The translatability of literary contexts from Arabic into English

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Abstract

This study mainly aimed to highlight the literary translation and its common problems, especially those related to cultural ones, and the difficulties of the structures of literary texts. Much attention was paid to artistic images and the source text's aesthetic characteristics. Besides, the study also focused on the strategies, methods as well as techniques used by the translator in dealing with these difficulties and problems. Through this study, moreover, we find that the practice of literary translation is a difficult work that requires large capabilities from the translator in order to address the problems he faces. This is done through the use of strategies, methods and techniques required to translate literary texts. The study concluded that there is a possibility of using direct and indirect translation to address the problems of literary translation with other strategies, and this work requires that the translator has studied literature or at least s\he has much knowledge about literary forms.

Keywords: translatability; literary contexts; artistic characteristics; literary translation; aesthetic images

1. Introduction

Translation is one of the oldest human activities that human societies have practiced through its linguistic and cultural borders. It is its means of establishing bridges of understanding, exchanging information and participating in the process of intellectual and civilized interaction, and whoever considers the translation movement throughout its long history ultimately realizes that it is always a response to practical needs related to the process of growth and development experienced by societies and imposes on them the necessity to match the races of human civilization, because these factors are what led our first ancestors to translate Greek sciences into Arabic since the beginnings of the ninth century AD and are the same ones that later led to the transfer of science Arabic to Latin and then to many European languages. "Translation is a mode. In order to grasp it as such, we have to go back to the original. For in it lies translator's law…" (Benjamin, 2004).

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As a result of the importance of this role, institutes and institutions for translation have spread in various countries of the world, and many universities have established departments concerned with teaching and training on them, and periodical magazines have emerged specializing in them and then entered a new era, as computer programs can be used in what is known as machine translation to other aspects of interest in this field Bio.

Perhaps one of the most important reasons for the nation to give translation great importance with this increasing amount of attention is its awareness that translation, in addition to being a means to transfer knowledge, serves two purposes that are closely related to its personality and the foundations of its existence, on the one hand, it is the only means of settling the sciences transferred from other languages by publishing and teaching them. In the local language, on the other hand, it is the medium that is indispensable for any nation in identifying other nations with the scientific, literary and civilizational effects it has produced by translating them into the languages of those nations (Soang, 2016).

2. Statement of Problem

When translating literary texts from Arabic into English, the translator faces a problem in the strategies he uses, and the effort he exerts to preserve the artistic characteristics, aesthetic images, meaning, and the application of translation methods along with translation mechanisms so as to obtain the target text without losing its spirit, nature and content.

Where the Arabic structures tend to prefer the frequent use of the "wa" link instead of the absence of a link in the English language. This is the reason why Arabic translators often produce inconsistent texts that lack coherence, because they translate English texts literally and overlook the necessary linking tools. The same thing happens when replacing each "Wa" prefix of a sentence with the 'and' linking tool during translation into English, as this leads to wretched text similar to the conversation style and informal letters and is not the same as academic writing. An Arabic verse, for example, is literally translated by a novice translator as follows:

الخيل و الليل و البيداء تعرفني
و السيف و الرمح و القرطاس و القلم

The horse, and the night, and the desert know me,And the sword, and the spear, and the stationery, and the pen. This is evident in Figure (1).
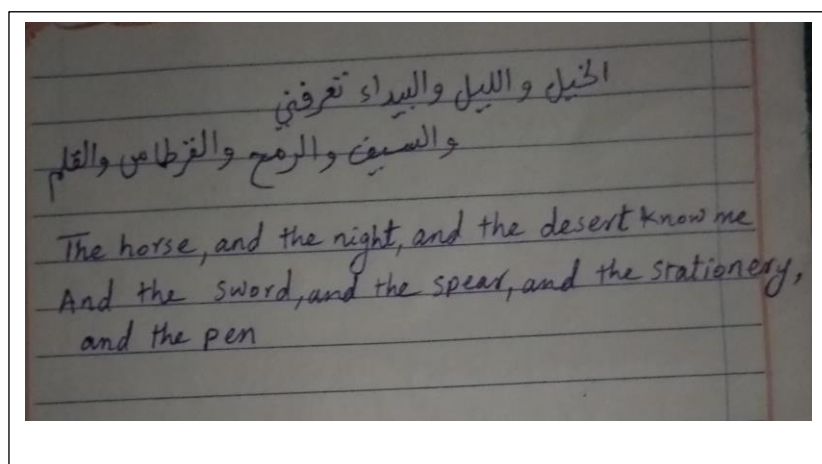
Figure 1. A sample of Arabic-English literary translation

The frequent use of the "wa" in the above lines reflects the difficulties faced by the translator in translating literary texts. Moreover, the literal translation of the word القرطاس into 'stationery' indicates the translator's lack of vocabulary.

It should be translated as follows:

The horse, the night, and the desert know me,

So do the sword, the spear, the paper, and the pen

It should be noted that the problems of translation is not only related to the translation of literary texts. In this respect, we should present some examples as evident in figure (2) and figure (3) below.
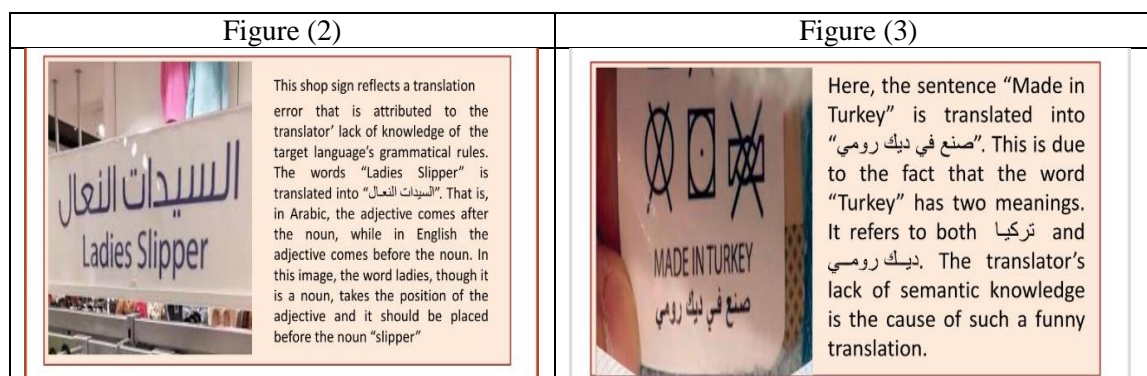
Figure (2)	Figure (3)
السيدات النعال Ladies Slipper — This shop sign reflects a translation error that is attributed to the translator' lack of knowledge of the target language's grammatical rules. The words "Ladies Slipper" is translated into "السيدات النعال". That is, in Arabic, the adjective comes after the noun, while in English the adjective comes before the noun. In this image, the word ladies, though it is a noun, takes the position of the adjective and it should be placed before the noun "slipper"	MADE IN TURKEY صنع في ديك رومي — Here, the sentence "Made in Turkey" is translated into "صنع في ديك رومي". This is due to the fact that the word "Turkey" has two meanings. It refers to both تركيا and ديك رومي. The translator's lack of semantic knowledge is the cause of such a funny translation.

Figure (2) represents a shop sign that reflects a translation error that is attributed to the translator' lack of knowledge of the target language's grammatical rules. The words "Ladies Slipper" is translated into "السيدات النعال". That is, in Arabic, the adjective comes after the noun, while in English the adjective comes before the noun. In this image, the word ladies, though it is a noun, take the position of the adjective and it should be placed before the noun "slipper". Moreover, Figure (3) is another shop sign in which the sentence "Made in Turkey" is translated into "صنع في ديك رومي". This is due to the fact that the word "Turkey" has two meanings. It refers to both تركيا and ديك رومي. The translator's lack of semantic knowledge is the cause of such a funny translation.

While the linking in the English language is implicit and presumed unless it is specified, we find that the Arabic language usually depends on the clear use of the linking tools, where each sentence must be linked to the previous and next sentences. In English texts, cohesion is maintained by logical

There is a problem with Arabic-English translation, and it is the difference in paragraph organization. (Kaplan, 1966) comments that although many foreign translators are good at using English structures, they cannot write well-organized essays, as their professors write their writing as inconsistent.

Perhaps the problem of poor organization can be attributed to the grammatical and semantic choices made by translators due to mother tongue interference. This is partly due to the fact that the organization of paragraphs in the English language tends to be completely different from that in Arabic and other Semitic languages. It may also be because translators use a method that does not conform to the norms of the English language. The style of writing Arab translator is characterized by the use of long sentences, and by the different uses of the 'and' strapping tool, so their articles and research reports will surprise the English reader with repetition and redundancy.

Where translators and practitioners share the same view concerning the idea that the most difficult challenge of translation is represented in the translator's failure to effectively transfer the exact concept embodied in the text that he tends to convert into another language. Such a problem occurs as a result of many factors, including:

Each language embodies many synonyms, whose meanings vary slightly from each other.

Moreover, each language has its own special nature related to forming a sentence as well as arranging its words (syntax). For example, Arabic has the nominal sentence as well as the actual sentence. On the other hand, this is not found in English. Therefore, all English sentences are truly actual sentences, so the difference in the grammar of languages leads to problems in Translation, as there are no clear standards for transferring structures. Therefore, the translator has to display the culture embodied in the target language to convey the real and true meaning of the source culture during the translation process. The translator's culture as well as his capabilities are actually limited. Moreover, his translating capabilities are ultimately not kept up to date so as to meet the developments of the times. Where the research problem can be addressed as follows:

When translating the literature, the translator faces a problem in the strategies he uses and the effort he exerts to preserve the artistic characteristics, aesthetic images, meaning, and the application of the translation mechanisms as well as the translation methods so as to preserve the nature and spirit of the target. In trying to highlight referential meanings one is constantly disturbed by challenges of figurative meanings (Nida, 1964).

Hypotheses

The presence of translator strategies as a result of accumulating experiences.

The contrast of cultures when translating literary texts differs from translating general texts.

3. Research questions

- What are the most appropriate techniques as well as methods of translation applied by the translator in translating literary work?
- To what extent can the translator transmit the meaning according to the cultural context while maintaining the specificity of the literary text between the source and target languages?
- How well does the translator maintain the aesthetic images of the source text ?
- Who is the literary translator?

4. Objectives

This study is an attempt to highlight the literary translation as well as its problems, especially cultural, and the difficulties of the compositions of literary texts from Arabic to English, with a focus on artistic images and aesthetic characteristics of the source text.

The reality of literary translation

Translation of all kinds of studies is increasingly increasing in importance in this period, day after day, due to the knowledge and interest of those interested in linguistics, given that the phenomenon of translation represents a linguistic phenomenon. As practitioners in the translation field face problems of translation, for example, the problems of words, synonyms, grammar, linguistic structure, and problems of text and culture (Venuti, 1995). This made interest in translation studies not only confined to the process of communication between multiple societies and cultures, but rather a field of study for the links and relations of languages and cultures and related issues. Through the past two decades, we find that translation studies of various kinds were accepted by many researchers and emerged from the topics of research for many reasons, including:

a. The emergence of modern theories and practices in the field of translation studies.

b. Translation studies overlap with language issues and their complexities.

c. The emergence of translation language schools competing in the field of translation studies between the West in America, Britain, Eastern Europe and Africa. Through these studies, research and

theories that have been developed in the field of translation and an attempt to apply them to the field of work by specialists and translators, literary translation problems that we are going to study as an element in this study have emerged.

5. Methodology

The study followed the descriptive method that ultimately describes the apparent as well as highlights the common problems related to literary translation problems along with the qualitative method by taking some samples from the target text and comparing it with the source text. This certainly cannot be applied to all technical and aesthetic images of the source text in order to avoid repetition and prolonging the search. Thus, a specific number of aesthetic images that were translated from the piece were taken randomly in order to answer the research questions.

6. Literature Review

Literary translation with its various texts, such as poetry and stories in its short, symbolic and general types, narration, theater and rhetoric, is ultimately viewed as the most complex texts that translators find them difficult to translate. This is due to the characteristics and features that these texts contain from innovative and graphic improvements such as simile, metaphors and metaphors, so it requires literary abilities and perceptions from the translator in addition to his ability to the two languages and cultures (Source and goal). This is due to the fact that the literary text does not only embody ideas but also transcends them to the feeling, feelings as well as imaginations of the writer and the many aesthetic and graphic images contained in the text, whether it is prose or poetry organized or rhymed or free and therefore the work of the translator requires superior capabilities that enable him to produce text that shows the spirit and beauty of the text The source which makes his task difficult. Hence, (Al-Jahiz, 1959) insists on the impossibility of translating poetry but rather describes it as treachery by saying, "And poetry cannot be translated, and it is not permissible for it to be transferred. On that, it is better and more fallen than a Walloon that has been transformed from a weighted hair. "And what applies to poetry applies to public speaking. For this, the translator in translating poetry cannot work on literal translation that disturbs the meaning, and thus he will not be able to convey linguistic and cultural connotations, especially metaphors and metaphors.

In this context, (Nida, 2004) sees like other theorists and translation scholars such as Fedorov that translation according to its type requires terms and requirements as an innovative process that obliges the translator to have knowledge and technical sense that does not stop at knowing the source and target languages but rather that A writer aware of the main idea of the text.

(Snell, 2006) considers that the literary translation process does not stop at the translator's familiarity with the source and target languages only, but he must taste literature in addition to the literary talent and linguistic and linguistic knowledge by saying "The text is not a linguistic phenomenon of the translator but rather It is a reporting function as part of a broad social and cultural background." Therefore, translation of poetic, fictional and theatrical literary works is difficult and has many problems that put the translator at a loss because of the existence of rhetoric and statement, and in this regard (Newmark, 2013) notes that the difference between artistic translation and non-literary translation is represented In that the technical translation is symbolic metaphorical, while the non-literary translation is informational. Newmark argued that culture is the biggest obstacle to translation because it is impossible to assume that the recipient of the target text may always be aware of the culture of the source text. This is what (Baker, 2001) argued that Translation of cultural words is one of the problems of translation.

(Monan, 1963) also finds that translating prose and poetic artwork is not easy. He classified the translation on the basis of two contradictory ideas, namely, the possibility or impossibility of the translation.

(Munday, 2008) went to linguistic problems in translation, especially the problematic of the term and consideration of the general text Context and expressed the linguistic or deliberative intentions of Pragmatics and the cultural and linguistic overlap of the translation process.

As for the priest (Jerome, 1963), he presented a different view of others, as he views the translation's correctness as represented in the translator's understanding of the source text's components and expresses it according to the requirements of the target language while preserving the overall meaning of the text, and indicates The rhetorical and aesthetic considerations differ in different languages, which is what makes the translator difficult to work and influences its translation.

Finally, (Bruni, 1972) sees: the translator must choose the equivalent or synonym as required by the rules of his native language and not intentionally match between the two texts but rather the goal is the approach, considering the intention of the translation is to achieve the greatest convergence related to (the source text and the new text) along with the target text's acceptability in terms of aesthetic, literary, and linguistic characteristics.

(Sakran, 2009) examined the study of literary translation of its various types, with an attempt to critique the translation theory and the extent of the interaction of translation theory with the literary translation's development on the basis of the frameworks of interaction between the theory of reception and intertextuality and the theory of interpretive semiotics. Through the study, the problem became clear in practice, and that there is a positive impact on translation theory within the literary field as a result of the interaction between the two theories (reception and semiotics) through the theoretical and applied mix. Thus, the study caused:

1- Awareness of the translator with the transformations of the literary text from the linguistic, cultural, and aesthetic perspectives by looking at the nature of the translator's work and his task that necessitates setting the equivalent alternative related to the new text exactly as it appears in the original language.

2- The study employed the two theories in literary translation within the framework of contemporary literary criticism approaches.

The study included definitions of literary translation and differences on the relationship of translation with literature from the perspective of the basic theories reported by ancient and contemporary scholars.

3- The study attempted to address literary translation problems through the three theories: semiotics, receptionism and the contemporary translation theory, which is a mixture of the interaction between the two theories.

4- The study followed the descriptive analytical approach. It did not differ from other studies that dealt with literary translation in terms of language and culture problems, but it employed contemporary critical and linguistic approaches to translation studies in addition to embodying the effectiveness of scientific foundations within the translation theory, including literary translation. Thus, the study believes that the translator will be comprehensive and qualified to make him a discreet reader who can carry out his translation tasks in the fullest way.

Problems related to the translation of prose

Translation ultimately represents a difficult activity. Moreover, there are some challenges that appear at all stages of the translation process. This is because each language represents the world in a completely different way. Besides, each language has its own special linguistic as well as syntactic

structures and rules, and it differs concerning the way it structures sentences. An example is that the subject, in many cases, is hidden in Arabic. However, this never happens in English. As (Zhongde, 1991) articulates that the trouble of translation is represented by the truth that the content as well as the style are already represented in the original manuscript. Moreover, as an outcome, the translator will have to ultimately do his best to replicate them exactly as they appear in a totally various languages. An example of this point is evident in Figure (4).
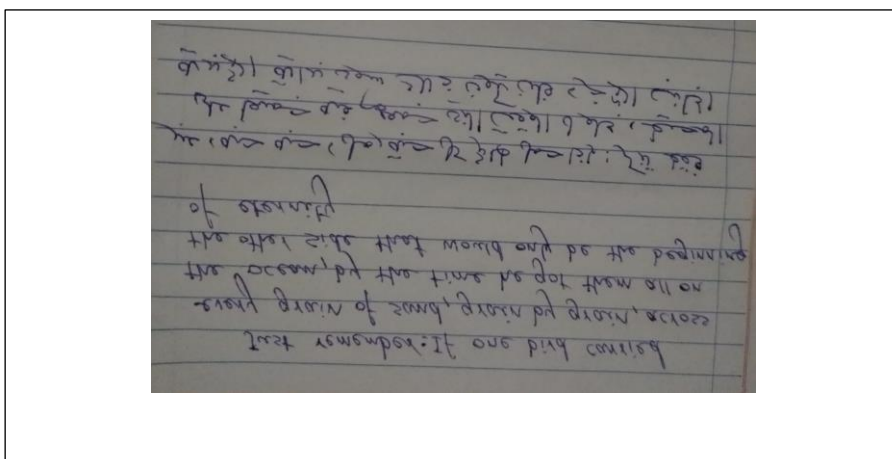
Figure 4. An example of problems related to the translation of prose

The above example reflects problems related to the translation of prose from English into Arabic. Such problems are related to the stylistics of both languages. The translator seems to lack knowledge about the different stylistic structures of both languages in the sense that the above translation sounds literal and it does not preserve the aesthetics of the original text.

Many special difficulties facing translators comprise unreadable text, misplaced references, many grammar structures, colloquial terms and new words, vague, irrational terms, complex acronyms as well as abbreviations, unacceptable translation (referred to as untranslatability), and intentional misappropriation, Specific cultural references, …etc. However, there are ultimately some philosophers who believe in the idea that literal translation remains impossible. Besides, they offer three common points behind their position:

1- A specific word in a language encompasses connotations and denotations that ultimately require many words to be represented in another language.

2- Not all lexical elements, for example, (verb tense, / fold / plural, singular, state, etc.) are ultimately available in each written and spoken language.

3- Idioms in a particular language as well as culture may be completely bewildering for those belonging to another culture and speaking another language.

"Language represents the man's nature" (Benveniste, 1971). Moreover, "Advance the actual man's definition" (Adams and Searle, 1986). In this context, Edward Sapir entitlements concerning human beings as ultimately at the language's compassion that has obviously become the middle of expression at the social as well as cultural level, and that the customs of the language of a group of people regulate the experience in general, and each disjointed structure denotes a separate originality. Interpreters face the challenges related to difficulties of the differences among cultures. Besides, the notion related to "cultural difference" is a major problem as (Benjamin, 1968) described it as "hesitation, or attachment to the threshold related to translation, and the element of rejection concerning the transformation process, that element of translation that does not succumb to translation" (Sapir, 1956).

Two languages are never the same enough to be adopted as representatives of the same truth of the society. The world in which many different societies exist is considered different worlds, and not just one world embodying different designations associated with it.

On the contrary, we find that equivalence has many aspects. It is, for example, a prerequisite for translation. Besides, it represents an impediment to progression related to translation researches, or a useful category for translation analysis. At times, it is considered "harmful" (Gentzler, 1993). More importantly, it is viewed as "inappropriate" (Snell, 1988). Parity field covers linguistic units such as morphological elements (or morphes), vocabulary, idioms, phrases, and proverbs. In this respect, "Most translators are accustomed to it (parity), and not because of the fact that it ultimately has no theoretical position" (Baker, 1992). Moreover, (Catford, 1965) argues that the most common problem concerning the practice of translation is related to seeking equivalences in the target or second language. Thus, the main task of translation theory is represented in its mission to define the nature as well as the situations of translation parity.

Using the equivalence approach, translators also seek to influence readers with standard or typical translation. However, the idea of correspondence causes many challenges because we can explain it in various ways. Both words and context are obviously seen in correspondence. In this regard, (Catford, 1965) truly puts the issue where he says that translation is "replacing or changing textual material in a particular language with similar textual material in the new language." However, his translation theory was ultimately not accepted (in a sense not acceptable) by many, as (Snell, 1988) rightly argues that Catford's definition concerning textual correspondence is "dizzy", and that the dependence of his hypothesis on bilingual informants is not Desperately sufficient, just as his exemplary sentences are "isolated or even simplified in a manner inconspicuous". Catford believes in the idea that the concept of correspondence in translation represents nothing but an "illusion."

Let's broaden the issue related to "semiotic transformation" by looking at the English translation "butter" (butter). In this respect, (Weedon, 1987) clarifies Saussure's symbol theory by stating that it includes the idea that each symbol consists of a 'signifier' (a meaningful voice or written image) as well as 'signified' (concept of the signifier). The organizational connection between the showed or the "butter", as well as the function (meaning) or the image of sound formed by the "butter" forms the linguistic symbol "butter". (Bassnett, 1980) entitlements that "in case of translating the word "butter" and converting it into an Italian word, there will be a direct word replacement: " butter-burro ". Though, we cannot state that the words butter as well as burro are truly similar because they have distinct cultural frameworks. The word Italian burro means butter which is naturally light and not salted, and people in Italy use it originally for cooking. Clearly, it has obviously nothing to do in relation to high standing. Instead, Britain's "butter" is really optimistic yellow as well as salted. Moreover, people apply it by putting it on bread as well as in preparing food.

Some philosophers may ultimately think of the idea that the mutual English expression "bread and butter" ("bread and butter") is erroneous due to the fact that the product used may be "margarine". Yet, it is unwise to fully agree with this issue because the cited expression is authentic. Therefore, it is an important constituent of the native speaker of English. "Though, it could ultimately make sense to argue that this specific term is vague. In fact, the aforementioned term is obviously accepted because the butter has a fine position". Thus, there is ultimately a distinction between both things denoted by the words "butter" as well as "burro" in addition to the function as well as value related to those things with reference to their cultural context. Here, the parity problem encompasses using as well as visualizing something in a specific situation.

(Iser, 1974) indicates that the intended correlations reveal hidden connections which are less individually clear than sentences, allegations, and observations, although these take their true meaning only through the interaction of their correlations. In fact, the sentence consists not only of an obvious

particular statement but also aims to express something beyond what you really say. In the texts of literature, sentences truly reflect what will come. Besides, their content foretells the composition. In this respect, there may ultimately be an obvious loss of elements if the translation deals with the sentences for their clear content only. If this happens, some negative changes may occur to the text, including:

1- Misinterpretation of info,
2- Partial interpretation of the original, or in a sense, the source text,
3- An artificial interpretation of the relationships among intentional correlations.

Truly, many readers may ultimately not support placing too much importance for situations of negative change that result from the few introductory sentences of stories and novels. Each basic text is truly a mixture of a number of linked plans. It ultimately has an identifiable function in relation to the whole piece.

Let's consider an important example. Translators view it as very hard to translate science names. "Babel": It first denotes knowledge, and this is taken for granted. However, in case we utter "Babel" today, it does not mean we know what we call? And if we closely look at the survival of a particular text which is considered a legacy, a novel or a myth of Babel, it ultimately does embody only one personality among other things ... it will not remain the only structure that empties itself like this. Rather, it does it in its own way (and in itself it is almost untranslatable, just like the name Correct), and its term should be preserved (Derrida, 1985). On the other hand, Voltaire expressed his surprise in the subject of Babylon in his book Dictionnaire Philosophique, where he said that he does not know the reason it is said in the Book of Genesis that Babylon denotes confusion, because "'Ba' denotes the father in the eastern languages, and Bel 'denotes God ... " (qtd in Derrida, 1985). Here, Voltaire's irony indicates that "Babylon indicates: it is not only a science name (referring to a pure Dal to one being). For this reason it is viewed as untranslatable" (Derrida, 1985).

Here one can obviously notice that the translator clarifies the Russian naming scheme. A translational evaluation concerning the symbolic structure related to the cultural symbol is very crucial in order to produce when naming modernity that process of doing active translation... [practically] in a strive for the name of science within a scene related to relative coercion [genealogy] (Derrida, 1985). Yet Cathy Porter kept the name differences in the target language version. Moreover, this issue will definitely generate challenges for the English reader. This is because the latter remains entirely unfamiliarized to the truth that the same charm may have a large number of names on one page. In short, we can say that some kind of transfer of the source language system to the target language system is in action here. However, this process causes readers to experience misperception and will ultimately lose the desire to read the text further. In this regard, (Bassnett, 1980) states that it is not useful to provide the English reader with many alternatives to the name in case he is not conscious concerning the function of such variables, and because the English naming scheme is totally unalike, the translator have to ultimately take this into consideration (Belloc, 1931) and follow adage to translate a term with a term.

This is just one example where translators encounter problems translating a source language system into a target language without any corresponding system. (Uspensky, 1973) suppose that names in Russia can actually denote changes in "viewpoint" (Bassnett, 1980). On the other hand, (Adams, 1973) places more importance on linguistic devices that relate to a specific field in the source language:

Paris impossible to be London. Rather, it must remain Paris. Moreover, our hero must ultimately be Pierre, and not Peter. He has to drink just an aperitif, but not a cocktail; He smokes Julius cigarettes, not Kent's cigarettes. And to walk on Du Pak, and not on the Black Street. Besides, when it is presented to a lady, it will sound ultimately silly if he tends to say, "I am very pleased, madam".

Now, let us mention another good example. "The fundamentalist accusation did not focus on misinterpreting the Holy Qur'an, as much as it focused on the crime of misnaming Islam… One of the official complaints of the fundamentalists is that transferring such sacred names to profane names ... cannot not be merely profanity, but the destruction of the same cohesion of society" (Bhabha, 1994) , Which is described by (Macintyre, 1988) as 'nomenclature for: naming conventions as a means of expression and embodying a common view of society, and its traditions of belief and research' Each cultural designation signifies the probability related to cross-cultural identity, or in a sense, symbolic entanglement; Each time the process of translation is not complete"(Bhabha, 1994).

Nevertheless, the translator style has ultimately the mission to differ fundamentally, and to be much independent, especially if such independence is ultimately followed in favor of the original so as to imitate it as an existing living work. However, he must not distort the concepts of the content being translated, and he must be honest and sincere in his translation. (Belloc, 1931) summarizes the problem related to translation status as follows:

...(translation) was never offered the spirit of the original work as well as suffered. This normal undervaluation had the contrary practical impact of lowering the required level, as in some periods it approached the complete destruction of art (Bassnett, 1980).

The role of translator in literary translation

It should be emphasized that literary translation is intended to translate all literary races, from poetry, novel, story and theater from one language to another. The difficulty of literary translation lies in the fact that the translator does not deal with a general text but with a creative text that has, in principle, artistic components represented in its delinquency sometimes into symbolism. Metaphor and ambiguity at other times stylistic rhythm determines the difficulty of translation from one language to another and this rhythm certainly differs from one language to another.

Accordingly, in literary translation it is defined within several levels and consistency and is interrupted by several difficulties and challenges, the most important of which are the cultural axis, the linguistic axis and the level of construction of the text to be translated. These levels are all close and intertwined and cannot be separated. Combined in the translation process, the translation becomes nothing but the translation of a general text.

However, this special deal should be accompanied by the translator's knowledge and should be known the most important theories in translation and the most important solutions that researchers have come up with in order to reduce the difficulties facing translators.

Therefore, the translator is an essential component in the success and failure of the translation process. The literary translator does not transmit information, but rather poetic and creative elements, and he must also be creative in order to preserve its aesthetic value in the target language and add that it is not possible to talk about a specific translation without referring to the original text and comparing it with it.

 On the one hand, (Jackson, 2003) emphasizes that the most important challenge for literary translation is the extent of its ability to provide an appropriate interpretation of the intended meaning as well as the effect or effect of this. For the literary translator the literary translator is always involved in looking for solutions that match the problematic of sound, tone, mood, object, or effect.

However, talking about the difficulties of literary translation is originally a talk about the problems of translating such as technical and aesthetic components of the original text, and this is confirmed by (Landers, 2001), who points out that the biggest challenge for the literary translator is the extent of his ability to come up with a new text in it of the aesthetic elements, which makes him immortal and this ambition remains for far of his hand.

Through mention about the literary translator, who is generally considered the most important scientist in the literary translation process**,** Newmark says that he is a person who pays special attention to good writing, taking into account its peculiarities at the level of language, structures and content, Whatever the text to be translated, where professional translator contributes in this creative effort made by the original writer and reproduces the evidence and symbols by adapting the text of the target language with the text of the original language. This requires much knowledge about the literary as well as cultural history of the original language and target language together (Newmark, 1987).

7. Results

Literary translation can viewed as a significant and challenging type of translation. This is due to the fact it includes aesthetic characteristics as well as advantages in addition to being the most types of translation that face problems in the meaning, structures, cultural and linguistic connotations. Also, literary translation can never be free from difficulties as well as complications, as it is generally a process of approximation between the various syntactic as well as cultural methods by reshaping the meaning embodied in the original text as well as recreating it as per the methods as well as the rules of the target language. However, the study showed the possibility of adopting "direct and indirect translation" in literary translation, as it is not possible in any way to ignore these two methods in overcoming the problems and difficulties facing the translator in general. It is also not possible to baptize the two methods as an absolute mechanism and this is what this study reached, as it was found that the translator could have used other mechanisms as well in some cases in order to transfer the technical characteristics and aesthetic images embodied by the original text in another language.

In general, the translator agreed to follow the required strategies in choosing treatment mechanisms in the translation process. Thus, we conclude that the first hypothesis which states that: the presence of translator-specific strategies as a result of accumulating experiences has been achieved. The translator was also able to employ translation in a number of ways, including modification, adaptation and finding appropriate parity. For this, we find that the third hypothesis which states that: the variance of cultures when translating literary texts on the translation of general texts have also been achieved.

Here it must be noted that literary translation is one of the most difficult types of translation, as the various literary texts of poetry, prose, stories, theater and rhetoric require linguistic and cultural knowledge in both the source and target languages, as well as the skill and literary creativity of the carrier, who is faced with the difficulty in translating innovative improvements and aesthetic and rhetorical images which there is no corresponding in the target language sometimes, which causes the translator to be confused, and therefore he has no choice but to follow some of the strategies developed by linguists and translation, which they did not address, but the translator can reach through his long and intensive practice of the translation process, training programs, and developing the capabilities of translators through the associations of translators. Linguists and specialized translators training institutes. In this study, the literary translator's role in addressing literary textual problems that differs from general texts is evident, which requires that the translator be literary and possesses an artistic sense of taste of the original literary text and transmits it with professionalism in the new language as if it were the source text. Also, the translator must be educated and have a cultural reference so as to transfer the required meaning as per the two languages and cultures.

8. Discussion

The researcher has found a possibility that translators can effectively use "direct and indirect translation" in translating literary texts. This is true in the sense that one cannot ignore these two methods if it were to overcome the problems as well as the difficulties facing the translator when dealing with complex literary texts. More importantly, it is not possible to follow the two methods as

an absolute mechanism. That is, the translator could have effectively used other mechanisms in some cases so as to preserve the technical characteristics and aesthetic images of the original literary text in the target language.

By following the required strategies related to direct and indirect translation, the translator felt satisfied and implemented his long experience in the field of translation. Thus, the first hypothesis which states that 'there is a presence of translator-specific strategies as a result of accumulating experiences', has been achieved. Moreover, the translator employed various translation strategies, including modification, adaptation and finding appropriate parity. This has ultimately proved the third hypothesis which states that the variance of cultures affect the translation process when translating literary texts.

9. Conclusion

Translation is as old as human awareness of knowledge and literature. Since antiquity, man has been trying to convert oral and written texts from a particular language to another. This process embodies within itself the transference of knowledge, information, culture and artistic images from the first language to another language. But this process is not an easy job in the sense that the structures, grammatical rules and cultures vary from one language to another. Moreover, languages have different characteristics related to syntax and semantics. Based on these general facts, the translator finds it difficult to deal with certain texts, especially the literary text which represents the most advanced writings. For an effective and accurate translation, the translator needs to follow different translation methods, including direct and indirect translation, as per the requirement of the text.

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