

Metaphysics of Time in Literary Translation and Life: Meaning-Making

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Abstract

The study, designed qualitatively, deals with time in translation. Time has common features of meaning-making in our lives and literary narratives; it has invincible impacts in our lives and stories as well. There are quite a few studies on literary translation, but time was not studied metaphysically. Thus, this study, aiming at expounding the literary and existential meanings of time, was conducted on the *Metaphysics of Time in Literary Translation: The Almighty* (1982) and its Amharic version, *Moged* (2010), in focus. Meaning-making is developmental, retrospective, cumulative, and contextual in the English narrative and life. The futures in the story of this novel and life are the same because both are found ahead and imagined, and there is nothing we can do about them. There is a hermeneutical complementarity between reading this narrative and living, and reading and living are forward actions, but meaning-making in both cases is retrograding. That which it is, whatever it is—the meaning-making in the case of this study—is not and will not be in the absence of that which is not at this moment—the retrospect. Life and reading are not sequences of events but quests for a destination—meaning. In contrast, temporal becoming is the essence of the Amharic version, and the meaning of time in life and the story are not intertwined. It gets us stuck in the present; it doesn't get us to contemplate and substantiate the present with the past, future, and our experiences. Literary translation should not be a cakewalk that everyone barges into if it is to transform the philosophical, artistic, and aesthetic values of the source text into the target text and if it is only an activity for livelihood.

Keywords: Life, meaning-making, metaphysics, time, literary translation

Introduction

It is what happens between birth and death that counts. Always and inevitably, our meaning of life is intertwined with time. Time is the heart of a narrative too because events take place and are expressed in time; it is the heart of literary translation as well. As Silber (2009) argues, "Time

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draws the shapes of stories. A story is entirely determined by what portion of time it chooses to narrate" (pp. 3–4). Any narrative's adventures begin, develop, and end in their own time; meanings spread out over time. Time determines the success and/or failure of our lives, too.

According to Currie (2007), the present's structure is "lived as the object of future memory," or in a mode of consciousness where the present is experienced in anticipation of retrospect from a projected vantage point in the future that retrospectively assigns significance to the present of the story. Through the use of narrative action, the human mind can be compelled to move closer to the lived experience of time. It is possible to define human reliance on stories as a cognitive requirement. Based on this argument, two of the main purposes of a story are to order human experience and make meaning out of it. But these purposes are unthinkable without time.

Currie has identified a more pervasive kind of prolepsis that is "placed between the narratological and the rhetorical prolepses as a kind of bridge: the anticipation of retrospection, which offers the beginnings of a theory connecting the temporality of reading with the temporality of living. In addition, it has the essence of anticipation, like living time, for the future in the story is new for the reader, and nothing is done except imagining it. The connection that it offers between reading and life can be expressed in the following preliminary proposition: "There is a hermeneutic circle between the presentification of fictional narrative and the depresentification of lived experience" and anticipation in both cases (Currie, 2007, pp. 31–32): literary time versus living time or hermeneutic complementarity between reading and living.

The dramatic relationship between literary and existential time instigated the researcher to focus on the metaphysics of time in literary translation. In addition, time helps readers understand the kernel of a narrative. Events, which can be ecstatic or miserable, take place in time, and their meanings run through it. Time affirms that meaning-making, both in literature and life, is not a cakewalk everyone barges into; that is why many of us die without testing the ecstatic meaning of being.

Statement of the Problem

The concept of time seems simple to address, but the devil is in the details. The issue studied, "Metaphysics of Time in Literary Translation," has features of meaning-making in our lives and literary narratives: developmental, retrospective, contextual, and cumulative. According to

Randall and Mckim (2008), making and remaking meaning is an ongoing activity. As a result, different people can have different meanings for the same story, event, or object. Making sense is developmental in different ways. At various phases of our lives and reading, we have a tendency to quest, stalk, and make meaning.

More specifically, our ways of making meaning may differ with respect to a variety of other aspects of our lives or other structural components. In the fundamental sense that it develops over time, meaning is also developmental. Due to this, "the growth of meaning" is the subject of full chapters in various textbooks on the psychology of ageing (Bee & Bjorklund, 2004). In other words, meaning is developmental in the sense that it develops gradually over time; it is built over time.

The retrograde-looking aspects of time and memory are connected through the retrospective component of meaning. According to Kierkegaard (2003), we live life ahead but understand it backward [but that doesn't mean that we lament the past and dwell there]. Currie (2007) claims that we read a story forward but make meaning out of it backward. Furthermore, we don't derive meaning, according to Kierkegaard (2003), from nothing or from sources that are only external to us. Instead, meaning-making occurs inside of us, just as our lives are composed from within, with (and this is a key point) our own recalled experience serving as the main support for the activity. Memory is one of our main sources of meaning in life, if not the source, in all its breadth and complexity. What has to be noted here is that a story is our experience, too.

In terms of the contextual dimension, we do not read our lives or create meaning in a vacuum; rather, we consider a plethora of coauthoring connections, narrative settings, and interpretive contexts. The stories by which we live are permeated by a variety of meaning systems and meaning perspectives that permeate such environments. This means that nobody truly has "total control over the meanings in his or her life" (Drewery & Winslade, 1997, p. 35).

However, meaning-making is context-specific in the additional sense that, when we make sense of a past event, we invariably change our memory of it in the present. When we revisit a memory from within the larger context that time has created for us, which gradually pulls us further away from the initial event with each passing day, it effectively takes on a new identity. It has been "recontextualized" in the strictest sense (Schachter-Shalomi & Miller, 1995, p. 20). The hermeneutic circle and the principle of uncertainty are both at work here once more.

According to Berman (1994), "Meaning is contextual...interpretation occurs within a circle in which parts are always interpreted within some understanding of the whole" (p. 4). As an illustration, we interpret our spouses' odd grins as their reactions to our remark about "how far we have come" since we first got married rather than merely seeing it as a random arrangement of facial muscles.

Regarding the cumulative nature of meaning-making, we never completely reject old or worn meanings that we created around experiences that were experienced inside prior scopes. They leave traces of themselves, however subtly, on our memory of those things. As a result, the more occasions on which we reflect back on events that have occurred over time, the more of these traces, the more "layers of significance" (Charmé, 1984, p. 38) and "layers of pastness" (p. 46), will accumulate within us. This is similar to how it is when we read a literary work, where "meanings that had emerged earlier both contribute to and are retroactively transfigured by what occurs later" (Freeman, 1999b, p. 247). As one reads the story from beginning to end, one gets the impression that it gets more and more captivating. Applying this to the realm of lived texts, Charmé (1984) claims that "the meaning of the past" "develops throughout life" (p. 40). According to Truitt (1987, p. 17), "My life has accumulated behind my own back while I was living it, like money in the bank"—like biographical capital (Mader, 1996)—that is how most of us feel after experiencing this. Our inner text thickens with age, both in terms of memory and significance, whether we analyze it or not. If there weren't eternalism, the B-theory of time, and retrospective meaning-making, the accumulation of time would be impossible

These four characteristics of meaning—that they are developmental, retrospective, contextual, and cumulative—underline how it is impossible to understand existential meaning, or meaning that relates to our particular, developing selves, without also understanding the narrative complexity of human life as a whole.

Conceptions of meaning have largely ignored the desire to create tales about our lives and to navigate the world using narrative knowledge—the complete narrative variable. In any case, so has memory. For instance, despite Francis Bartlett's insistence that "memory and interpretation [can] not always be so easily separated" (Lampinen, Beike, & Behrend, 2004, p. 257), the index to Reker and Chamberlain's (2000) otherwise excellent collection, *Exploring Existential Meaning*, contains zero references to memory.

Despite the fact that these omissions are probably surprising given the relatively short period of time that the interior of ageing has even been a topic of inquiry, they leave understandings of the nature of meaning quite thin. Narrative is a dimensional feature of meaning, at the micro and macro levels alike, from the development of core consciousness itself, through our endless noticing and nattering, to our intentional reflection on the novel of our lives, insofar as it is "the primary form by which human experience is made meaningful" (Polkinghorne, 1988, p. 1). Existential meaning is comparable to story meaning, just as autobiographical memory can be viewed as story memory. In other words, existential meaning can be compared to story meaning in the same way that autobiographical memory can be. Let's not forget the famous "chicken and egg" relationship between meaning and tale at this stage.

As readers, we seek significance in stories and derive meaning from stories, to the point where we might repeatedly read the same novels or watch the same films. Additionally, we anticipate that stories will contain words and visuals that describe events that are connected in meaningful sequences—in consequence, if you will—and will serve as structures for meaning. Stories, therefore, help us find meaning in the occurrences and circumstances of our own developing lives. Life is not a series of events lived but rather a destiny, according to Birkerts (1994), and the act of reading stories "keep[s] alive the exhilarating idea that a life is not a sequence of lived moments but a destiny" (p. 85). The author claims that as readers, "our lives feel pointed towards significance; we feel ourselves living towards meaning, or at least living in the light of its possibility" (p. 90). Let's not forget that the same thing happens to us in reading.

On the other hand, we construct meaning from stories by reading them based on the stories of our own unique lives. The plot itself won't have any meaning at all if this isn't done. The meaning we perceive in a narrative is a result of its ongoing interplay with the meanings we construct out of it, which are based on our own constantly evolving story worlds. As a result, we stand to gain more from reading the literary one if our own lived story is richer—that is, if we read it more richly.

As a result of the above explanations of meaning-making in literary and existential time and because there is a pitiful attempt to investigate the quest for meaning in literary and existential time, this study, aiming at explicating the literary and existential meanings of time, was conducted on the *Metaphysics of Time in Literary Translation of The Almighty* (1982) and its Amharic version, Moged (2010). It specifically focused on revealing how meaning in existential and literary times is made, how the

process of meaning making is the bedrock of meaning, and how meaning making in literary and existential times is intertwined.

Research Questions

What are the characteristics of meaning-making in existential and literary times in *The Almighty* (1982) and its Amharic version, *Moged* (2010)?

How are literary and existential times intertwined in the English novel and in its Amharic version?

Research Methodology

Paradigm

The constructivist paradigm was used in this study because it helped the researcher understand the truth about time that lies behind the widely held belief that reading a story entails meaning-making. Creswell (1998) asserts that employing the constructivism paradigm facilitates comprehending and developing the subjective importance of the problems being investigated. Because they are the studied subjective realities (literary and living times), the constructivism paradigm was applied.

Design

The underlying meanings of living time and literary time in the source and target texts were teased out using the narrative design. "It [narrative inquiry] requires going beyond the use of narrative as a rhetorical structure to an analytical examination of the underlying insights and assumptions that the story illustrates," assert Webster and Mertova (2007, pp. 16–17). According to Riessman (1993), a narrative analysis treats the tale itself as the subject of the investigation. According to Czarniawsk (2004), "a specific type of qualitative design in which a narrative is understood as a spoken or written text" (p. 17) is what a narrative study is.

The researcher applied a narrative design to come up with the implied meaning of living and literary times in the texts. This design helped the researcher make and compare the meaning of living and literary times in the English novel and its respective Amharic version by examining the stories' linguistic and structural properties. In addition, this design was helpful in identifying how everything is connected through the meaning of time in the story.

Text Selection Criteria

A purposive sampling technique was used in this study. The novel was intentionally selected by the researcher from the novels written from 1985 to 2022 based on the assumption that they would be information-rich (Patton, 2002; Currie, 2007 and 2009), for the novel in the time range stated above mainly comprise strange ways of expressing time. They include recollection of anticipation (the characters anticipate wrongly) and a glimpse of or envisioned future (anticipation of retrospection), as well as foreseeing and forestalling. Their special features are, among other things, anticipation of retrospection and recollection of anticipation. They also have events that could occur subsequently. The inclusion criteria are a recollection of anticipation, rhetorical prolepsis, events to occur subsequently, the anticipation of retrospection, and the relationship between living and literary time.

Data Gathering Techniques

The methods of data extraction include thoroughly examining the novel and its Amharic version, reading against the grain, and identifying the extracts based on the conceptual framework and the objectives set. In addition, while reading, the researcher left a trail, and the extracts to be analyzed were identified, and he made sense of them. Moreover, the researcher applied QDA Lite miner software to identify the typologies of living and literary times.

Data Analysis Techniques

Hermeneutics was used as a method of data analysis. As stated in Tavakoli (2012), in hermeneutics, social reality is socially constructed rather than rooted in objective fact. Interpretation is given more weight than explanation and description. As Gadamer (1975) asserts, the "being that can be understood is language"; all understanding is interpretation, and all interpretations take place in the medium of language. Thus, to understand and make the meaning of the texts (which is the fused meaning of each part of the texts, transcending the meaning of each part of the texts), the researcher applied the four factors of a "hermeneutical process" (grasping a text message, its conditions of origination, its situational background, and its placement within a larger text-type entity) designed by Gadamer (1975) and Schleiermacher (1998) but excluded Schleiermacher's authorial intent. The hermeneutic circle, which makes smaller and bigger units of meaning iteratively to come up with a holistic or new meaning in context, was used as a bond between the researcher and the text.

The study used Gadamerian philosophical hermeneutics—a detailed understanding of a text and life as a whole—to understand, interpret, and explain how time was used to express meaning in the source and target texts and to see the roles of time in expressing the plot, literariness, and organic unity. In addition, it was used because what Gadamer (1975) developed (the ontological (life experiences of the world) reflexivity of language as a means of communicating the meaning of what others say and write) helped the researcher to make meaning of time, and Palmer (1969) contends that hermeneutics promotes the human potential for understanding the meaning of language to expand the infinite possibilities of human thought by guiding the researcher to examine the languages of the source and target texts and the thought they comprise.

Ensuring Data Trustworthiness

The researcher, contextualizing them in a literary study, used a variety of techniques to establish the trustworthiness of the data. Credibility (the truthfulness of the inquiry's findings) is the first aspect. To maintain it, the researcher read the novel and its Amharic version against the grain. Moreover, the researcher had his paper debriefed by his peer researchers. The researcher employed member checking (the extracts were checked to see if they were selected based on the model of analysis of time of Currie (2007 and 2009) as participants' feedback doesn't work in this study since it's a literary study), as Bowen (2005) argues, because this method (member checking) enhances credibility; well-established methods were adapted, and the researcher developed familiarity with the research work.

Moreover, Webster and Mertova (2007) expound, "Validity [**credibility in this study**] is more concerned with the research being well-grounded and supported by the data that has been collected" (p. 90). According to these authors, "The result of narrative research cannot claim to correspond exactly to what has occurred." In that sense, we cannot claim that narrative research results are "true" if truth is taken to mean "exact correspondence to reality" (p. 90). In a narrative study, validity is substituted for credibility. As stated in Riessman (2002, pp. 258–260), validity (credibility in narrative research) is comprehended when four basic criteria are applied in the analysis: "persuasiveness", "correspondence", "coherence" and "pragmatic use". To realize the above criteria, the researcher applied the "transcategorical reading" proposed by Ryan. Ryan (2007) denotes the way of reading narrative texts as "propositions".

According to this author, it should be feasible to read texts against the grain, that is, to use the texts in games for which they were not necessary designed, if texts, like propositions, lend themselves to multiple games depending on the rules chosen by their users. This type of reading is transcategorical. To apply the above type of reading, I read the novel in line with the time analysis model of Ryan (2007) and Currie (2007 and 2009), even though the novel and its Amharic version don't mean to be read that way.

By applying transcategorical reading, the researcher selected the extracts in the novel and its Amharic version based on the model of time analysis developed by Currie (2007 and 2009). The pattern of time in the selected novel and extracts from the English novel and its Amharic version were checked and re-checked to see whether they could fit the model. The second one is transferability (a trusted and persuasive result, but it doesn't mean to apply or generalize the findings of this study to other contexts or to other groups). To achieve it, the researcher developed a well-structured methodology and met the standards for descriptive adequacy for readers.

The third one is dependability (a trusted result). To acquire it, the researcher made the analysis comprehensive and meaningful through a hermeneutic circle and rich description. Both the process and the product of the research need to be consistent to meet dependability (Lincoln and Guba, 1985). The researcher applied an audit trail (e.g., different types of personal notes) that can also be used by another researcher to check and come up with the same general understandability, flow of arguments, and logic. These activities make the research dependable.

The fourth one is conformability (revealing characteristics of the data and confirming that the results are from the analysis and not from the researcher's personal view). To implement this concept in this study, the researcher cited extracts and an analytical description based on the principle of the hermeneutic circle. According to Bowen (2005), conformability in qualitative research is concerned with the characteristics of the data. It mainly tries to ensure that the research findings are the result of the research rather than the researcher's assumptions and preconceptions.

Thus, all the discussions and findings of this research are based on the English novel and its Amharic version. Triangulation is impossible in narrative analysis. Thus, to realize conformability, the researcher analyzed, interpreted, and teased out or found patterns and meanings in

the narrative based on the model of time analysis in narrative formulated by Currie (2007 and 2009) and the text theory of Reiss (1977/1989).

Results

Armstead, the antagonist in the novel *The Almighty*, is thirsty for power and popularity. He wants to inherit his father's media. He always plans to acquire an obsessive desire: to make the New York Reporter and television the number one media in the world. He wants to have the scoop on every event in the world. He becomes the master of disaster, deceit, and fraud and writes a scoop about crimes ahead of time, and then he creates several stark terrors, gets the crimes committed, and publishes the news he has already written. These make his media work known and help him earn a lot of money. Victoria, the protagonist and investigative journalist, stalks him to thwart his crimes and expose him. Not always do the people know Armstead's conspiracy; thus, they believe in his news and keep on reading the newspaper. He later even plans to assassinate the president of the US while he is travelling by plane.

On the plane are the president of the US, Victoria's father, her boyfriend, and other innocent citizens. The terrorist's act is to be carried out by a terrorist pilot who is flying another war jet, a kamikaze, a retired Japanese pilot. Victoria thwarts his attempt by reporting the conspiracy to the US Air Force. Armstead is caught by the police officers at his office while waiting for a call from Pagano, his terrorist agent, about the president's murder to publish the already-written scoop. Victoria informs him that his hired terrorist pilot has been shot down and that the passengers will arrive in London safely. Everyone is ecstatic about her grit; sine qua non, we have to have it to bring about change.

Meaning in the *The Almighty* includes developmental, cumulative, retrospective, and contextual features and has the same meaning as anticipation. It develops over time. It is a continuous process because it grows with time. There is growing evidence that reading the novel, or the actual words on the pages, uses the same perception, comprehension, memory, and imagination processes that we use in everyday life. Let's look at the following extracts:

He stared down into the open coffin. What surprised him most was that his father looked so small. The old man had always been a giant to Edward. Now, stiffly cushioned in satin, he seemed small. It was because the air of life had gone out of him, Edward realized. Ezra J. Armstead, the greatest and most autocratic press lord of modern times, had always been full of life, a force of

energy, overwhelming. Now he was small and still. Otherwise, everything was in order. Maybe not the cheeks. E. J.'s cheeks were unnaturally red. The undertaker had applied too much rouge, as they always did. Turning from the coffin, another surprise. Edward Armstead felt no loss. And yet another. He felt rather good. Almost buoyant [not found in the Amharic translation]. He scanned the cascades of flowers that formed a colorful semicircle behind the coffin. There was one discordant note. On an easel sat a gaudy American flag made up of red, white, and blue carnations. It had come from the staff of the New York Record, Edward Armstead was sure. One of the employees had heard or read that such a floral flag had decorated William Randolph Hearst's coffin in 1951, and decided that E. J. deserved as much. Terrible taste, in keeping with his father's newspapers, Edward Armstead told himself.

(*The Almighty*, 1982, p.2)

ከፍቱን የሬሳ ሳጥን አቆልቋሎ ተመለከተው። ያስገረመው ነገር አባቱ ያለውትሮው አነሰ ማለቱ ነበር። አሁን ግን በሾጣጣው ሳጥን የተከተተው አባቱ ከመቼውም ይበልጥ አንሶ ታየው። < የህይወት አየር ከላዩ ላይ ስለተገለበ ይሆን?> አሰበ ኤድዋርድ። ተቀናቃኝ የለሹና ታላቁ ፕሬስ መስፍን ኢዝራ አርመስቴድ ምንጊዜም በህይወት የተሞላ የህይወት ምንጭና የማይበገር እንደሆነ ነው። አሁን ግን ግዑዝ ብቻ ሳይሆን ትንሽም ሆኗል። የሬሳ ሳጥኑን ግራ ቀኝ የተደገፉትን የአበባ ጉንጉኖች ሲያስተውል አንድ ነገር ላይ አይኑ ተተክለ። ቡራቡሬው የአሜሪካ ባንዲራ ከአስክሬኑ ራሱን ይታያል። አዎ አባቱ ከሚያስተዳድረው <ሪኮርድ> ተብሎ ከሚጠራው የኒዎርክ እለታዊ ጋዜጣ ሰራተኞች የተላከ መሆኑን ኤድዋርድ አላጣውም። ምናልባት ከሰራተኞቹ አንዱ ካነበበው ወይም ከሰማው ነገር የኢዝራ አርመስቴድ አስክሬን የአሜሪካን ሰንደቅ ዓላማ ለመጎናጸፍ ብቁ መሆኑን ሳይገመግም አልቀረም ይሆናል።

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The retrograde-looking aspects of time and memory are connected through the retrospective component of meaning. We live life forward but understand it backward, but that doesn't mean that we lament the past. We read the novel forward but make meaning out of it backward. In reading the *The Almighty*, meaning-making occurs inside of us, just as our lives are composed from within, with (and this is a key point) our own recalled experience serving as the main support for the activity. Recollection of retrospection and anticipation of retrospection are among our main sources of meaning in reading and life. Anticipation in life is anticipation of retrospection as we begin with the end in our minds—we imagine the future we want to live and live it.

When it comes to the contextual dimension, we don't read our lives or try to make sense of them in a vacuum; instead, we take into account a wide range of coauthoring relationships, fictional settings, and interpretive contexts. That is what happens to the *The Almighty*. Making sense of a previous event—what we have already read, which is part of the story—always modifies our recollection of it in the present, so meaning-making is context-specific in this additional way. A memory effectively acquires a new identity when we revisit it from within the greater context that time has produced for us, and that, with each passing day in the story, pulls us farther away from the initial event. Once again, both the hermeneutic circle and the concept of uncertainty are in play. Each setting and problem are combined to effect change: holistic conception.

Regarding the cumulative nature of meaning-making in the *The Almighty*, we never completely reject old or worn meanings that we created around experiences that were experienced within prior scopes. They leave traces of themselves, however subtly, on our memory of those things. As a result, the more occasions on which we reflect back on events that have occurred over time in our lives, the more of these traces and layers of significance and pastness will accumulate within us. This is similar to how it is when we read *The Almighty*, where meanings that emerged earlier both contribute to and are retroactively transfigured by what occurs later. As one reads the story from beginning to end, one gets the impression that it gets more and more captivating. Our lives accumulate behind our own backs while we are living them. Our inner text thickens with age, both in terms of memory and significance, whether we analyze it or not. The same applies to reading the *The Almighty*. If there weren't eternalism or the B-theory of time, the accumulation of meaning in time would be impossible.

The text invites the reader to project forward, to which the present of the story has already been consigned. In the first two issues, the English extract helps the reader anticipate the past and see backward. Both the lived present of real life and the present of the narrative are experienced in the future anterior mode because both of them are experienced in the preterite form of time. To be meaningful, the narrative needs to be reconstructed into its present form from its pastness. As readers of a preterite narrative, we anticipate the past, presentify it while we are reading it to make sense of it, and anticipate the past again to achieve an illustration of what has already been read and is being read because the future, even though it is in the past form, has a retrospective sense of meaning to what has been read. The third statement comprises two

double-time structures: recollection and anticipation. The recollection deals with the giantess of the dead and the anticipation deals with the event that has not been narrated yet—the issue that makes the man giant. In addition, the 6th, 11th, and 12th statements, the end of the 17th statement, and the 18th statement reveal forward-looking events that have not yet been narrated. They let the reader anticipate the issues. The overall extract is an anticipation of retrospection that seduces the reader to go on reading. Because of the developmental, cumulative, and intertwined nature of meaning, the reader goes on reading, anticipating that the best of the narrative is yet to come.

As a result, the story wouldn't be the narrative it is now without the four features of meaning and the anticipation of retrospection that propel the plot without excursion. In addition, the narrative includes embedded anticipation. The issue of keeping up with his father's newspapers is embedded in what Armstead, the antagonist, told himself.

The future of real life and the story in the *The Almighty*, although the former is open and the latter is closed, are the same as they are found ahead, and we do nothing except imagine the unknown in both cases; they are in the future; they are unknown; and we do nothing but imagine the unknowns in both cases. The future of the English narrative has a retrospective significance that relates to its present. The future parts of the English narrative are expected to illuminate the present (what is being read). Thus, as the way the events are expressed from time's point of view gets us to release dopamine, we keep reading and enjoy the story. By the same token, the future of real life is expected to have to compensate for the present. Thus, we enjoy living.

On the other hand, the temporalities of reading and living are opposite each other. The temporality of reading the *The Almighty* is presentification, while living is depresentification. The time of the utterance and what it refers to are not the same. The present is not the real present, and it needs to be presentified. In contrast, the present in life is stated in present-time form but is depresentified while it is being stated. These show that time is not what we think it is. We don't know how long the "nows" of reading and living are, although we speak of them.

A preterite form of the story is encountered, from which the present is built; it is presentified. It is located in the future's anterior mode, much like how the lived present is discovered in real life. To put it another way, the present of the story is encountered in a future anterior mode, just as it

is in reality: the lived present of life and the present of the English narrative are expressed in the preterite form of time.

The *The Almighty* portrays the future as having an effect on the present that is retroactive. The future complements the present. When the present, which is in the preterite form, is read, it is not finished by itself. It makes the reader anticipate a compliment. This curiosity of the reader is satisfied by the future part of the story because it will lighten what is being read.

There is a hermeneutic cycle between the presentification of reading an English novel and the depresentification of the present in daily life because we anticipate the past when reading a story and perceive the present of real life as the object of future memory. In hindsight, the reader understands what was not clear at that time because the future reverts to what was read.

In contrast, the Amharic version doesn't represent the *The Almighty*. The essence of temporal becoming exists in the Amharic version. The translation is not in the preterite form, and because of the aporia, there is no hermeneutics loop connecting the presentification of reading the Amharic version to the depresentification of the present in actual life because the translator has already presentified the narrative. The translation of the underlined text is also incorrect. The Amharic text lacks a comparable text. Additionally, the italicised portions of the English text have not been translated into the Amharic version.

The present is not in the preterite form. The form of time and what it means are the same. This is the typical feature of a literal text, not a literary text. It doesn't have the feature of anticipation, with or without preclusion. In addition, it doesn't have the features of meaning because it doesn't have coherence and the ideas are not intertwined and fused.

The other concept that has been found in the *The Almighty* is rhetorical prolepsis. Let's first examine the following extract:

'Well, he [Armstead's father] lived a good life,' said Armstead. 'He had a good time.' *Yes, he did.* 'I guess we'd all settle for that [a good life],' Armstead added. *We certainly would,* Liddington agreed. He cleared his throat, as if uncomfortable with the small talk and eager to get onto something else [discarded].. 'Uh, Edward, whenever you have the time - when this is over-I'd like to see you. *I'm not rushing you* [discarded]. It can be a day or two. There is some business to clear up. 'Business? What business?' 'Your father's will. It shouldn't take too much of your

time. It's a short document. Much of it concerns you. He was a very wealthy man, as you know. It is important to maintain a continuity in his affairs. Anyway, as soon as you are up to it, let's get together. Possibly tomorrow, if you can.' 'What about today?' Liddington was startled. 'Today? Of course. Why not, if you think you can get away.'

(*The Almighty*, 1982, p.3)

Rhetorical prolepsis is used to persuade readers by foreseeing and forestalling what they might inquire about, resist, refuse, or object to. Liddington, one of the characters, wants to see Armstead (the antagonist), but Liddington anticipates that Armstead may be busy and is afraid that Armstead may not be willing to have an appointment. Also, Liddington foresees that Armstead may say, "You are rushing me," as Armstead faced grief due to his father's death.

Not only does Liddington anticipate Armstead's objections, but he also addresses them. He assures Armstead that there is a business they could talk about, but he doesn't specify the issue because he wants to instigate Armstead. In addition, Liddington tells Armstead that it is not rushing him and that the issue does not take too much of his time. In other words, Liddington forwards his point, counterargument, and point again. The way Liddington expresses his points persuades Armstead, and Armstead becomes keen on seeing Liddington. The extract indicates that it has a spirit of structural prolepsis. It is written in the preterite form, and it helps readers to anticipate the past, presentify it to make sense of it, and anticipate the other parts of the narrative to make more sense of what has been read and what is being read.

The narratological prolepsis deals with changing topics, meeting, ensuring that the issue shouldn't take much time, and maintaining continuity in his [Armstead's father's] affairs. The issues are anticipated in the universe of the narrative. But the Amharic text is distorted in its temporal form and meaning. As the meaning of time is misleading, the content of the narrative is distorted, too. Let us see the following extract:

«እሱስ ልክ ነህ አለ» ሊዲንግተን ፡፡ ከዚያም «ኤድዋርድ ጊዜ ስታገኝ-ማለቱ ይህ ስነ-ስርዓት እንዳባቃ-ላገኝ እፈልጋለሁ ፡፡ « እስከዚህ አስቸኳይ አይደለም፡፡ ነገ ወይም ተነገ ወዲያ ሊሆን ይችላል፡፡ አንድ መስመር መያዝ ያለበት ጉዳይ አለ፤»» አለው፡፡ «ጉዳይ? የምን ጉዳይ?» «የአባትህ ኑዛዜ ብዙውን ጊዜህን ማባከን የለበትም፡፡ አጭር ኑዛዜ ነው፡፡ ብዙው ክፍል አንተን ይመለከታል፡፡ እንደምታውቀው ሲበዛ ከበርቱ የነበረ ሰው ነው፡፡ ታዲያ የሱን ጉዳዮች ከወዲሁ ተረክቦ መቆጣጠር ያሻል፡፡

ለማንኛውም ሲመችህ እንነጋገርበት፡፡ ከቻልክ ነገ፡፡» « ዛሬስ ቢሆን?» 140
 ሊዲንግተን ተገረመ፡፡ « ዛሬ? ይሁና፡፡ ከዚህ መውጣት የምትችል ከሆነ.....» ፡፡

(ምጊዳ፣2010፣ገፅ 4-5)

The issues that are in italics in the English extract are discarded; they are not translated into the English text. This distorts the essence of the narrative. The rhetorical prolepsis has been renounced in the Amharic version. This makes the reader develop misconceptions, confusion, and delusion about the English novel. He or she never understands the essence of the *The Almighty* and concludes that it is devoid of aesthetic and artistic value.

Next is the English extract that includes the three aspects of prolepsis: structural, rhetorical, and narratological. Let's see the extract:

'The bastard!' Armstead burst out. *He was livid. 'I knew it was too good to be true. There had to be a zinger. I knew E. J. had to shiv me somewhere [discarded].* He knew what that paper means to me. He knew it hasn't topped the Times once since 1954. He set a condition that he knew couldn't be met. He didn't want to appear the bastard that he was. He wanted to show the world he was the good parent, leaving me what I wanted most, but then to be sure I lost it. He wanted to show the world what he always believed - that I am incompetent, not worthy -'.

(*The Almighty*, 1982, p.8)

The extract comprises structural, rhetorical, and narratological prolepses; they are intertwined. The structural prolepsis propels the narrative even if it is in the preterite form of time; the rhetorical prolepsis is all about being proactive to intercept problems; and the narratological prolepsis deals with the unsuccessfulness of Armstead. The extract is retrospection with the intent of anticipation. The essence of the extract indicates the emotional context of the antagonist, the one who speaks.

The rhetorical prolepsis plays a great role in the above extract. It reveals the clarity of thought, the argument, and the flaw in the decision of the dead. In this extract, Armstead expresses his stance, his father's conspiracy, the counterpoint that will be stated by Liddington, and his stance about his father's condition to inherit the media. He uses this manner of expression to reveal that his father's condition will be unmet. He testifies that his father's willingness to transfer the news organization cannot be as good as it seems to be, and he states why so. The counterargument is that people may believe that his father is a kind

parent, but he is not, and he exposes his son's weakness by setting unmet conditions. The point he underlines is that the condition is unmet, and he won't be the proprietor of the news organisation. The rhetorical prolepsis above is used to accelerate reading by answering questions of curiosity. The character foresees and forestalls the question that will be asked by the readers. However, the Amharic text doesn't comprise what the English text does. Let us examine the following extract:

«ውሻ! በለው» ሲል ሊኒዲንግተን በተራው አቋረጠው:: « ሰብ ፈልጎ ሊነጥቀኝ ነው:: ጋዜጣው ህይወቴ መሆኑን ያውቃል:: ከ1954 ጀምሮ እስከዛሬ ታይምስን እንዳልበለጥን ልቡ ያውቀዋል:: ላሟላው የማልችለውን ገደብ ጥሎብኛል:: የተረገመ:: የምትፈልገውን ነገር ነስቶ ጥሩ አባት ተብሎ በዓለም ሊታወቅ ይፈልጋል:: ሁልጊዜ እንደሚያምነው እኔ ተልካሻ፣ ታናሽ ሰው መሆኔን ለዓለም ሊያሳውቅ ይፈለጋል:: ውሻ!» ::

(ምገዳ፣2010፣ገፅ 10)

As it is noted from the extract, the ideas are distorted and scattered. The ideas that are italicised are discarded, not translated. Some of the points (for instance, he didn't want to appear as the bastard that he was) were translated wrongly. The time aspect and its content are deformed. The time form is present with its denotative meaning. The present of the narrative, which is in the future anterior mode in the English text, is not found in the Amharic text. Since the Amharic text is mainly in the present form of time, the temporalities of reading and living are the same, resulting in depresentification. The present can't be constructed from the past because the narrative is not in the preterite form as the English narrative. The future is not an anticipation of retrospection with a meaning of significance or illumination for the present. The present of the Amharic text is not experienced in the preterite form of time like the lived present of the real-life present.

Rhetorical prolepsis is used to persuade emergency workers about a disaster very quickly. Victoria is in a state of turmoil because she has evidence that her boyfriend, father, the president of the US, and others on board are to be murdered. Truly are the passengers about to be killed. So shocked is she! She wants to persuade the emergency workers as soon as possible. She anticipates what the objections of the person who talks on the phone could be. So she answers the objections. Let us examine the following extract:

'Sy, listen to 'Sy, listen to me, listen!' Victoria pleaded. 'The President, my father, Nick Ramsey, everyone on Air Force One is going to die any minute. We've uncovered a plot, an assassination

plot now underway - don't tell me I'm crazy, I'm not crazy, it's all true - a plot for a stolen Cuban Air Force plane being piloted by a terrorist who's going to crash it into Air Force One.' Victoria could hear the sharp intake of breath on the other end. 'You're serious? Positive about this?' 'Oh, Sy, I am, I am, believe me.' 'I do believe you. When is this supposed to happen?' 'Now. Any minute - in mere minutes.'

(*The Almighty*, 1982, p.253)

Here, stream of consciousness is emphasized. Anxiety seized Victoria, but she was to thwart the terrorist attack; she is confused with her resolute and wavers. The way things are expressed invites readers to impel forward, structural prolepsis. The rhetorical prolepsis is applied in Victoria's speech. She anticipates that the person who talks to her on the phone may ask her when? Also, she was afraid that the person who was taking the information from Victoria could ignore Victoria's idea by considering Victoria a madwoman because the plot of the crime was incredible and Air Force One was flying peacefully. So Victoria assured the person on the phone that she [Victoria] was not crazy. The way she answers to confirm that it is "positive" shortens the resistance of the person who is listening to Victoria. Victoria's answer about the time of the crime instigates the person on the phone to believe Victoria. It could be crushed by a terrorist attack. All the issues that could happen are anticipation without any excursion. On the contrary, the Amharic text seems to be a mere summary of the English text. The content used to persuade the receptionist of Victoria's call is distorted. The ideas (don't tell me I'm crazy; I'm not crazy; it's all true) are distorted in the Amharic text.

«በጥምና ያዳምጡኝ! » ቪክቶሪያ ተማፀነች። «ፕሬዚዳንቱ፤ አባቴ ኒክራምሲ፤ ሁሉም የሉንደን መንገደኞች በማናቸውም ደቂቃ ሊሞቱ ነው። አንድ ሴራ እንደተደገሰ ደርሰንበታል፤ አሁን በእንቅስቃሴ ላይ ያለ የግድያ ሴራ እንደተደገሰ ደርሰንበታል፤ አሁን በእንቅስቃሴ ላይ ያለ የግድያ ሴራ አለ . . . ምን ያህል እውነተኛ ነሽ እንዳይሉኝ. . . መቶ በመቶ እርግጠኛ ነኝ» በማለት ታሪኩን ባጭሩ አብራራችለት። ቪክቶሪያ ከማዶው መስመር የሚያነጋግራት ሰው እምቅ ያለ ትንፋሽ ሲውጥ ይሰማታል። «ከልብሽ ነው? ሙሉ ለሙሉ አረጋግጠሻል?» ወይኔ . . . አዎ አዎ አዎ ይመኑኝ።» አምንሻለሁ። ለመሆኑ የይህ መቼ ነው እንደሚፈፀም የሚገመተው? «አሁን። በማንኛውም ደቂቃ . . . በደቂቃ ውስጥ ሊሆን ይችላል።» ::

(*ምግረፍ* 2010፣ገፅ 318-19)

The tone of Victoria's speech is not found in the Amharic text. Its persuasive feature, rhetorical prolepsis, is discarded. Even the Amharic extract contains information that is not found in the English narrative: ምን

ያህል እውነተኛ ነሽ እንዳይሉኝ.... መቶ በመቶ እርግጠኛ ነኝ። is a case in point. Thus, it doesn't satisfy the reader's question.

Discussion

In the English novel and in life, time is invincible to frame and figure out meaning. Meaning is developmental, cumulative, retrospective, and contextual. As Randall and Mckim (2016) argue, making and remaking meaning is an ongoing activity in the *The Almighty*; it develops over time as every event is fused with another by time. In this novel, the backward-looking aspects of time and memory are connected through the retrospective component of meaning. What Kierkegaard (2003) argues about—that we live life ahead but understand it backward—and what Currie (2007) claims—that we read a story forward but make meaning out of it backward—are solidified in the English novel.

Regarding the contextual nature of meaning, what Drewery & Winslade (1997) argue about (we consider a plethora of coauthoring connections, narrative settings, and interpretive contexts to grasp meaning in life and narrative) is found in the *The Almighty*. As Charmé (1984) states, in the English novel, the cumulative nature of meaning-making is that we never completely reject old or worn meanings that we created around experiences that were experienced inside prior scopes of reading and living. They leave traces of themselves, however subtly, on our memory of those things. As a result, the more occasions on which we reflect back on events that have occurred over time in the story and in our lives, the more of these traces (the more "layers of significance") are found in the English novel.

Structured prolepsis, according to Currie (2007), is a type of anticipation that "occurs between the time locus of the narrated and the time locus of the narrator" (p. 42). Recollection of anticipation, according to Currie (2009), is the character's anticipation that is utilized to extend the story's enigmatic problem and heighten suspense. Reiss (1977/1989), on the other hand, promotes equivalence at the text level and makes connections between language functions, text types, and translation technique. In order to establish equivalence and communication, text type theory looks at the entire text rather than just a word or a sentence. It's all about the artistic language use and emphasis on poetic communication in the text's creative composition. If not, text changes into informational text, which is "plain communication of facts" and includes knowledge, information, opinions, etc. The communication's primary focus is on the content or

topic; the language dimension employed to convey the information is logical or referential.

The English text is therefore anticipation of retrospection; it is anticipation in retrospection since it contains the mixed form of structural prolepsis and retrospective anticipation. However, the Amharic text does not contain the poetic communication that Currie (2007&2009) and Reiss (1977/1989) argue about. The factual communication is rather straightforward. The Amharic text lacks the artistic elements of the English text and the literary spirit of the English text. The translator's understanding of the source text's linguistic aspects may not be thorough enough to translate the source material accurately and faithfully, since merely being fluent in the source and target languages doesn't suffice; it needs cultural, historical, philosophical, psychological, and social setting competence.

The investigation reveals the truth beneath the conventional wisdom regarding structural prolepsis and the meaning of time of reading and living. The structural prolepsis, which has an analytical meaning and renders the entire story future-focused, is found in the English novel. Because of structural prolepsis and a hermeneutic circle between presentification and depresentification, which allows us to live in the present as if it were not present while reading fictional narrative as if it were, readers continue reading with the expectation that the best is yet to come. The interaction between a reader and the narrative stated so far is practical in reading the English novel; the English novel is an interactive arena, which is what Birkerts (1994) affirms: meaning in a narrative lies in the experience it conveys rather than in the content that can be distilled and abstracted.

In contrast, the *modus operandi* of event expression in the Amharic version is literal. Time doesn't have timeless meaning, nor do the events; what is inferred is that things come into being and go out of existence—presentism. Events are fragmented and scattered.

Conclusion and Philosophical Implications

We don't have to perceive literary expressions as they are, but as they can be, especially the meaning of time in literary translation. Time is invincible in the temporalities of reading the *The Almighty* and living. The anticipation of retrospection, hindsight, and retrospection are fused in time.

Time alters meaning in life and in the story of the novel studied. As Heraclitus said, "No man ever steps in the same river twice, for it's not

the same river and he's not the same man." The concept captures the ever-altering character of life and meaning in reading because of time: the river's water is continually flowing, so even after a short period of time, the water at a certain location won't be the same as it was.

By the same token, meaning alters with each second of reading and living. Life and reading are not sequences of events but are quests for destiny and destination in time, and "Success," as Guest said, "is failure turned inside out" in the horizon of time. The structural prolepsis and the features of meaning get the story intermingled and fused, and so do they get the plots complicated, sophisticated, and ecstatic. Nonetheless, temporal becoming is the essence of time in the Amharic translation. It gets us stuck in the present. It doesn't get us to contemplate and substantiate the present with the past, future, and our experiences because events are not synchronized.

The concept of time seems simple to address, but it is easier said than done, and literary translation is not a cakewalk everyone barges into if it is to transform the philosophical, artistic, and aesthetic values of the source text into the target text and if it is done only for the sake of livelihood. As being is time, meaning is within us as long as we quest for it, and as being is time, aren't we finite but our thoughts with time?

We may, and often we do, kill time doing something meaningless, but hindsight shows how foolish we are about it. Look, nothing—absolutely nothing—we can control about time, but we can make meaning out of it, and we live as far as we are allowed to, although we don't feel content with being.

We believe that time travels because our delusion about time confuses us, and when we discard the delusion and escape from the nightmare, we discover that time gets us gone and gone because this is the power of nature, which never alters.

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