of history. On the other hand, the use of tenses, especially the past tense, forms the main body of a narrative text; the study of the aspectual system of the verb and tenses made concepts such as order, duration, and the frequency of verbs in history intelligible, and defines the role of the verb from the anachronistic point of view. In this research, we observed that verbal actions in the narrative text have a significant effect on the translation of the meaning of the story and the rhythm of the narrative. To this end, in the translation of Romain Gary's novel, we focused on the study of the translation of the text at the level of the past in terms of the source text, in order to illustrate the function of times in the past in the reconstruction of narrative texts in Persian. This study has shown that the function of verbs and the notion of time in translation have brought the translator closer to the original text.

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1. Introduction

The history of narrative dates back to the presence of a human in the world, but Narratology (La narratologie) has emerged in the last decades. In 1969, Tzvetan Todorov first introduced this term in *Grammar of the Decameron* (1969) (*Grammaire du Décaméron*), referring to narrations as "the science of reading stories." This field is one of the branches of literary theories that have grown in the second half of the twentieth century. Gérard Genette is one of the most important persons who have made valuable contributions to these studies and is the most well-known Narratological style called "La narratologie genettienne". Gérard Genette has studied narratology from 1972 to 1983, and his works, such as *figures* (Figure IV-Figure III), are full of accurate scholarly thoughts in this field. However, the fundamental difference between Genette's theory and other narrative theories is the different functions of languages in the narrative. In many narrative theories, the role of narrative elements is to communicate with the audience, the same linguistic role of it, and in fact, this is the same narrative in the concept of narrator and listener. In contrast, in other narratological theories, a story or narrative is not always used to communicate with the reader or listener, and most other aspects of the narrative become important.

Regarding the translation of narrative texts, it is not sometimes easy for the translator to

understand the relations between sentence components and the timing of verbs in the source language because it is especially important to select structures and create cohesion and coherence among them in the narrative of the story. According to Jacobson, no perfect symmetry between the two languages is an almost globally recognized fact (Jacobson, 2004). In fact, he said, this absence of equivalence in the natural continuity of language is due to the lack of a complete functional equivalence between the units of the two languages, which in turn appears at the vocabulary level and syntactic structure. Nida also believes that literary translation can be largely close to the original text in general, without a complete identity match between the details of the two texts. (Nida, 2004)

In this research, based on narratological theory, several dimensions of this new branch of literary theories in translation have been studied. The corpus studied is the translation of Romain Gary's novel *The Birds Will Die in Peru* (*Les oiseaux vont mourir au Pérou*). Due to the narrative writing style of this author, the study of the translation of this work highlights the importance of verb in narrative well.

2. Review of the related literature

Today, narratology has been known and common as a theory and a method of study globally. Iranian society is no exception. Therefore, the Iranian audience in literature

and translation must clarify the scope of its application comprehensively. Looking back at the past of the Persian language and written and non-written works in various scientific and artistic fields, there are various manifestations of narrativity that confirm Iranians' interest in narrativity in different contexts. In recent years, a broad approach to this applied knowledge has emerged in Iran and has attracted the attention of critics and literary scholars more than ever. Nabizadeh (2019), in his article entitled "Frequency Types and Their Function in the Creation of the Story," has dealt with the important techniques of narration in Gérard Genette's opinion in creating Iranian fiction. Also, Ranjbar et al. (2016), in another research, has investigated the application of temporal elements in story formation.

Also, several studies have discussed the modes of translator's presence in narrative text in the translated text. For example, Horri (2007), in an article entitled "Theoretical Principle Of Narratology and Translating Narrative Texts," addresses the importance of the translator's presence in the narrative communication pattern because during the translation process, the translator's footprint in the narrative of the story is as important as the author's footprint and the voice that appears in the translated text belongs to the translator. The translator will be the narrator of the translated text. For this reason, it is necessary to regard a translator as one of the components of

narrative translated text. Therefore, dealing with the category of narrative timing with comparative approaches can clarify functions of this theory more because comparing and evaluating a text with similar text will redouble the scientific achievement.

3. Timeliness of narration

All human experiences are formed in the world, and these experiences form human personality. However, if a human fails to configure or narrate these experiences, he/she will not be able to understand the world. Since time and narration are closely related and time is the structural feature of existence, it leads to narration in the language. The relation between time and narration is binary. Time has no meaning per se unless it is expressed. In fact, any act which is subject to time and occurs over time, will be accompanied by the narrative action. In the book "Figures III", Genette believes that his narratology is based on the distinction between story, narration, and act of narrating. For this reason, a story refers to a sequence of events narrated and narration of expression or narrative writing that deals with the relation among the events among which the act of narrating is manifested.

In Genette's opinion, story is the same as "signified" or narrative content and narration is the signifier, speech, or text. In fact, the narration is the apparent form that appears in different types and is created through the story's deep structure or plot. For this

reason, a story can be narrated in different ways. These terms are derived from form and content proposed by Ferdinand de Saussure, after which narration is also an action that emerges in different situations of narration.

In Genette's narration, the subject of time is an integral part of the narrative, and the two have been merged. This is manifested more than ever when reading the narrative. During this action, the main connection between the story plot and the structure of the text is established, which of course, establishes the reader's understanding of the narrative (Genette, 1972). On the other hand, in narratives, we deal with two different times: the time of the story and the time of the narrative.

The time of the story is when events take place in the natural state and in real life, which is also called real-time. This time has a natural order, and events occur one after the other. Every text that is written has a trajectory, and this trend is linearly straight in the text; and as a result, a function of the place is considered, and whatever this line continues, time will continue consequently (Weinrich, 1973).

This dimension of the narrative is the duality of time (the time of the story and the time of the narrative) that distinguishes it from other texts. For example, poems only have a narrative time or a virtual time because the poems do not have the signified time

(Temps du récit) or fictional content, and their signified lack stories except the poems that have historical stories and are described in the form of heroic life poetry. One of the features of the time duality is that in fictional times, events cannot return to the past and time does not go backward, but several events may happen at the same time, while it is not possible at the time of reading, and because of the structure of language, first letters, second the word and then the sentence are read. Therefore, it is not possible to read multiple texts simultaneously (Ricour, 1991). In the fictional time, which is called Temps objectif has no conceptual beginning or end while the narrative or internal time (Temps mesuré en ligne) cannot illustrate the narrative action without beginning and end (Genette, 1972).

Another feature of the narrative is that each event causes another event, and this process continues to the end, but it may also appear differently in the story, and the order and sequence that are formed in the narrative reading do not match what can be seen in the reality of the story. In this regard, the sequence of the two times does not overlap, and a kind of anachronism is manifested. Genette is one of the first persons who studied the aspects of time (Temporalité) in the narrative. He proposed three aspects of time: order (Ordre), duration (Durée), and frequency (Fréquence). What is important in fictional order is whether the natural events

in the story overlap with the configuration shown by the author in the narrative. If so, we are faced with a natural order. Otherwise, anachronism occurs, and in fact, the events of the story and its representation will not be balanced in the narrative (Genette, 2000). Genette pays attention to the length of time in the duration aspect and studies the equality of time spent in the plot and narrative and whether they overlap or not. In the frequency aspect, the frequency of events in the story and narrative becomes important. What makes a story more narrative is the application of verbs to achieve this goal. The high frequency of verbs in a text cannot be accidental, but the author who knows this grammatical group precisely scatters it among the sentences, highlighting the text's narrative characteristics. It uses a set of verbs to increase or decrease the speed of the narrative, and another group is applied to objectify the concepts of the story.

As mentioned above, the anachronism in the narrative disturbs the order of the story, and then the sequence of events in the narrative and the story is disrupted, and they will not overlap. The anachronism is manifested as a backward movement and, as a result, Analepse or through reference to the future and foresight (Prolepse). In narrations, retrospection generally occurs much more than foresight. For example, if a new character enters the story, the narrative will introduce the person, and the story will

stop flowing when the person's background is elaborated. Here, verbs show off and help the author achieve his/her goal, which is to slow down the narrative by being embedded in short sentences (Falaki, 2003). The past tense verbs in narratives act as a sign with implication, and the author uses them to tell a story from the past.

In the narrative to be studied in the present research, the *Birds Will Die in Peru*, the first part of the story introduces the main character narrator on the coffee shop terrace, but when retrospection takes place, the events, which took place before, are displayed. Retrospection almost occurs around the theme of the story, and if not so, anachronism will occur, and it will be difficult to bring back the reader's mind to the main axis of the story. In fact, retrospection is applied to complement the theme and the main character of the story, and the study of the verb tenses in the text leads us to decode this narrative feature of the text. In this regard, the translation of verbs also becomes very important because, in case of incorrect translation and conversion of verbs into nominal or adjective phrases, the translated text deviates from the narrative, changing the main form of the story and thus leading to mismatch in the original and translated text. In stories, the duration and continuation of the calendar time or the time of the story in most cases does not match with the time of the narrative. The duration and continuity of

the two timings match only when the characters have a direct dialogue. In fact, only the dialogues in the story and narrative show the overlapping duration of calendar time and time of narrative reading. A study of the verbs applied in the narrative dialogues shows that the simple present tense is more frequent than other tenses.

Frequency is one of the cases which usually does not overlap in story and narrative. An event sometimes occurs once in the story, which is mentioned in the narrative known as singular mode (*Mode singulatif*). A clear example of this type of frequency in the novel "The Birds Will Die in Peru" is a fire in a café that occurs once and is narrated once. When an event occurs several times in a story, but it is narrated only once due to its insignificant nature, it is called iterative mode (*Mode itératif*). For example, an iterative mode is observed in this novel when some bad guys quarreled with each other, but the narrator seldom narrates it. In the end, an event which may occur in a story is sometimes narrated frequently because it plays an important role in the main theme or schema of the story. Such frequency is called repetitive mode (*Mode répétitif*). For example, this type of frequency in the studied novel is shown when the female character of the story enters the story due to the occurrence of an event, but the narrator narrates her frequently.

Regarding the narrative texts of the translator with their correct reading of the

text and considering the importance of the verbs, and also based on a previous mental scheme, the theory concerning the translation method, the quality of translation improves the narrative effect. Jakobson describes the translated message as a reported speech: the translator receives a message in code A, decodes it, and conveys it in a B code. Here, we encounter two equivalent messages in two codes. From Jakobson's point of view, in translating the literary texts, this equivalence finding at the level of difference and divergence between texts is regarded as the fundamental problem of language and the focal point of the scientific study of the translation of the source text (Jakobson, 2002). In narrative texts, the author always aligns the audience with the story and narrative through the play of the times and verbs. The study of times and verbs in narrative sentences reveals the author's tricks in conveying the story in the narrative style. Sometimes, the author surprises the audience by choosing the grammatical time that does not match the other times of the sentence verbs and adds to the complexity of the text. For this reason, the translator's attention to the issue of narrative timeliness is of particular importance. What is important in translating such narrations is preserving the author's art and his tools, which include the characteristics of different types of narrations.

Regarding the translatability of literary works, especially narrative texts, several theorists consider this impossible. Nida stating that there are no two identical languages, in terms of neither semantic nor structural characteristics, believes that the translator cannot make exact equivalence of a narrative text. Therefore, it is impossible to make complete exchanges between languages through translation, thus denying any notion and possibility of accurate translation (Nida, 2004). However, since translation is considered as intellectual capital among nations, the translator can play his/her role as a mediator in the best way while knowing the author's writing elegance. (Haddadi, Salehi Kahrisangi, 2016)

Verb tricks in narration

Narration is a series of events happened over time, non-randomly and in the past, and the narrator himself narrates these events to the reader. Therefore, the verb is considered the most important element of the narrative and appears more prominently than other words of the sentence because the main semantic load of the sentence is on the verb and all narrative factors are dependent on this element and also the temporal load of the sentence and the narrative. The verb acts as a lever between the story and the structure of the text language, and the original plot of the story is nothing but a set of verbs and constituent elements of the story acting as the core of the narrative. Greimas believes

that each narrative is divided into smaller parts and sub-parts, which is called a sequence, each of which has its own story, and the narrative is a collection of these sequences (Greimas, 1966), and no sequence makes sense without a verb because it contains small parts of events. Some of these sequences are static (*séquences statiques*) and express only a state or description, but others are sequences *actionnelles* and suggest the transition from one situation to another. (Todorov, 2003)

In general, verbs carry time, whether in the dynamic group or the static group and narrations, in addition to the action aspect of the verb, its timeliness aspect is also shown in the events. This aspect of the verb in the narrations leads to the enumeration of five types of verbs: implying the beginning (*Aspect inchoatif*), implying the end (*Aspect terminatif*), implying continuity (*Aspect itératif*), imperfection and perfection (*Aspect incomplet et complet*). The classification of verbs by Zeno Vendler (1967) is one of the most important and valid contemporary references in this field and is based on the expression of the verb and its period. Vendler classifies verbs into four categories: First, the action verbs (*verbes d'activité*), the important feature of which is their open-ended time interval. Of course, this does not mean that the beginning and the end of such verbs are not clear, but that information about the verb must be obtained from other components of the sentence, and the only

information the verb itself gives us is the continuation of a uniform action over indefinite time in the speech chain—for example, verbs such as "walking", "talking," and so on.

The second category is achievement verbs (*verbes d'achèvement*), which refers to those verbs indicating a uniform action, as in the previous group, but in a closed interval. In other words, such verbs have a duration, unlike action verbs. Therefore, the difference between these two types of verbs is in the specificity and uncertainty of when they are performed. For example, verbs such as "writing a letter" and "studying" are among them. The third category relates to verbs *d'accomplissement*, which also occur in a closed period but imply a non-uniform action. It does not matter whether the action is known or unknown at the time of the action, but rather the process and steps, which can be called "failure" and "victory". The last category is stative verbs (*verbes d'état*), meaning a group of verbs performed in a closed period and implying a homogeneous and uniform action. In this group, it does not matter whether the time of the action is clear or uncertain, and the difference between this group and the achievement verbs' group is the fluctuations and heterogeneity of achievement events versus uniformity and stability of the process of verbs is a situation. Verbs such as "being creditor" and "being in debt" are included in this category.

These verb divisions help a lot in understanding the characteristics of narrative texts, especially in translation. There are certainly fewer narrations in which the various verb forms are not used. The narrative structure requires the used verbs to have a closed and definite period because each story has a beginning and an end, and it is not acceptable for a subject or action in the narrative to remain unfinished. Further, the narrative is structured, so that action after action and other events occur continuously, and this requires the use of verbs to indicate the process of performing actions and, in fact, expressing the event and showing the ups and downs of the story as well. Therefore, the faster develops the story, the more action verbs will be used in it, and the slower the rhythm, the less is the use of such verbs. Since action verbs are performed in an indefinite period, they indicate the occurrence of large-scale events, and when such verbs are used in narrations, they are intended to speed up the story. The speed of narration and its rhythm also depend on the duration of the narrative events concerning the time spent narrating them, and since a narration may have different durations in situations, many fluctuations may occur.

Another important issue raised concerning verbs in narrations is their aspect. The aspect of verbs in narrations is declarative since it is only in this aspect where the definite end of the verb can be considered,

while the obligatory aspect does not have this characteristic. In the narrative, the declarative aspect includes events that have definitely taken place and usually happened in the past, so the basis of the story is on them because there can be no definite end to the actions in the future. Weinrich generally divides verbs into two categories: the present, future, and the narrative, and the other simple past, continuous, the improbable, and the conditional.

The simple past tense is the most frequent in narrative texts, and this group of verbs is called narrative past, and their use is limited to narrative texts (Weinrich, 1973). Only past tenses are narratives that can be used with future tense adverbs. In non-narrative speech and texts, the use of verbs is allowed only with the appropriate adverbs of time. Otherwise, we will see the creation of abnormal and unusual sentences, but in the narration of the sentence "countless birds died there tomorrow," it is correct and normal (Falaki, 2003). Another trick of the verbs in the narrative is the timing of the verb, and it occurs when the narrator is exploring the characters of the story and expressing their inner thoughts and feelings. The tense of verb chosen by the narrator to narrate this part is the present tense, and among the countless past tenses, a few lines are suddenly narrated with the present tense. If the reader changes this tense to the past, there would be no gap in the text and meaning and maintain its coherence.

In terms of the nature of verbs in the translation process, the translator tends towards stability, creating a formal similarity between the components of the original text and their corresponding components in the target text or a tendency towards change in a way to make the narrative expression acceptable and meaningful. Regarding the translation of narrative texts, Bassnett discusses textual or syntactic equivalence (*Équivalence textuelle /syntagmatique*), which is defined as equivalence in the syntactic structure of a text at the level of translation, as an equivalent to form and appearance, causing problems for the translator in choosing more accurate translation (Bassent, 2002). Nida discusses translation based on the dynamic equivalence principle (*Équivalence dynamique*), which can somehow help the translator to achieve the correct translation in a way that the message conveyed from the source language to the target language seems perfectly natural. He believes that what the translator should do is to work on translating the text in such a way as to link the message to the structural and semantic states of the target language so that the new recipient can have identification with it. Nida emphasizes that when it comes to translating literary texts, there are translations with varying degrees of dynamic equivalent. As a result, many levels intervene between the absolute dynamic equivalent (*Équivalence formelle*) and the perfectly natural equivalent, which are

considered as various acceptable standards in literary translation (Nida, 2004). This is because the time and mood of the verbs indicate the type of text, and attention to the timeliness of the verbs in the text leads the translator to the correct translation, and the study of verb tricks in translating the narrative texts has double importance.

The next section examines the verb tricks in the narrative translation of “Birds Go Dying in Peru” by the famous French author *Romain Gary* and translated by Abolhassan Najafi to understand the role of verbs, their time, and arrangement in maintaining the narrative trend.

4. The Trick of Translating Verbs in Decoding the Translation of the Narrative Novel “The Birds Come to Die in Peru”

Romain Gary is one of the few authors to have attributed a variety of writing styles to him; Gary's writing time is divided into two parts: The period in which this author owns the works presented under the name of Gary and the period in which the works are presented under the name of Emile Ajar. It is worth mentioning that two works by this author were published under two different

names at the moment of time, but the writing style of the works was not the same, and it seems that two different authors wrote the story with two different writing styles. He has used narrative style in most of his writings, but since the type and process of narration is different in each of his stories, each of the works has its own unique style and characteristics.

The type of narrator, perspective, story time, anachronism, frequency of using verbs in the story, etc., cause the creation of different narration styles in this multidimensional author's works. In 1978, Abolhassan Najafi translated the novel “*The Birds Come to Die in Peru*” for the first time, and because he was a contemporary author and translator, the above translation has been examined. The author's narrative style has been preserved in translation, and the translator has provided an eloquent narrative language.

At the beginning of the story, the narrator begins to narrate from a time farther from the time of the narration, and where the narration ends, he brings the reader from the past to the present, which is still far from the present in the calendar. The narrator begins the story by defining and describing people and places:

<p><i>He came out, stood on the porch, and became the owner of his loneliness again: sand dunes, oceans, thousands of birds dead in the sand, a boat, a rusty fishing net, and sometimes a few new signs: the skeleton of a freshly landed</i></p>	<p><i>Il sortit sur la terrasse et reprit possession de sa solitude : les dunes, l'Océan, des milliers d'oiseaux morts dans le sable, un canot, la rouille d'un filet, avec parfois quelques signes nouveaux : la carcasse d'une baleine échouée,</i></p>
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<p><i>whale, footprints, a row of fishing boats in the distance, where the Islands of Guangzhou met the sky in white.</i></p> <p>(Najafi, 1978: 7)</p>	<p><i>des traces de pas, un chapelet de barques de pêche au lointain, là où les îles de guano luttaiient de blancheur avec le ciel.</i></p> <p>(Gary, 1975: 6)</p>
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In this narrative translation, the use of absolute past tenses such as "came", "stood," and "became" has a high frequency. The absolute past does not care about the interval between the action and its continuity, but is a practical expression that occurs only in the past. Gilbert Lazard regards the language of the absolute past tense as a way of telling a story that happened in the past (Lazard, 2005). By reading the first line of the text, the reader will realize that it is related to a narrative story and continues his reading

with an awareness of the text type and in all the pages of the story, we see the absolute past tense, which their juxtaposition conveys a state of the past and narrative to the reader; In fact, using this type of verb and repeating it is an implicit indication of the type of text, which is the narrative one. In this text, the translator has used short sentences with the instant verbs "came", "stood," and "became", and thus tried to minimize the distance between the speed of the story and the narration and create overlap. As seen in the verbs "came", "returned," and "became" in the following example:

<p><i>Then the war came, and the situation changed. One day he was severely barred from entering his factory.</i></p> <p>(Najafi, 1978: 33)</p>	<p><i>Puis vint la guerre, et les choses se gâtèrent quelque peu. Un beau jour, l'accès de sa fabrique lui fut brutalement interdit.</i></p> <p>(Gary, 1975: 42)</p>
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Such verbs are always used to speed up the narrative (Letafati et al., 2014). As a result, the more the text moves away from this feature and tends towards continuous verbs,

the slower the story will be and the distance between the story time and the text time will be longer; verbs such as "was going", "was pulling", " was coming" well illustrated in the following examples this process in translation:

<p><i>"He was going towards the boulders in the middle of the sea, dragging the shawl behind him on the water..."</i></p> <p>(Najafi, 1978: 11)</p>	<p><i>Elle tenait une écharpe verte à la main, et avançait vers les brisants, traînant l'écharpe dans l'eau.</i></p> <p>(Gary, 1975: 10)</p>
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<p><i>The coffeehouse was built on wooden pedestals in the sand. An escalator in the form of a staircase descended from the coffeehouse to the beach. Ever since two bandits escaped from Lima Prison and were anesthetized him in the sleep, he pulled up the bridge at night.</i></p> <p>(Najafi, 1978: 7)</p>	<p><i>Le café se dressait sur pilotis au milieu des dunes. Une passerelle en escalier descendait vers la plage ; il la relevait chaque soir, depuis que deux bandits échappés de la prison de Lima l'avaient assommé à coups de bouteille pendant qu'il dormait.</i></p> <p>(Gary, 1975: 6)</p>
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The present tense represents the action that is being done in the present. Another use of the tense is to make the narrative more tangible than the past (Lazard, 2005), which is more commonly used in this translation.

In fact, the present and the future tenses in the story that narrates from the past strengthens the reader's sense of participation in the story and closes the gap between the time of the story and the time of the reader:

<p><i>"You seek refuge in Peru, on the beach where everything ends..."</i></p> <p>(Najafi, 1978: 8)</p>	<p><i>On se réfugie au Pérou, sur une plage où tout finit.</i></p> <p>(Gary, 1975: 6)</p>
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In the example above, "seek refuge" in the Peruvian region has been done in the past tense, but using the present, the tense of the

verb and the time of its reading have become closer. Elsewhere in the story, a kind of narrative occurs in narrative using the present tense verbs:

<p><i>"One cries when one thinks of the billions of souls that have jumped and gone from the beginning to the present..."</i></p> <p>(Najafi, 1978: 9)</p>	<p><i>Quand on pense à tous les milliards d'âmes envolées depuis le début de l'Histoire, il y a de quoi pleurer.</i></p> <p>(Gary, 1975: 6)</p>
<p><i>However, sometimes his eyes fill with tears, and he looks gratefully at the face of this lovely couple that has kept his confidence in them and the whole of humanity.</i></p> <p>(Najafi, 1978: 36)</p>	<p><i>Mais parfois ses yeux s'emplissent de larmes, son regard reconnaissant se pose sur les visages des braves gens qui ont su si bien soutenir la confiance.</i></p> <p>(Gary, 1975: 47)</p>

The character in the story thinks within himself here, and the narrator expresses that thought. The above sentence has a general aspect and refers to the obvious things that go on in every human thought, as a result of which the verbs "think" and "cry" are expressed in the present tense. It is as if he invites the reader to think with the narrator and participate in the text. The translator has

"With that gray hair and wrinkles on his face, it was clear how he would look like in two or three years: His face was long and slender, with tired eyes that could do anything. He no longer wrote letters to anyone; he did not know anyone, like every time you waste in vain to win from yourself..."

(Najafi, 1978: 10)

also brought the time of the narration closer to the present and now by using the present tense.

In Gary's works, we mostly see the retrospective duration, and in several parts of the story, it can be seen that the narrator has described the past of the main characters of the story:

Avec tous ces cheveux gris et les rides, on voyait très bien ce que cela allait donner dans un an ou deux : Le visage était long, mince, avec des yeux fatigués et un sourire ironique qui faisait ce qu'il pouvait. . Il n'écrivait plus à personne, ne recevait plus de lettres, ne connaissait personne e : il avait rompu avec les autres, comme toujours lorsqu'on essaie en vain de rompre avec soi-même.

(Gary, 1975: 9)

In this text, the futuristic anachronism "it was clear how he would look like in two or three years" and the retrospective "his face was long and slender, with tired eyes that could do anything." has happened because the time of the story passes, but the narrator explains the first character of the story and his thoughts; the text process slows down here and the continuous verbs "look like", "do" and "did not know" follow each other. In this translation, the speed of narration fluctuates and is constantly changing, and this has contributed a lot to the attractiveness of the story because the basis of the narrative is variety, change, and

movement, and short stories that are embedded in the body of the main story appear one after another.

In narrative texts, verbs are in the declarative mode, and one of the preferred methods of storytelling in prose and poetry texts of Persian literature is the present verbs referring in the past tense. The obligatory aspect has the lowest frequency in the stories; Obligation is usually used when the story's narrator and/or characters express their thoughts and mentalities. The following is also used when the narrator expresses the mentalities of the characters in the story:

<p>“...Or maybe the same power is left for them to cross the sea and reach the warm and soft sand...”</p> <p>(Najafi, 1978: 8)</p>	<p>...lors que le sable était doux et chaud ...et qu'il leur restait juste assez de forces pour tenter la traversée.</p> <p>(Gary, 1975: 6)</p>
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In the above text, the sentences that are expressed with the obligatory verbs "cross" and "reach" are the mentalities, doubts, and challenges that the main character of the story faces within himself and the narrator states, and in fact, it is not related to the main schema and the narrative framework. Finally, a review of the above work shows that the high frequency of the verb in the story is implied, and the author has used these verbs artistically as a tool to make the story more narrative. A translator must make many semantic and structural adjustments to provide a correct understanding of the original text in the target language. (Ahmadi Beyghal, 2021)

Beyond the examples provided, after analyzing the temporal characteristics of the verb from the narrative perspective in the studied body, it was found that, on the other hand, the past tense, especially the simple or absolute past, is very common in narration. Since these simple verbs are usually used in short, intermittent sentences and such sentences speed up the text process, the overlap of the two times occurs to the maximum, thus taking the reader's narrative with them to the next sequence of events and the rhythm of the story does not have a

pause or static. Such an accurate translation of the sentences preserves the narrative aspect of the text and does not leave the reader. The verb category is a multidimensional subject; on the one hand, the grammatical and linguistic dimension of the verb, on the other hand, the relation of the verb with the message of the story and its relation with the narration and the form of the text. The verb is considered a grammatical part in a sentence, but in the story, it is different; the transition from one situation to the next and the routine and sequence of actions in the story is the responsibility of the verb. This dimension of the verb has a more semantic aspect, and the verb with semantic implications leads the reader to reveal the true meaning of the narration. As a result, the verb is important as part of the narrative and the concept that is tied to time and the various dimensions that it creates in the narrative. Thus, time directs the reader's action in the direction that the narrator wants, and this highlights the type of text.

In the translation of the book entitled “*The Birds Come to Die in Peru*”, we see the use of verbs with a present tense or a simple tense, which the use of these verbs in narrative texts indicates the expression of

thoughts and feelings of the characters, so the narrative time pauses, while the story has maintained its dynamism and is moving forward; therefore, the two times do not coincide, and the duration is quite noticeable in the narrative text.

What is important in translating the verbs of narrative texts is to preserve the characteristic features of the verb in the source text. Sometimes it is necessary to translate the verb with different grammatical tenses in the target text to achieve this, on the other hand, in translating narrative texts, it is not possible to find a complete functional equivalent for a specific time in the target language, in other words, when translating, the function of verb expression changes relatively.

5. Conclusion

In the present case study, it was observed that due to the differences between the verbs in the narrative texts in the two different languages and the degree of differentiation between the timeliness of the verbs in French and Persian, it is difficult to choose a complete equivalent, and most functional equations are relative to maintain the narrative line in the translation of the work. Another conclusion from the research is that the translator must balance the temporal equivalence of verbs between the two structural and time equivalents of narrative texts. In other words, the form and the content must be in harmony in choosing the equivalents. The use of past tenses in French

narrative texts is always realized regularly, while in Persian, the narrative time has distinct morphological and functional signs. However, knowing the function of the different levels of verb expression in this type of text can undoubtedly enable the translator to understand similar processes in French better. In this article, it has been observed that the tricks of the verb in narratology, especially the text of the narrative, have a great impact on conveying the meaning of the story and the rhythm of the narration, and to what extent has the translator been able to provide a narrative translation of a narrative work while maintaining the importance of the position of the verbs. Thus, the role of translation in conveying the type of narrative is emphasized, if the translator of the above work had chosen other categories of verbs and tenses for translation, we would have witnessed the emergence of another type of narration and perhaps a non-narrative text, and the translator has tried to preserve the narrative tone of the story as much as possible by choosing the declarative mode as well as the verbs with various manifestations in the translation. As observed, by following the sequence of verbs in the texts, we can understand the type of text, and as a result of studying the verbs, we will be able to decode the narrations. These codes are the same features that the text must have in order to be included in the category of narrative

texts, which were explained in the first section of the article.

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