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Narrative Voice and Symbolic Transfer in English-Arabic Literary Translation: A Comparative Study of Fictional Perspective, Cultural Resonance, and Stylistic Rewriting

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الصوت السردي وانتقال الرمزية في الترجمة الأدبية من الإنجليزية إلى العربية : دراسة مقارنة للمنظور الروائي، والرنين الثقافي، وإعادة الصياغة الأسلوبية

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Abstract

The article examines the relationship between narrative voice and symbol in literary translation English-Arabic. To this end, we will consider the story of A. Ian. A. is a psychologist and analyst who works with refugees and immigrants. Ian witnesses firsthand the impact of war in his patients. That war trauma manifests in the clinic and the home is evident to Ian and his wife. The study employs qualitative comparative textual analysis of selected English novels and their published Arabic translations. The novels include Charlotte Brontë's Jane Eyre, Joseph Conrad's Heart of Darkness, F. Scott Fitzgerald's The Great Gatsby, and George Orwell's Animal Farm. The analyses will pay attention to direct address, framed narration, retrospective first-person narration, allegorical social deixis, and recurrent symbolic clusters like the red-room, darkness, the river, the green light, and the valley of ashes and equality and the commandment. The results suggest that Arabic translations preserve compact symbols through literal translation and recalibrate voice through explicitation, register elevation, social deictic marking and, in some cases, idiolect normalization. These changes do not necessarily undermine the literary text, and in some instances they make symbolic relations more legible to Arab readers. Too much explicitation can do the opposite, mitigating ambiguity, removing irony or shifting narratorial authority from character-bound perception to translator-mediated explanation. This paper proposes a voice-symbol interface model for literary translation analysis and ends with practical recommendations aimed at maintaining narratorial agency, symbolic recurrence and ambiguity with cultural resonances in translating novel from English into Arabic.Keywords: literary translation; narrative voice; symbolism; English-Arabic translation; deixis; focalization; comparative literature; stylistics

1. Introduction

You cannot transfer only the narrative content while translating fiction. This is a reconstruction of a manner of speaking, a rhythm of perception and a world of symbols. Scholarly activities in English literature through career-based studies have created great potential in the field and this was successful in bridging linguistic options while writing dissertations in fiction. The representative power of an object takes shape within the pictorial organization of the narrative. When texts like these enter Arabic the translator must not only negotiate for lexical equivalence but also for the narrative conditions under which symbolic meaning becomes intelligible (Genette 1980; leech and Short; Newmark 1988).The paper examines the intersection between two themes that are usually considered separately in literary translation studies, the rendering of narrative voice and the rendering of symbolism. This separation is useful, but it is analytically incomplete. A symbol rarely stands as a reference by itself; it is voiced. The red-room in Jane Eyre, the darkness in Heart of Darkness, the green light in The Great Gatsby, and the commandments in Animal Farm are not just images. These narratives undergo filtration through particular narrators, ideological positions and degrees of irony. Thus, a change of voice can change the symbolic function of the image even when the image itself is translated literally (Bosseaux, 2007; Baker, 2018; Hermans, 1996)This investigation will benefit from English-Arabic fiction translation. The pair entails different deixis, tense-aspect choice, register distribution, gender marking, and cultural prestige of Modern Standard Arabic. According to the author of a recent argument (see below), Arabic prose is more explicit than English fiction. He puts it rather simply: Arabic literary prose may encourage clarity, rhetorical balance, and explicit relational marking; English modern fiction, by contrast, frequently relies on understatement, ambiguity, and idiolectal compression. The translator's choices thus manifest themselves at the junction between narrator's perspective and symbolic power (House 2016; Hatim and Mason 1997; Abualadas 2019b).In the selected English novels what are the key markers of narrative voice and how are these markers rendered in Arabic Language? How do major symbolic clusters get maintained, intensified, neutralized, or culturally re-oriented? How transference of voicing affects the fictional work of symbols in the translated text? In this article, we proffer a voice-symbol interface model that connects narratological analysis to a semiotic and cultural translation analysis (Toury, 2012; Venuti, 2012).

2. Literature Review

2.1 Narrative voice as a translational problem

Narrative voice plays an important role in narratology. Genette distinguishes between voice (who speaks), mood (who is speaking), and focalization (who sees). This remains a useful start. The narrative model proposed by Chatman provides essential clues to understanding how Booth's implied author and Leech and Short's stylistic categories also suggest that the fictional voice cannot be reduced to grammatical person. The components addressed are evaluative stance, discourse presentation, modality, deixis, and patterned rhythm (Genette, 1980; Booth, 1983; Chatman, 1978; Leech & Short, 2007).The narratology is complicated by translation studies as they add a second discursive agency. According to Schiavi, the translated narrative always contains a teller, whilst Hermans shows how the translator's discursive presence can be traced even where the translator is rendered invisible. According to Alvstad and later work on voice in retranslation, voice refers to both a pragmatic textual style and a social agency. Munday's stylistic work also reveals that translator choices give rise to measurable patterns of voice and not just a set of disconnected lexical substitutions (Schiavi, 1996; Hermans, 1996; Alvstad, 2013; Alvstad & Rosa, 2015; Munday, 2008).Research on deixis has an increasing importance in English-Arabic translation studies. Abualadas argues that the Arabic translations of Jane Eyre, A Farewell to Arms, Wuthering Heights, and Animal Farm introduce crucial deictic markers which make the translated narratives more marked, more emotionally proximal, or more social explicit. Abualadas (2018, 2019a, 2019b, 2024) argues that his desism is one of the strongest ties between narrative voice and symbolic orientation. Thus, these findings are very significant for the present study.

2.2 Symbolism, culture, and literary effect

Symbolism used in fiction condensation. A symbol may be a concrete object, color, place, or repeated phrase when one it is first introduced in literature but it only becomes symbolic after sporadic and strategic recurrence in the narrative structure. The translator therefore faces a double task of first preserving the symbolic item and second preserving the conditions under which it becomes symbolic. Newmark's treatment of metaphor and cultural words is fine for our purposes, but this meaning typically exceeds the level of single metaphor since it develops across the text as a whole.The cultural method of translation or cultural approaches to translation are illustrated by Bassnett, Lefevere, Venuti, Toury, Tymoczko and House. It is a method that attracts the attention of the scholars to the literary system, the norms, the ideology, and the readerly expectation instead of the word equivalence alone. In this perspective, the translator has the choice to bring foreignness to the fore, to domesticate cultural resonance, or to compensate and recreate the symbolic network. The work of Farghal and Bazzi on the translation of titles of English fiction into Arabic is also relevant as titles are often symbolically dense, and tend to be one of the first sites where the receiving culture will frame the novel (Bassnett, 2014; Lefevere, 1992; Venuti, 1995; Toury, 2012; Tymoczko, 1999; House, 2016; Farghal & Bazzi, 2017).The gap that this paper aims to address is bridging the two. Research concerning voice may underplay symbol whereby research concerning symbol may often treat the narrator as a neutral channel. According to this study, symbolic translation is a narratorial matter. Who speaks the symbol, with what distance, with what degree of irony and with what cultural horizon (Baker 2018, Boase-Beier 2006, 2011).

3. Theoretical Framework: The Voice-Symbol Interface

The voice-symbol interface is the zone where narratorial form and symbolic meaning intersect and mutually determine. If a symbol is literally transferred but the Arabic alters the closeness of the narrator to the reader, the explicitness of evaluative language, the rhythm of disclosure or the distance encoded in address terms, then its effect may shift. On the other hand, the voice may seem to have been formally preserved, yet its symbolic force is weakened by the choice of lexicon that defuses ambiguity or overdefines the image (Genette, 1980; Hermans, 1996; Boase-Beier, 2011).The framework utilized in this research is four-dimensional. The first type is deictic anchoring: presence markers (personal, spatial, temporal, social) that place the narrator and reader. Another have entire evaluative stance: adjectives, modality, reporting verbs and intensifiers which show judgement or distance. The third is rhythmic mediation: sentence length, punctuation, repetition, oral cadence. Level 4, which is also symbolic load is the extent to which a word/image conveys recurring theme/culture/ideology (Abualadas, 2019b; Leech and Short, 2007; Newmark, 1988; Simpson, 2004).A shift in translation does not mean a loss. It becomes relevant when it alters one of these dimensions in a manner that triggers repercussions on the others. For instance, rendering a symbol faithfully might preserve symbolic load, while the addition of an honorific or an explanatory noun might change social deixis and hence voice. The analytical effort here is to describe this interaction, not to impose a straightforward faithful/unfaithful binary (Toury, 2012; House, 2016; Venuti, 2012).

Figure 1. The voice-symbol interface model used in the analysis

Analytical dimension	Main question	Typical Arabic translation risk/opportunity
Deictic anchoring	Where are narrator, character, and reader positioned?	Arabic may add explicit person, place, time, or social markers, increasing proximity or hierarchy.
Evaluative stance	Who judges the image or event, and how strongly?	Adjectival clarification may clarify irony but can also reduce ambiguity.
Rhythmic mediation	How does syntax pace perception?	Standard Arabic may smooth fragmentation, creating elegance but reducing hesitation.
Symbolic load	Does the image remain recurrent, ambiguous, and culturally resonant?	Literal retention often preserves imagery; cultural resonance may be amplified or redirected.

4. Methodology

This comparative study involves close reading. It is qualitative. It looks at selected extracts from four novels in English and their published translations into Arabic. The selection of the corpus meets three requirements, namely (1) the English text denotes a singular narrative voice; (2) the novel contains recurrent symbols which are central to interpretation; and (3) the Arabic translation is well-circulated or documented in the Arab book market and/or previous scholarship (Toury, 2012; Boase-Beier, 2006; House, 2016).The research doesn't claim

that all English-Arabic literary translation can be statistically represented. Instead, it is focused on voice and symbol interactions in a variety of narrative types, namely autobiographical first-person narration, framed oral narration, retrospective first-person narration, and political allegory. This design is appropriate because the research questions are about literary effect and interpretive mechanism, and not frequency alone (Bosseaux, 2007; Baker, 2018).The analyst proceeded in four stages. First, indicators and recurrent symbols of narration were identified in the source texts. Next, the Arabic renderings were examined for their lexical choice, deixis, register, syntax, and rhythm. Third, shifts took place of preservation, explicitation, register rise, normalization, cultural resonance amplification, and symbolic neutralization. In interpreting each shift, we related them to the voice-symbol interface (Leech & Short, 2007; Abualadas, 2018, 2019a; Farghal and Bazzi, 2017).

Table 1. Comparative corpus and focal analytical features

Source novel	Arabic translation used/referred to	Voice focus	Symbolic focus
Charlotte Brontë, Jane Eyre (1847)	جين إير /جين أيير, translated by Muneer Al-Baalbaki, Dar al-Ilm Lil-Malayin	Autobiographical first-person voice, direct address, moral self-fashioning	The red-room, fire, imprisonment, and the final formula of agency
Joseph Conrad, Heart of Darkness (1899)	قلب الظلمات, translated by Huda Habisha, Dar al-Karma; title variants in Arabic reception include قلب الظلام and قلب الظلمة	Framed narration, oral storytelling, delayed disclosure, colonial viewpoint	Darkness, the river, fog, the interior, and Kurtz's final cry
F. Scott Fitzgerald, The Great Gatsby (1925)	غاتسبي العظيم, translated by Usama Manzalji, Dar al-Mada	Retrospective first-person narration, lyrical distance, social irony	The green light, the valley of ashes, eyes, houses, and repeated social formulas
George Orwell, Animal Farm (1945)	مزرعة الحيوان, translated by Mahmoud Abdel-Ghani, Dar El Shorouk	Allegorical narration, social deixis, slogan-like political voice	Equality, commandments, animals as classes, comrade/enemy vocabulary

5. Analysis

5.1 Jane Eyre: direct address, female agency, and the red-room

Jane Eyre is one of the clearest instances of the interaction of narrative voice and symbolic structure. The author does not merely recount the events through first-person narration and a retrospective lens. It develops a strong moral authority. The mature character in Janes' writing revisits painful events from childhood after a social humiliation and emotional conflict, yet the intensity of the younger self continues. The Arabic translator, therefore, must produce two simultaneous voices: the experiencing child and the retrospective woman who double interprets the suffering of that child (Brontë, 1847/2019; Booth, 1983; Genette, 1980).The well-known last words, "Reader, I married him," is very revealing. The most typical Arabic interpretation, " أيها القارئ، لقد تزوجته," keeps the vocative and the active structure of female agency. Use of the while the use of "تزوجته" is significant because it keeps Jane as grammatical subject, a domesticated alternative such as "تزوجني" would shift agency toward Rochester and weaken the feminist force of the line. At the same time which hadn't yet been discussed, the Arabic vocative أيها and the particle لقد both raise the register and give the sentence a more formal, declarative closure. The result no loss but revoicing preserves intimacy through address Arabic rhetorical decorum somewhat ceremonializes (Brontë, 1847/2019; Leech & Short, 2007).Red room is an entirely different test. The English compound "red-room" is short and powerful. In Arabic "الغرفة الحمراء" preserves the image literally but changes the texture from compound to definite adjective phrase. Red is evoked as a fear indicator and evoker of punishment, bodily intensity, and social shame. However, the Arabic structure is less strange than the English compound; it names the place more smoothly. This smoothing of the news report is a typical case of symbolic preservation with stylistic normalization (Brontë, 1847/2019; Newmark, 1988; Toolan, 2016).The significance of this example is that the sign cannot be dissociated from Jane's voice. Jane uses her effective memory of confinement to narrate the red-room, symbolising the room. A superficial understanding in the Arabic

translation, such as "غرفة العقاب" and "غرفة الخوف", misleads your interpretation early. A more successful strategy is to let the image survive and to allow its recurrence within Jane's self-narration to produce meaning (Boase-Beier, 2006; Bosseaux, 2007).

Table 2. Voice-symbol interaction in Jane Eyre

Source feature	Arabic rendering/strategy	Voice effect	Symbolic effect
"Reader, I married him"	/أيها القارئ، لقد تزوجته direct address and active agency preserved	Keeps narrator-reader intimacy but raises register through vocative and emphatic particle	Preserves marriage as Jane's chosen act rather than passive social outcome
"red-room"	/الغرفة الحمراء literal chromatic retention	Narrative memory remains character-bound	Symbol of confinement, fear, and embodied shame is preserved without premature explanation
Fire imagery around passion and moral trial	Usually retained through /لهب /نار اشتعال depending on context	Arabic poetic vocabulary can intensify emotional tone	Risk of melodrama if recurrent imagery becomes overdecorated

5.2 Heart of Darkness: framed voice and the symbolic grammar of darkness

The novella Heart of Darkness is layered through framed narration: there is an unnamed outer narrator who presents Marlow, who tells the story of his Congo journey. Thus, the symbolic field of darkness is not a neutral descriptive system, allied though it may be with a language of colour, but a voice that hesitates, rewrites and moralises, all the while making visible its own limits. Arabic translation must preserve this layered ambiguity. A translation that unambiguously resolves every ambiguity might turn Conrad's unstable narration into a more authoritative moral account (Conrad, 1899/2018; Genette, 1980; Chatman, 1978).The Arabic title itself illustrates symbolic recalibration. "قلب الظلام" renders darkness as a singular mass, close to the English title. " قلب الظلمات" pluralizes the noun and may increase its cultural and moral resonance for Arabic readers, since the plural "ظلمات" is associated with layered obscurity and ethical-spiritual darkness in classical and religious Arabic usage. "قلب الظلمة" narrows the image in yet another way. None of these titles is inherently wrong; each constructs a different symbolic horizon before the reader enters the text (Conrad, 1899/2018; Newmark, 1988; Tymoczko, 1999).Marlow's mouth voice relies on interruption, deferred act, and a conflict between description and judgment. The prose of Arabic literature is characterized by syntactic completion and overt connectors. Consequently, it is possible that the target text's readability is enhanced while the uneasy temporality of recollection is lost when Marlow's smooth broken cadence is invoked. To express awareness of the layers of narrative, reporting clauses such as "he said" and "Marlow said" can be made more explicit in Arabic to stabilize the frame. This helps readers of a story navigate narrative levels, but may reduce the ghostly ambiguity of who controls the story (Conrad, 1899/2018; Leech & Short, 2007; Hermans, 1996).The final cry "The horror! The horror!" is a symbol and a voice event at the same time. A rendering such as "الرعب !الرعب!" preserves compression and repetition, leaving interpretation open. An exclamatory paraphrase such as "يا للهول" would sound idiomatic but would turn Kurtz's final utterance into a more conventional Arabic reaction. The former retains symbolic opacity; the latter increases performative immediacy but narrows interpretation (Conrad, 1899/2018; Toolan, 2016; Newmark, 1988).**Table 3. Darkness as title, symbol, and voice in Arabic reception**

English symbolic item	Arabic option	Translation effect
Heart of Darkness	قلب الظلام	Closest to the singular abstraction of the English title; relatively neutral and spatial-moral.
Heart of Darkness	قلب الظلمات	Amplifies layered darkness and gives the title stronger cultural and metaphysical resonance.

English symbolic item	Arabic option	Translation effect
The river as snake-like path inward	الطريق /الثعبان /النهر إلى الداخل	Literal transfer can preserve threat, fascination, and colonial movement into symbolic interiority.
"The horror! The horror!"	الرعب !الرعب!	Preserves repetition and interpretive indeterminacy; avoids domesticating the utterance into a familiar exclamation.

5.3 The Great Gatsby: retrospective voice, glamour, and the green light

The narration of The Great Gatsby is presented by Nick Carraway, whose voice combines attractive lyricism with moral judgment, social irony, and a self-positioning retrospectively. Turning Nick into Arabic need not be a regurgitation of events. The translator's position needs to be dual; he is amidst the world of affluence and spectacle even as he narrates later from a position of disappointment. If Arabic prose becomes too openly moralistic, then Nick's carefully channeled ambivalence may be diminished (Fitzgerald, 1925/2016; Booth, 1983; Leech & Short, 2007).The green light is the central example of symbolic transfer. The Arabic phrase "الضوء الأخضر" is a near-literal rendering and is generally the strongest strategy because the image is concrete, recurrent, and structurally important. Yet Arabic reception may add resonances not identical to the American context: green may suggest renewal, blessing, or permission, while the novel's context ties it to desire, distance, and illusion. The translator should not explain the symbol in the text; the recurrence should be allowed to do interpretive work (Fitzgerald, 1925/2016; Newmark, 1988; Toolan, 2016).The "valley of ashes" similarly benefits from literal rendering as "وادي الرماد." The phrase carries strong symbolic density in Arabic: "وادي" evokes landscape and descent, while "رماد" suggests ruin, residue, and burnt aspiration. This is a case in which Arabic can preserve and even strengthen the symbol without adding explicit commentary. The danger lies in over-ornamentation. If the phrase is embellished into a lyrical paraphrase, Fitzgerald's bleak industrial image may become too poetic and lose its starkness (Fitzgerald, 1925/2016; Simpson, 2004).The most difficult problem is not the green light or ashes but Gatsby's social idiolect, especially the repeated address "old sport." A literal rendering would be misleading. A functional Arabic equivalent such as "يا صديقي" or "يا عزيزي" can preserve sociability but loses class-marked oddity and performative artificiality. Compensation is therefore needed: the translator may retain repetition, slightly stylized politeness, or a marked formula so that Gatsby's voice remains recognizable rather than normalized into ordinary friendliness (Fitzgerald, 1925/2016; Boase-Beier, 2011; Munday, 2008).**Table 4. Symbol and idiolect in The Great Gatsby**

Feature	Recommended/observed Arabic strategy	Interpretive implication
Green light	الضوء الأخضر/ literal retention	Preserves the visible object and allows desire, distance, and illusion to accumulate narratively.
Valley of ashes	وادي الرماد/ literal retention	Maintains bleak social-symbolic landscape; Arabic may intensify ruin through "رماد".
Old sport	Functional address such as يا صديقي, with repetition or stylization	Avoids absurd literalism but risks normalizing Gatsby's invented social persona.
Nick's retrospective judgment	Controlled formal Arabic with minimal explanatory intensifiers	Maintains ambivalence; excessive moral clarification would flatten irony.

5.4 Animal Farm: allegorical voice, social deixis, and symbolic political language

Though Animal Farm appears stylistically simple, that simplicity is a major part of its allegorical force. The clarity of Orwell's narration has a fable-like quality. The symbolic system relies on an array of repeated slogans, class terms, commandments, and animal identities. Translator must maintain fable's prosaicness in Arabic. Meanwhile, such terms as "comrade," "enemy" and "equal" must be ideologically sharp (Orwell, 1945/2014; Baker, 2006; Simpson, 2004).The Arabic rendering of the term "comrade" is effectively "رفيق" with a socialist and revolutionary aura. Cultural-functional equivalence is achieved here instead of lexical equivalence. For Arabic readers it has historical political connotations while sustaining the in-group solidarity of the animals.

There is a risk that the Arabic term may sound more overtly ideological than the English in some contexts, sharpening the allegory (Orwell, 1945/2014; Hatim & Mason, 1997; House, 2016).The statement 'All animals are equal, but some animals are more equal than others' depends on paradox, rhythm and false logic. The Arabic phrase "كل الحيوانات متساوية، لكن بعض الحيوانات أكثر مساواة من غيرها" maintains the absurdity by keeping the comparative form. This shows a successful case of a symbolic and rhetorical preservation, the slogan is grammatical enough to read and illogical enough to implicate power. (Orwell 1945/2014, Newmark 1988)A recent study reveals that Mahmoud Abdel-Ghani's Arabic translation has increased frequency of social deixes with more lexicalized social relations. Scholarship discusses examples such as shifts which render more implicit social relations more explicit, like translating "men" with a more evaluative social term or adding relational designations. Class warfare can be heightened by these readers. The voice change also exemplifies the central argument of the paper. Illustrating social relations more clearly makes the farm a more socially stratified narrated world together with an allegorical space (Abualadas, 2024; Orwell, 1945/2014).

Table 5. Allegorical symbols and social deixis in Animal Farm

English feature	Arabic strategy	Voice-symbol effect
comrade	رفيق	Preserves revolutionary solidarity and gives the dialogue a politically recognizable Arabic register.
All animals are equal...	كل الحيوانات متساوية، لكن بعض الحيوانات أكثر مساواة من غيرها	Maintains paradox and slogan rhythm; the symbol of corrupted equality remains legible.
Implicit hierarchy among animals	Possible addition of social deictic terms such as leader/enemy/honorifics	Clarifies relations and intensifies allegorical class stratification.
Plain fable narration	Simple Modern Standard Arabic with controlled repetition	Best preserves Orwell's moral clarity without turning the fable into rhetorical commentary.

6. Cross-Case Findings

Within the set of four case studies, six repeating patterns of translation were identified. The authors found that Arabic translation tends more easily to preserve centre symbols than the full texture of narrative voice. The signs often remain lexically visible while efficiency enchance the voice through register, deixis and syntactic mediation (Abualadas, 2018, 2019a, 2019b, 2024; Munday, 2008).

Table 6. Recurrent strategies in English-Arabic voice-symbol translation

Strategy	Description	Literary effect
Literal symbolic retention	Concrete symbols such as red-room, green light, valley of ashes, darkness, and commandments are rendered literally or near-literally.	Preserves recognizability and recurrence; usually the safest strategy for major symbols.
Deictic explicitation	Arabic adds or strengthens personal, spatial, temporal, or social markers.	Improves clarity and reader involvement but may reduce ambiguity or distance.
Register elevation	Modern Standard Arabic vocatives, particles, and balanced syntax raise the formality of voice.	Creates dignity and literary polish; may reduce colloquial immediacy or idiolect.
Idiolect normalization	Unusual English social formulas are rendered with ordinary Arabic address terms.	Avoids awkward literalism but may flatten character-specific voice.
Cultural resonance amplification	A word such as رفيق or ظلمات activates Arabic cultural, religious, or political associations.	Can enrich the text but may relocate symbolic emphasis.

Strategy	Description	Literary effect
Allegorical sharpening	Social and ideological relations are made more explicit.	Clarifies political meaning but risks reducing irony or interpretive openness.

The initial finding indicates that the literal rendering is not simplistic. For recurrent symbols, having a literal meaning could be the most sophisticated strategy, because that preserves the object, while repetition can generate meaning. The reason "The Red Room," "The Green Light," and "Valley of Ashes" are effective is because they don't explain (Newmark, 1988; Toolan, 2016).The second find is voice is more vulnerable than symbol. Arabic translations tend to create a more explicit and socially marked narrative. This may be conditioned by Arabic grammatical marking and the expectations of literary prose or the translator's desire for clarity. A more engaged reader and a more definite authorial position are frequently the outcomes (Abualadas, 2018, 2019a, 2019b; House, 2016).Cultural resonance cuts both ways, the researchers found. The symbolic field of Conrad's title may be deepened for the Arabic reader when rendered "*ظلمات*", and the political charge of Orwell's lexicon will be preserved with "*رفيق*". Although it does resonate, that resonance is not a neutral one, and it may be used to shift interpretation by drawing the symbol into Arabic historical or religious ones (Tymoczko, 1999; Venuti, 1995; Farghal & Bazzi, 2017)The fourth finding is successful translation is a function of symbolically maintaining recurrence. A symbol that is not translated consistently, loses its weight. On the other hand, if a formulaic expression creates a recognisable Arabic voice pattern, it may make up for the loss of a particular English idiolect (Toolan 2016; Leech and Short 2007; Boase-Beier 2006).

7. Discussion

The findings lend weight to the notion that a translated narrative encompasses two voices: the original narrator and the mediating translator. Nevertheless, one should not understand the translator's presence merely as interference. In the literary translation from English to Arabic, mediation is inevitable due to differences in the two languages. It's whether this mediation respect the aesthetic conditions of symbolic interpretation (Schiavi, 1996; Hermans, 1996; Alvstad, 2013).

A strict equivalence assessment model compares same words in isolation. The current analysis recommends a literary criterion which asks whether the Arabic translation preserves the relation between narratorial stance and symbolic ambiguity. The importance of preserving "*تزوجته*" in Jane Eyre is that agency is part of voice and symbol. In Heart of Darkness, the conservation of repetitive compression is important because it makes the final cry meaningful through an obscurity. In The Great Gatsby, the significance of conserving repeated symbols lies in the gradual interpretation of Nick's voice. In the authors pay attention to the preservation of the rhythm of the slogan because the political symbolism is responsible for the corruption of language (Genette 1980; Newmark 1988; Baker 2018).

The results also highlight the significance of Arabic diglossia. Most of the published Arabic translations of canonical English fiction are in MSA, which is a prestigious and highly readable form. The choice is practical and often necessary but may reduce the social range of voices in English. Thus, the translators need new compensatory tools: repeated address formulas, controlled lexical variation, rhythm control, and paratextual restraint. Footnotes can assist with historical references, but they should never elucidate key symbols within the narrative itself (House, 2016; Hatim & Mason, 1997; Munday, 2008).

The application of a voice-symbol interface model is not limited to the four novels in this paper. A linguistic technique used in normal English, to a surprising extent, is the one of a narrative slip. This is especially useful for texts in which a symbol is bound to a particular narratorial consciousness, such as modernist interior monologue, unreliable narration, postcolonial fiction, or allegorical satire. The model can also be tested on larger corpora in future studies or on a number of Arabic retranslations of the same novel to identify historical shifts in translational voice (Bosseaux, 2007; Baker, 2018; Toury, 2012).

8. Conclusion

The narration and symbolism should be studied together for English-Arabic literary translation, this article has argued. The adaptations of Arabic translations of Jane Eyre, Heart of Darkness, The Great Gatsby and Animal Farm show that key symbols are either directly translated or translated closely to that language while the voice is adapted through the exploitation of explicitation, elevation of register, marking of deictic references, and substitution of cultural-functional references.

While the modified translation may add value to the translated text, it would also eliminate excessive ambiguity, normalize the translator's idiolect, and shift symbolic authority. (Abualadas, 2018, 2019a, 2019b, 2024; Boase-Beier, 2011).

The practical implication for translators and editors is as follows: the translator should first identify the user who perceives a symbolic item, who names it, how often it recurs and its degree of ambiguity before translating it. Essential symbols generally need to retain stable terminology, while the compensation for voice effects must rely on rhythm, repetition and careful register. According to Newmark (1988) and Leech and Short (2007), the job of the translator is not necessarily to make every sign clear immediately but to set up a situation in which Arabic readers can experience the sign as literature.

For researchers, the essay gives a contribution to methodology by proposing the voice-symbol interface as an analytical model. The translation process is equally a semiotic and a narratological act. Thereby inviting future research not to get caught up on a lexical comparison but to provide a more integrated account of how translated fiction speaks or signifies or resonates (Genette, 1980; Hermans, 1996; Baker, 2018).

9. Recommendations for Translators and Journal Reviewers

• Be sure to map recurring symbols before translating individual passages. Use the same Arabic equivalent unless the source varies the symbol (Newmark, 1988; Toolan, 2016).

• Where thematically significant preserve or preserve narratorial agency, especially in first-person narratives and in feminist or postcolonial contexts (Booth, 1983; Venuti, 1995).

• Ensure that no explanation of the key symbols in the narrative is provided within the narrative. Rather, allow for recurrence and the syntax and context of what is being explained to construct meaning (Boase-Beier, 2006; Newmark, 1988).

• Using compensation for untranslatable idiolects such as: repeated formulas, controlled register, or distinctive rhythm can preserve character voice (Munday, 2008; Leech & Short, 2007).

• Reframing is the phrase that imbues words with a certain connotation to convey very precise meanings.

• The use of voice markers and clusters of symbols should be treated together in scholarly analysis and not separately treated stylistics from cultural semantics (Genette, 1980; Baker, 2018).

10. Limitations and Future Research

The Arabic translations of selected extracts from four canonical novels are used in the study. It is intended to be analytical rather than quantitative. In the future, the examination of multiple retranslations of any given novel would enable the construction of a parallel corpus to test whether the same conclusions hold across publishers, periods and regions in the Arab-world. Research exploring reader-response could also be of interest, especially if Arabic readers perceive an amplifying effect of cultural resonance in the Arabic words "*ظلمات*," "*رفيق*" and "*الضوء الأخضر*" (Toury, 2012; Alvstad & Rosa, 2015).

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