

Cultural Factors Influencing the Process of Translating Literary Works

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Abstract: This study aims to identify the role and effect of cultural factors on the process of translating literary works, and to show difficulties which face translators in translation of literary terms, so that cultures have differences according to religions and beliefs. Also, it helps translators to know the impact and importance of Culture on Literary Translation to improve their performance in literary translation through paying more attention to the differences of literary terms in cultures so that, translation is a kind of activity which inevitably involves at least two languages and two cultural traditions. As this statement implies, translators are permanently faced with the problem of how to treat the cultural aspects implicit in a source text (ST) and of finding the most appropriate technique of successfully conveying these aspects in the target language (TL). These problems may vary in the scope depending on the cultural and linguistic gap between the two or more languages concerned. Language and culture may thus be seen as being closely related and both aspects must be considered for translation. The translator is the first one who must comprehend, read and interpret the source text then to render it in a different medium. The purposes of the translator are to transfer the information but also to create an equivalent form of art. The translator is supposed to pay much attention to the language arts. To transfer the information is not the only purpose of literary works translation; to create an equivalent form of art is also an important part of task of the translator.

Keywords: Culture, Context, Literary works.

1. INTRODUCTION

Translation of Literary works includes the translating of fiction, poetry, drama etc. The language arts must be taken into consideration by the translator. In literary works translation, a translator is supposed to pay much attention to the language arts. To transfer the information is not the only purpose of literary works translation; to create an equivalent form of art is also an important part of task of the translator. In this sense, a translator who is engaged in literary works translation is supposed to be equipped with not only at least two languages but also relevant literary knowledge.

Translation process is an artistic communication between the author, the translator and the reader and the words used by the translator constitutes the major part in the process of communicating ideas or feelings of the author. "Literature is both the condition and the place of artistic communication between senders and addressees or the public" (Basnett, 2002). The translator is the first one who must comprehend, read and interpret the source text then to render it in a different medium. The purposes of the translator are to transfer the information but also to create an equivalent form of art.

Translating literary works is, perhaps, always more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values. The aesthetic function of the work shall emphasize the beauty of the words (diction), figurative language, metaphors, etc. While the expressive functions shall put forwards the writer's thought (or process of thought), emotion, etc. And the translator should try, at his/her best, to transfer these specific values into the target language (TL). As one genre of literature, poetry has something special compared to the others. In a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not

conform to the ones of the daily language. In short, the translation of poetry needs 'something more' than translating other genres of literature.

The attempt to render into one language the meaning, feeling and, so far as possible, style of a piece written in another language. John Bester "I realize that this can only be an ideal. Translation, like politics, is an art of the possible; compromise is inevitable and universal." The literary translation may arise a problems such as it entails an unending skein of choices, It is marked by a heightened sensitivity to nuance (seemingly straightforward phrases/sentences may be rendered in several different ways, each with a subtle shading). And such sentences may convey the same information, but they differ significantly in aesthetic effect; thus the translator is constantly faced with choices to make with regards to words, fidelity, emphasis, punctuation, and register.

Regarding those problems of translating the works of literature, some reasons which are common in doing the literary translation because it gives the translator consistently share in the creative process, it also allows the translator to be recognized as part of the literary world which offers many intellectual rewards, it lets the translator expand the potential readership of a literary works and also allows the translator gain prestige, helps develop long-lasting relationships, and gives them access to different worlds. Considering the benefit of translating the work of literary translator has many things to do towards the translation. The first thing to be considered by the translator is that his/her familiarity to the literary work. He/she should be aware of the stylistic elements beside the message given by the work of the literature. In addition to a thorough mastery of the source language, the literary translator must possess a profound knowledge of the target language (for both the language and culture). The literary translator must command tone, style, flexibility, inventiveness, knowledge of the SL culture, ability to glean meaning from ambiguity, and ear for sonority and humility.

Translation communicates words and meanings, but also includes culture, social norms and even politics. This is why translators are faced with the challenge of how to translate content in a professional manner, while respecting aspects of the target language and locale. When localizing and translating content into a language, numerous factors influence how the end message is perceived. What might sound succinct and understandable in one language, when directly translated, might not convey the same meaning. The idea of culture is vital to understanding the implications for translation and, despite the differences of opinion as to whether language is a part of culture or not, the two are connected. Culture factors range from syntax, ideologies, religion, language and dialect, to art and literacy.

2. LANGUAGE AND CULTURE

Culture is not only understood as the advanced intellectual development of mankind as reflected in the arts, but it refers to all socially conditioned aspects of human life (cf. Snell-Hornby, 1988: Hymes, 1964).

A society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term. By definition, we should note that culture is not material phenomenon; it does not consist of things, people, behavior, or emotions. It is rather an organization of these things. It is the forms of things that people have in mind, their models of perceiving and dealing with their circumstances. To one who knows their culture, these things and events are also signs signifying the cultural forms or models of which they are material representation.

It can be summarized that this definition suggests three things: firstly, culture seen as a totality of knowledge and model for perceiving things, secondly, immediate connection between culture and behavior and events, thirdly culture's dependence on norms. It should be noted also that some other definitions claim that both knowledge and material things are parts of culture. (Koentjaraningrat, 1996: 80-81) and Hoijer (1967: 106).

According to Snell-Hornby (1988: 40), the connection between language and culture was first formally formulated by Wilhelm Von Humboldt. For this German philosopher, language was something dynamic: it was an activity rather than a static inventory of items as the product of activity. At the same time language is an expression of culture and individuality of the speakers, who perceive the world through language. Related to Goodrugh's idea on culture as the totality of knowledge, this present idea may see language as the knowledge representation in the mind.

Halliday and Hasan (1985: 5) state that there was the theory of context before the theory of text. In other words, context precedes text. Context here means context of situation and culture (Halliday and Hasan, 1985: 7). This context is

necessary for adequate understanding of the text, which becomes the first requirement for translating. Thus, translating without understanding text is non-sense, and understanding text without understanding its culture is impossible.

Humboldt's idea, Sapir-Whorf hypothesis, and Halliday's idea have far-reaching implications for translation. In its extreme, the notion that language conditions thought and that language and thought is bound up with the individual culture of the given community would mean that translation is impossible. We cannot translate one's thought which is affected by and stated in language specific for a certain community to another different language because the system of thought in the two languages (cultures) must be different. Each language is unique. If it influences the thought and, therefore, the culture, it would mean that ultimate translation is impossible.

Another point of view, however, asserts the opposite. Ironically this also goes back to Humboldt's idea about inner and outer forms of language. Later it is developed into the concepts of deep structure and surface structure by Chomsky. Inner form and deep structure is what generally known as idea. Following this concepts, all ideas are universal. What is different is only the surface structure, the outer form. If it is so, translation is only a change of surface structure to represent the universal deep structure. Accordingly, translation is theoretically always possible.

All in all, we are faced with two extremes. Which one is right? The answer, according to Snell-Hornby (1988: 41) lies not in choosing any of the two. If the extremes are put at the ends of a cline, the answer lies between the two. In brief, theoretically the degree of probability for perfect translation depends on how far the source language text (SLT) is embedded in its culture and the greater the distance between the culture in (SLT) and target language text (TLT), the higher is the degree of impossibility.

3. CULTURE AND SOCIETY

Culture and society is not the same thing. While cultures are complexes of learned behavior patterns and perceptions, societies are groups of interacting organisms. People are not the only animals that have societies. Schools of fish, flocks of birds, and hives of bees are societies. In the case of humans, however, societies are groups of people who directly or indirectly interact with each other. People in human societies also generally perceive that their society is distinct from other societies in terms of shared traditions and expectations. While human societies and cultures are not the same thing, they are inextricably connected because culture is created and transmitted to others in a society. Cultures are not the product of lone individuals. They are the continuously evolving products of people interacting with each other. Cultural patterns such as language and politics make no sense except in terms of the interaction of people. If you were the only human on earth, there would be no need for language or government.

4. TRANSLATION, CULTURE AND CONTEXT

Nowhere is this more apparent than in translation, where at every step decisions must be taken about when to provide explanation and extra detail, and how far to depart from the original. Even in the translation of a relatively simple business letter for example, there will be valid reasons not to use a literal translation but to mould what is said in one language to the conventions of another. 'Respected Gentleman Smith' may be the word-for-word translation of the Russian 'Uvazhayemy Gospodin Smith', but 'Dear Mr. Smith' is more appropriate in the context.

The study of translation now commonly referred to as 'translation studies'-has a far longer history than applied linguistics. Theories and practices of translation have changed but at their heart is a recurring debate, going back to classical times, about the degree to which a translator should attempt to render exactly what has been said, or intervene to make the new text flow more smoothly, or achieve a similar matter. Word-for-word translation is impossible if the aim is to make sense. This is clear even when translating the most straightforward utterances between closely related languages. Take, for example, the French 'Ca me plait'. Translated word for word into English it is 'That me pleases'. At least, this demands reordering to 'That pleases me' to become a possible English sentence. Yet, in most circumstances, a more appropriate rendering would be 'I like it'. The issue therefore is not whether one should depart from the original but how much. Of necessity, translators and interpreters must make such judgments all the time.

These may seem to be linguistic rather than cultural matters. Indeed, they beg the question of the relationship between language and culture, for translation, as conventionally defined, is between languages not cultures. Yet, as even a simple example will show, translation cannot be conducted at a purely linguistic level but must incorporate cultural and contextual factors too. Take, for example, the translation of the English pronoun 'you' into a language which has a

distinction between an informal second-person pronoun and a formal one (*tu versus vous* in French for example). In every instance a decision must be made about which to choose, and it cannot be based upon linguistic equivalence alone.

In many cases translation decisions can be a major factor in cross-cultural understanding and international affairs. The difficulties of translating news stories between Arabic and English provide many examples. Decisions have to be made about whether to gloss emotive words such as 'martyrdom', which has quite different connotations from the Arabic 'shahaada', or simply to give up in difficult cases and import the original word, as in the case of 'jihad' and 'sharia', thus assuming in the reader a relevant background knowledge which they may not have. The importance of such decisions, playing as they do a role in each community's view of the other, cannot be underestimated.

'Traduttore traditore' – 'the translator is a traitor'. This Italian adage provides its own illustration, for translated into English it loses the almost exact echo of the two words. It illustrates, too, why despite many attempts across the centuries, there can never be foolproof rules for doing a translation or precise ways of measuring its success. In every translation something must be lost. One cannot keep the sound *and* the word order *and* the exact nature of the phrase. One cannot always make, in Hymes' terms, the translation at once accurate, feasible and appropriate. Yet translation is-in the (loosely translated!) words of Goethe-'impossible but necessary', essential both in world affairs and in individual lives. It is work at the boundaries of possibility, and when subjected to scrutiny it inevitably attracts criticism, like applied linguistics itself. There are always judgments and compromises to be made, reflecting 'the translator's evaluations both of the original text and of the translation's audience. This, incidentally, is why machine translation by computer, though it may provide a rough guide to what has been said, does not challenge the need for human judgment.

5. THE IMPORTANCE OF CULTURE IN TRANSLATION

The definition of "culture" as given in the Concise Oxford Dictionary varies from descriptions of the "Arts" to plant and bacteria cultivation and includes a wide range of intermediary aspects. More specifically concerned with language and translation, Newmark defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (1988:94), thus acknowledging that each language group has its own culturally specific features. He further clearly states that operationally he does "not regard language as a component or feature of culture" (Newmark 1988:95) in direct opposition to the view taken by Vermeer who states that "language is part of a culture" (1989:222). According to Newmark, Vermeer's stance would imply the impossibility to translate whereas for the latter, translating the source language (SL) into a suitable form of TL is part of the translator's role in trans-cultural communication.

The notion of culture is essential to considering the implications for translation and, despite the differences in opinion as to whether language is part of culture or not, the two notions appear to be inseparable. Discussing the problems of correspondence in translation, Nida confers equal importance to both linguistic and cultural differences between the SL and the TL and concludes that "differences between cultures may cause more severe complications for the translator than do differences in language structure" (Nida, 1964:130). It is further explained that parallels in culture often provide a common understanding despite significant formal shifts in the translation.

Lotman's theory states that "no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its centre, the structure of natural language" (Lotman, 1978:211-32). Bassnett (1980: 13-14) underlines the importance of this double consideration when translating by stating that language is "the heart within the body of culture," the survival of both aspects being interdependent. Linguistic notions of transferring meaning are seen as being only part of the translation process; "a whole set of extra-linguistic criteria" must also be considered. As Bassnett further points out, "the translator must tackle the SL text in such a way that the TL version will correspond to the SL version. To attempt to impose the value system of the SL culture onto the TL culture is dangerous ground" (Bassnett, 1980:23). Thus, when translating, it is important to consider not only the lexical impact on the TL reader, but also the manner in which cultural aspects may be perceived and make translating decisions accordingly.

6. LITERARY LANGUAGE VS. NON-LITERARY LANGUAGE

There is almost a consensus nowadays on taking up the language of literature as a major, and to some, sole criterion for defining literature and distinguishing between what is literature and what is not. Literary language has been assigned a special character since antiquity. It has been considered as sublime to, and distinctive from all other types of language, written or spoken, due to the special use of language that is deviant, or 'estranged' from ordinary, everyday, non-literary

language. It breaks the common norms of language, including graphological, stylistic, grammatical, lexical, semantic and phonological norms.

The Formalists were the pioneers who examined the idea of deviance. They equated literary language with deviation, and claimed that it is used in a particular way and set off in contrast with the normal use of language. But they did not elaborate what the norm of language use could precisely be. Different terms were used by them to define deviation such as 'estranging of language', 'foregrounding', 'defamiliarization', and 'automatization' vs. 'de-automatization' of ordinary Language (Carter, 1979: Intro.; Ghazala, 1987 & 2011; Wales, 1989/2001 and Simpson, 2004). Among the obvious shortcomings of the formalists' perspective of literary language was that they identified it with poetry to the neglect of other types like prose and drama.

The American New Critics followed the formalists' suit and viewed literary language as a special kind of language use. Some modern stylists have viewed it in a way similar to the formalists. Yet, this does not mean that they have defined literary language in terms of deviation only. In fact, they have refuted that and argued with many other contemporary stylists and critics that it is not wise to draw a line between literary language and other types of language, and that the ordinary language has been used in literary texts and produced no less stylistic effects than the deviant language. Deviation to them is only one aspect of literary language, (Leech, 1969; Widdowson, 1975; Enkvist, 1973; Chapman, 1973 and others). Broadly speaking, this argument is true, especially of the language of poetry. However, in reality, it might not be quite applicable. Linguistic / stylistic deviation is required and fairly common in all literary genres for aesthetic, rhetorical and stylo-semantic reasons, whereas they are completely absent, or, at best, occasional in non-literary texts.

Non-literary language is a term which is always considered in conjunction, and in contrast with literary language. Controversy has been and is still going on in academic circles as to the validity of dividing language into these two different types. Traditionally, there has been such division between literature (especially poetry and fictional prose) and non-literature (other types of writing other than what is labeled as literature). The main line of argument is that literary language is emotional, rhetorical, rhythmical, deviant, aesthetic, expressive, symbolic, fictional and, therefore, sublime and superior to non-literary language which is normal, expected, direct, and lacks all other literary characteristics, and, hence, inferior to literary language.

Recently, however, and in the past few years in particular, this view has been challenged by several writers. They claim that such polarization between literary and non-literary language does not exist because they overlap in many texts, and we can find literary features in non-literary texts, and non-literary features in literary texts, (Fish, 1980; Carter and Nash, 1983; Widdowson, 1975; Leech and Short, 1981; Simpson, 2004; Boase-Beier, 2006; Jeffries *et al*, 2010).

In fact, there is a point of truth in each of these two points of view. That is, the traditional one is right in its distinction between literature and non-literature, simply because it exists, whether we like it or not. Further, it has a strong linguistic and stylistic basis. The recent one, on the other hand, is true in rejecting the superiority of literature, for a certain social or linguistic context requires - not to say imposes - a certain type of language. For example, nobody is expected to talk or write to a doctor in verse, nor does anybody read a car leaflet or a list of instructions as to how to make a telephone call as a short story full of symbolism, rhetoric, irony and hyperbole. In the same way, no one can mistake a poem for a medical prescription, or a novel for a telephone directory.

The Formalists' argument about the 'specialty' of literary language (i.e. poetry to them), leans heavily on the special linguistic / stylistic features (or 'devices') of literary language, especially poetry, pointed out above. In other words, linguistic features of the form of a text are the decisive criterion to distinguish between literary and non-literary. On the other hand, the recent linguists and stylists who oppose polarization between literary and non-literary language rely in their argument on the recurrence of non-literary features of language in literature, and the coincidence of literary features in non-literature.

Well, I would argue that both views fail to strike a balance between theory and practice. I mean to say that the specialty of literary language is unquestionable; yet, the linguistic features of the form, or the outer shape of the text are sometimes insufficient and might be elusive. By the same token, although features of literary language can recur in non-literary texts (like commercials, or political rhetoric), they do not change these texts into literature; nor these features are used for the same purpose, implication and function in literature.

7. CULTURAL AND LINGUISTIC EQUIVALENCE IN TRANSLATION

Translation peers always encounter with different changes in equivalence within different language levels range from physical forms into meanings. Catford (1988) defined translation as the replacement of textual material in one language (SL) by equivalent textual material in other language (TL). Generally, almost all translation scholars emphasize the role of equivalence in the process or product of translation directly or indirectly. Therefore, it is in the center of the translation studies. It must be said that some scholars do not seem to refer to role of equivalence directly; however, if someone looks at their studies s/he will easily find out that equivalence would shed light on his/her studies. As a consequence, the nature of equivalence and its contribution and taxonomy will be defined in the following lines.

Equivalence, inevitably, is involved in any theory of translation which can be understood by the comparison of various texts cross linguistically. Catford (1988) considers different shifts within languages and contends that there are various shifts when any of translation is carried out by translators. He, heavily, focused on the different linguistic elements as crucial variables in equivalence definition and equivalence finding. Accordingly, he divided the shifts across languages into level and category shifts. Level shifts include studies like morphology, graphology..... etc. and category shifts consist of structural, class, unit and intra-system shifts.

There are other notions and assumptions described, explained and interpreted by translators and translation scholars. The work of Nida and Taber, Vinay and Darbenet, House and Baker are specifically dedicated to the equivalence, Baker (1992) regarded some different equivalents in his effort toward the notion and practice of translation. He distinguished between grammatical, textual, pragmatic equivalents, and several others. Vinay and Darbenet (1995) regarded translation as equivalence-oriented study. They said that equivalence is the ideal method in many practical problems of translation.

Nida and Taber (1964) focused on formal and dynamic equivalence; their flexible binary oppositions were revised several times. House (1977) contended that equivalence is either overt or covert; hence, she derived here theory of translation based on this taxonomy.

Translation like many disciplines of science was scientifically developed in the second half of the 20th century, because of the fact that all theories of translation refer to equivalence as the most crucial factor centrally or peripherally. Dealing with the process of finding equivalence is the most significant issue existing among translators. Although finding equivalence is subjective, this subjectivity must be based on the taxonomies defined by translation scholars.

Studying of factors effecting in the process of selecting equivalence started under the classifications of translation theoretician. Generally, all translators cope with finding equivalence in order to convey the translation units better. During this study and finding, any translation scholars contemplate about the possible factors which appear to affect it. Some scholars define a borderline between the equivalence which is related to form and the equivalence that is relevant to meaning, however, all of them have something in common that is the approval of some problems which impede finding equivalence. One of the most important theories of equivalence is the Catford's theory. Catford (1988) defined his theory based on different levels of equivalence. Afterwards, he explained the conditions in which all translators deal with the equivalence finding. He divided factors affecting equivalence finding into two different branches. The first one was the linguistic factors and the second one was the cultural factors. These two variables impress the equivalence finding process in various kinds of translation.

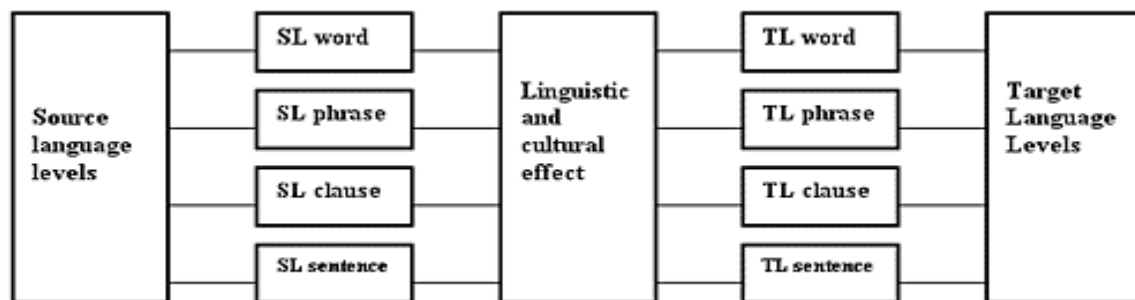
To sum up, translation is defined by Catford (1988) as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Accordingly, Catford like many translation scholars defined an equivalence oriented theory. Later on, he went on details and described all kinds of possible equivalents in his theory. He also said that during the process of selecting, finding and creating equivalence, any translator should consider at least two factors, namely, linguistic and cultural factors. He said linguistic factors are those factors which exist at the levels of concrete form and abstract meaning of any chunk of language. In addition, cultural factors are those factors that cannot be seen at the level of form or meaning of language, however, they exist among the background of mind of speakers and writers of source language, Catford (1988) said that any translator have to consider both cultural and linguistic elements and translate based on these two factors. It seems he meant to convey both cultural and linguistic elements of source language.

As it was mentioned before, there are many definitions on the notion of translation. Almost all translation scholars in their theories somehow refer to the equivalence as the most significant part or at least one of the most crucial parts of

translation. Accordingly, various equivalents were described by translators from different points of view. Scholars found out that the process of finding, selecting creating equivalence is not always as easy as it seems. In fact, there are many factors that affect the process of finding and replacing equivalence. Catford (1988) not only defined the translation and translation equivalence but also described the factors that put influence on the process of finding equivalence. He contended that there are at least two different variables that effect finding equivalence in translation. They are linguistic and cultural variables.

Equivalence is the central and integral part of Catford's theory of translation. His cultural and linguistic factors which put influence on the equivalent appear to exist cross linguistically.

The following graph will clarify that:



8. CULTURAL EQUIVALENT

This is an approximate translation where a SL cultural word is translated by a TL cultural word e.g. when we translate this expression to western countries, we say that: it is raining cats and dogs; whereas in Islamic countries we say that, it is raining heavily. Functional cultural equivalents are even more restricted in translation, but they may occasionally be used if the term is of little importance in a popular article or popular fiction. They are important in drama, as they can create an immediate effect.

9. CULTURAL TRANSLATION

Culture and intercultural competence and awareness that rise out of experience of culture, are far more complex phenomena than it may seem to the translator. The more a translator is aware of complexities of differences between cultures, the better a translator he/she will be. It is probably right to say that there has never been a time when the community of translators was unaware of cultural differences and their significance for translation. Translation theorists have been cognizant of the problems attendant upon cultural knowledge and cultural differences at least since ancient Rome. Cultural knowledge and cultural differences have been a major focus of translator training and translation theory for as long as either has been in existence. The main concern has traditionally been with words and phrases that are so heavily and exclusively grounded in one culture that they are 'almost impossible to translate into the terms – verbal or otherwise – of another. Long debate have been held over when to paraphrase, when to use the nearest local equivalent, when to coin a new word by translating literally, and when to transcribe. All these "untranslatable" cultural-bound words and phrases continued to fascinate translators and translation theorists.

The first theory developed in this field was introduced by Mounin in 1963 who underlined the importance of the signification of a lexical item claiming that only if this notion is considered will the translated item fulfill its function correctly. The problem with this theory is that all the cultural elements do not involve just the items, what a translator should do in the case of cultural implications which are implied in the background knowledge of SL readers?

The notion of culture is essential to considering the implications for translation and, despite the differences in opinion as to whether language is part of culture or not, the two notions of culture and language appear to be inseparable. In 1964, Nida discussed the problems of correspondence in translation, conferred equal importance to both linguistic and cultural differences between the SL and the TL and concluded that differences between cultures may cause more severe complications for the translator than do differences in language structure. It is further explained that parallels in culture often provide a common understanding despite significant formal shifts in the translation. According to him cultural implications for translation are thus of significant importance as well as lexical concerns.

Nida's definitions of formal and dynamic equivalence (in 1964), considers cultural implications for translation. According to him, a "gloss translation" mostly typifies formal equivalence where form and content are reproduced as faithfully as possible and the TL reader is able to "understand as much as he can of the customs, manner of thought, and means of expression" of the SL context. To contrasting with this idea, dynamic equivalence "tries to relate the receptor to modes of behavior relevant within the context of his own culture" without insisting that he "understand the cultural patterns of the source-language context". According to him, problems may vary in scope depending on the cultural and linguistic gap between the two (or more) languages concerned.

10. THE TRANSLATION OF SERIOUS LITERATURE AND AUTHORITATIVE STATEMENTS

Theorists sometimes maintain that cognitive translation (the transfer of cold information) is perfectly possible and may be possibly perfect - it is the hard core, the invariant factor; the only snag comes when: (a) there is an emphasis on the form as well as the content of the message or; (b) there is a cultural gap between SL and TL readers (different ways of thinking or feeling, material objects) or there is a tricky pragmatic relation, i.e. between on the one hand the writer and on the other the translator and/or reader. There is a certain truth in these generalizations, though they miss one point that the adequacy of a translation basically depends on the degree of difficulty, complexity, obscurity of the whole passage, rather than the one or the other aspect. Further, any passage that stresses SL form can be perfectly explained and therefore over-translated into the TL, though it will not have the naked impact of the original. However, if one must make generalizations, I can say that normally the translation of serious literature and authoritative statements is the most testing type of translation, because the first, basic articulation of meaning (the word) is as important as the second (the sentence or, in poetry, the line) and the effort to make word, sentence and text cohere requires continuous compromise and readjustment.

The expressive function of language, where content and form are on the whole equally and indissolubly important, informs two broad text-categories: serious imaginative literature and authoritative statements of any kind, whether political, scientific, philosophical or legal. The two categories have obvious differences: (a) authoritative statements are more openly addressed to a readership than is literature; (b) literature is allegorical in some degree; authoritative statements are often literal and denotative and figurative only in exceptional passages. The element of self-expression in authoritative statements is only incidental but the translator has to pay the same respect to bizarreries of idiolect as in fantastic literature. A further generalization for the translator: literature broadly runs along a four-point scale from lyrical poetry through the short story and the novel to drama.

10.1 Poetry

Poetry is the most personal and concentrated of the four forms, no redundancy, no phatic language, where, as a unit, the word has greater importance than in any other type of text. And again, if the word is the first unit of meaning, the second is not the sentence or the proposition, but usually the line, thereby again demon-strating a unique double concentration of units. Original metaphor is the controlling element in all creative language, evoking through a visual image - even abstract images such as justice or mercy become people or objects-not only sight but the four other senses (e.g., fur as touch, food as taste, flowers as smell, bells or birds as sound) as well as the concomitant human qualities, good or evil, pleasure or pain, that these images (sensory, sensuous, sensual, sensitive, perhaps even sensational, to liven up language) can produce. Poetry presents the thing in order to convey the feeling, in particular, and however concrete the language, each represents something else - a feeling, a behavior, a view of life as well as itself- original metaphors the translator has to reproduce scrupulously, even if they are likely to cause cultural shock. Shakespeare's 'Shall I compare thee to a summer's day' (Sonnet 18), as Neubert has commented, will leave Arabic or Eskimo readers cold, but the Arabic or Eskimo reader must make the effort to find out the truth of the simile, which is at least half-revealed in the next line: 'Thou art more lovely and more temperate. A cultural metaphor (e.g. n the technical term (Summer's) lease) is not so important. Generally we can say that poetry translated by poets only.

10.2 The Short Story/Novel

From a translator's point of view, the short story is, of literary forms, the second most difficult, but here he is released from the obvious constraints of poetry - metre and rhyme - whilst the varieties of sound-effect are likely to play a minor role. Since formal and thematic concentration and unity may distinguish the short story from the novel, the translator has to be careful to preserve certain cohesive effects. There are two types of key-words I propose to define; leitmotifs are peculiar to a short story, characterizing a character or a situation. When they are repeated, they should be appropriately for

grounded and repeated in the translation. The second type of key-word is the word or phrase that typifies the writer rather than the particular text. Some of these words go into a ready one-to-one translation into English, and get their connotational significance from repetition and context (situational and linguistic) which can more or less be reproduced by the translator. For key-words, translators have to assess their texts critically; they have to decide which lexical units are central, and have the more important function, and which are peripheral, so that the relative gains and losses a translation may correspond to their assessment. (I realize that many translators will claim they do all this intuitively, by instinct, or by common sense, and they do not need translation theory to make them aware of relative importance).

There is no advantage in making generalizations about the translation of serious novels. The obvious problems; the relative importance of the SL culture and the author's moral purpose to the reader - it may be exemplified in the translation of proper names; of the SL conventions and the author's idiolect; the translation of dialect; the distinction between personal style, literary convention of period and/or movement; and the norms of the SL - these problems have to be settled for each text. The signal importance of the translation of some novels has been the introduction of a new vision injecting a different literary style into another language culture.

10.3 Drama

The main purpose of translating a play is normally to have it performed successfully. Therefore a translator of drama inevitably has to bear the potential spectator in mind though, here again, the better written and more significant the text, the fewer compromises he can make in favor of the reader. Further, he works under certain constraints: unlike the translator of fiction, he cannot gloss, explain puns or ambiguities or cultural references, nor transcribe words for the sake of local color; his text is dramatic, with emphasis on verbs, rather than descriptive and explanatory. Michael Meyer, in a little noticed article in *Twentieth Century Studies*, quoting T. Rattigan, states that the spoken word is five times as potent as the written word - what a novelist would say in 30 lines, the playwright must say in five. The arithmetic is faulty and so, I believe, is the sentiment, but it shows that a translation of a play must be concise - it must not be an over-translation.

Meyer makes a distinction between dramatic text and sub-text, the literal meaning and the real point i.e. what is implied but not said, the meaning between the lines. He believes that if a person is questioned on a subject about which he has complex feelings, he will reply evasively (and in a circumlocutory manner). Ibsen's characters say one thing and mean another. The translator must word the sentences in such a way that this, the sub-text, is equally clear in English. Unfortunately, Meyer gives no examples. Normally one would expect a semantic translation of a line, which may be close to a literal translation, to reveal its implications more clearly than a communicative translation that simply makes the dialogue easy to speak. Lines such as 'Aren't you feeling the cold?' and I think your husband is faithful to you, I have potential implications of escape and suspicion respectively in any language, provided there is cultural overlap between them. (They would not have the same implication if the climate or the sexual morality respectively differed considerably in the SL and the TL culture).

On the other hand, a translator of drama in particular must translate into the modern target language if he wants his characters to live, bearing in mind that the modern language covers a span of say 70 years, and that if one character speaks in a bookish or old-fashioned way in the original, written 500 years ago, he must speak in an equally bookish and old-fashioned way in the translation, but as he would today, therefore with a corresponding time-gap - differences of register, social class, education, temperament in particular must be preserved between one character and another. Thus the dialogue remains dramatic, and though the translator cannot forget the potential spectators, he does not make concessions to them. Given the emphasis on linguistic form, and the subtlety of the SL, his version is inevitably inferior but also simpler and a kind of one-sided introduction to the original. Kant is easier to read in French than in German, perhaps even for a German.

Whilst a great play may be translated for the reading public's enjoyment and for scholarly study as well as for performance on stage, the translator should always assume the latter as his main purpose - there should be no difference between an acting and a reading version - and he should look after readers and scholars only in his notes. Nevertheless, he should where possible amplify cultural metaphors, allusions, proper names, in the text itself, rather than replace the allusion with the sense. When a play is transferred from the SL to the TL culture it is usually no longer a translation, but an adaptation.

Finally in discussing the translation of serious literature, I must make it clear that I am trying to look at the future. There is no question that translator such as Stuart Gilbert, who translated Malraux and Camus into English and Joyce into French, had a quickening effect on translation: possibly reacting against the stiff and literary translation style which so fouled up

the translation of Russian literature at the turn of the century. I am suggesting that some kind of accuracy must be the only criterion of a good translation in the future - what kind of accuracy depending first on the type and then the particular text that has been translated - and that the word 'sub-text' with its implications and they can be made to cover a multitude of inaccuracies.

11. STEPS OF TRANSLATING LITERARY WORKS

Literary translation is an art involving the transposing and interpreting of creative works such as novels, short prose, poetry, drama, comic strips, and film scripts from one language and culture into another. It can also involve intellectual and academic works like psychology publications, philosophy and physics papers, art and literary criticism, and works of classical and ancient literature. Without literary translation, human thought and art would be devoid of the souls of great minds and books, spanning The Bible to Don Quixote to Freud and Einstein to Naguib Mahfouz and Orhan Pamuk. If translating literature and academia interests you, learning how to translate can be incredibly rewarding. The steps are:

11.1 Become an avid and intimate reader in each of your languages

Translating creative works requires the ability to read between the lines. You have to love reading in the genre(s) you're translating and be both intimate with the writer and the nuances of language, culture, thought, and message.

If, for instance, you translate prose poems from Arabic into English, you have to read as many published (and unpublished) prose poems as possible, in Arabic and in English. This will help you to grasp the styles, the subtleties, the contexts, and soul of prose poetry in order to deconstruct the Arabic and reconstruct the English.

Remember to keep on top of your languages. Language is a fluid entity that constantly changes and evolves. Dialects change, semantics change, new words are coined, and old words die and are reborn.

11.2 Master your writing skills in your mother tongue

Most literary translators, with very few exceptions, translate exclusively into their mother tongue, the language within best they express themselves and are most at home in. To translate a book, you have to write a book; to translate a play; you need to know how to write a play. The only way you can do this is write as much as possible in your language and continuously hone that skill. Most published translators are also published writers.

A rare exception to the rule was Israel's Leah Goldberg (1911 - 1970). She was European raised and educated, yet translated exclusively into Modern Hebrew, her third language, from six other languages. She however adopted Hebrew as her home and vehicle of expression and was a prolific writer exclusively in Hebrew as well.

11.3 Get an education

Academic institutions worldwide are one of the strongest sources and supporters of literary and academic translation. Consider getting at least one degree in comparative literature, linguistics, languages, or translation to give you a head start. Literary translation specifically is often offered through creative writing programs. Receiving academic training will also give you access to literary lectures, mentor ships with professors who translate, and libraries with well-established and worldly collections.

If academia is out of your league, you can teach yourself through books. Check out your local book shops and libraries on what is published on the subject and read, read, read.

11.4 Research the writer and work you are translating

A writer's work is a piece of him/herself. In order to interpret what you're reading, you have to know everything about the person behind the words. Ask yourself: When and where was the work written? Where was the writer from? What surrounded the writer at the time the work was written? Does the work draw references from other literary pieces? What else has the writer written? And so forth.

11.5 Know the risks behind what you're translating

The translation of a particular work can cost both the writer and translator their lives depending on the statement of the work. The translation of books has sparked revolutions and wars. Know your audience.

11.6 Remember that no translation is perfect

The minute you begin to render your first sentence, the original is already lost in translation. It is your job not to find an equivalent but rather reconstruct the original as though it was written in the target language. Cultural concepts, shades of color, shades of meaning and even history can and will be lost. Don't be afraid of that but instead embrace it. You can always use footnotes / end notes if necessary. Who is your audience?

11.7 Find a publisher

Literary translations are largely contracted through publishing houses. Approach them, research them, provide writing/translation samples, and negotiate.

Some countries offer grants through federal arts/culture councils allocated specifically for translating literary works. Check out what's available to you and weigh your options.

11.8 Join a professional translation organization

Whether you live in Canada, USA, UK, China, or Arab countries, etc.... there are professional organizations for translators as well as organizations for literary translation. Joining an organization is important for your professionalism, it enables you to network, and it opens your doors to professional training opportunities and translation prizes.

11.9 Practice, practice, practice

Find yourself a comfortable place and translate for at least fifteen minutes a day. You can only get better by working hard and maintaining a regular schedule. After a while, you will be amazed at how much work you have accumulated.

12. CONCLUSION

The study reached to the fact that cultural factors effect on the process of translating literary works. The researcher has achieved the following findings, which are: Firstly, knowing cultures leads to better performance in the translation of literary works. So culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term. Secondly, translator must get in touch with different cultures which help him / her to translate correctly. Hence, we can say that culture and intercultural competence and awareness that rise out of experience of culture, are far more complex phenomena than it may seem to the translator. The more a translator is aware of complexities of differences between cultures, the better a translator he/she will be. Different groups within each culture have different expectations about what kind of language is appropriate to particular situations. A translator must ensure that his/her product doesn't meet with a similar reaction. He/she must ensure that the translation matches the register expectations of its prospective receivers, unless, of course, the purpose of the translation is to give a flavor of the source culture. The researcher recommends that the translators must read many literary works from different countries, so that to get in touch with different cultures which help them to translate correctly and deal with the cultural terms in an appropriate way. Also, they have to read translated literary works to see how they have translated and to follow the theories which have been followed. Translator should pay more attention to the words and structures used by members of different age groups within a community, or words used at different periods in the history of a language, e.g. verily and really. As well as the words and structures used by members of different social classes, e.g. scent and perfume, napkin and serviette. Also, translator can give extra information to the target language reader. He/she would explain this extra information in a footnote. It may come at the bottom of the page, at the end of chapter or at the end of the book. Finally, we can say that this study emphasized the significance of cultural awareness in translating literary works.

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