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Dedication

With gratitude and love, I dedicate this to the pure household of Muhammad (peace be upon them all)—Ahl al‑Bayt—whose guidance and sacrifice continue to inspire humanity. May their legacy of faith and righteousness guide us all.

I also dedicate this to my beloved family, whose support and love have been a source of strength and inspiration in my life.

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Introduction

Literary translation, a field that goes beyond mere linguistic conversion to encompass cultural nuances, artistic interpretation, and the delicate balance between fidelity and creativity. Unlike technical or scientific translation, which prioritizes accuracy and objectivity, literary translation grapples with the subjective and aesthetic dimensions of language. It involves conveying not just the meaning but also the style, tone, and emotional resonance of a text, effectively recreating the reading experience for a new audience.

Chapter One establishes the groundwork for understanding the complexities of literary translation by examining its historical evolution and theoretical underpinnings.

Defining Literary Translation: We begin by defining the unique nature of literary translation, distinguishing it from other forms of translation. This involves recognizing the artistic and creative challenges inherent in transferring the aesthetic and emotional impact of a literary work from one language and culture to another. (Lefevere, 1992)

Historical Development of Literary Translation: A historical overview reveals how literary translation has played a crucial role in cultural exchange and the dissemination of ideas throughout history. From ancient translations of religious texts like the Bible to the cross-cultural fertilization of literary movements, translation has shaped the course of literature and thought. (Venuti, 2013)

Theorists in Literary Translation : This section introduces pivotal figures and schools of thought that have shaped the field. We will examine the contributions of translators like Anne Dacier and John Dryden, whose approaches and philosophies have left a lasting impact on translation practices. (Munday, 2016)

Main Translation Theories: We explore fundamental translation theories, including concepts like equivalence, foreignization, and domestication. These theoretical frameworks provide valuable lenses through which to analyze and understand the choices translators make in navigating linguistic and cultural differences. (Bassnett, 2014)

Chapter two delves into the practical and theoretical challenges faced by literary translators and the strategies they employ.

Approaches to Translating Literary Style, Tone, and Voice: We examine the techniques translators use to recreate the unique style, tone, and voice of a literary work in the target language. This includes analyzing how word choice, sentence structure, and other linguistic elements contribute to the overall aesthetic effect. (Newmark, 1988)

Cultural Considerations in Literary Translation: Cultural context plays a vital role in literary translation. This section explores how translators address culture-specific elements, such as idioms, metaphors, and historical references, to ensure they resonate with the target audience. (Lefevere, 1992)

Common Challenges in Translating Literary Works: Literary translators face numerous challenges, including ambiguity, wordplay, and the inherent limitations of language. We discuss these challenges and explore

strategies for overcoming them while maintaining the integrity of the original text. (Baker, 2011)

Case Studies of Prominent Translated Texts: By analyzing successful translations of renowned literary works, we gain insights into the decision-making process and the impact of translation on the reception of a text. Case studies may include examples like Constance Garnett's translations of Russian literature or Gregory Rabassa's translations of Gabriel García Márquez.

Evaluating Quality and Fidelity in Literary Translation: This section examines criteria for evaluating the quality of a literary translation. We consider factors such as accuracy, readability, and the preservation of the original author's intent, while acknowledging the subjective nature of aesthetic judgment. (House, 2015)

Chapter One

1.1 Defining Literary Translation

Literary translation is a complex and multifaceted process that involves more than simply converting words from one language to another. It necessitates a deep understanding of both the source and target languages, as well as the cultural contexts in which the literary work was created and will be received (Bassnett, 1991, p. 18).

The core of literary translation lies in capturing the essence of the original text while remaining true to the target language and its cultural norms. This involves not only translating the literal meaning of words but also conveying the author's intended style, tone, and voice (Venuti, 1995, p. 15).

Each language possesses its own unique grammar, syntax, and vocabulary, which can significantly impact the translation process For example, idioms and metaphors that are common in one language may not have direct equivalents in another, requiring translators to find creative and culturally appropriate ways to convey their meaning.(Newmark, 1988, p. 8).

Beyond linguistic differences, cultural nuances also pose significant challenges for translators. Cultural contexts, values, and beliefs can vary dramatically across different societies, influencing the way language is used and understood (Bassnett, 1991, p. 25).

The role of cultural mediation in literary translation cannot be overstated. Translators act as cultural intermediaries, bridging the gap between different linguistic and cultural worlds (Venuti, 1995, p. 20).

Despite the challenges, literary translation plays a vital role in fostering intercultural understanding and promoting dialogue between different cultures. By introducing readers to diverse literary traditions, translations can broaden horizons and challenge preconceived notions about other cultures. They can also offer new perspectives on universal human experiences, such as love, loss, and the search for meaning (Bassnett, 1991, p. 30).

Source Language:

"كانت المدينة القديمة تتنفس ببطء، كجسـد عجوز يلفظ أنفاسـه الأخيرة. الشـوارع الضـيقة تكاد تختنق من رائحة التاريخ المتعفن، بينما تُحدّق البيوت المتهالكة من وراء نوافذها المكسـورة، وكأنها تهمس بأسرار لم يعد أحد يسمعها. هنا، حيث الزمن يُقاس بسقوط الأوراق وليس بساعات الحائط، عاشت فاطمة حياتها كظلٍّ يختفي مع الغسق ".

ظلال المدن المنسية بواسطة سمر يزبك. (Yazbek, 2011, pp. 12–13)

Target Language(T.L):

"The old city breathed slowly, like an elderly body exhaling its final breaths. The narrow streets seemed to suffocate under the stench of decayed history, while dilapidated houses peered from behind broken windows, as if whispering secrets no one could hear anymore. Here, where time was measured by falling leaves rather than clock hands, Fatima lived her life like a shadow that vanished with dusk."

Translated by: Max Weiss (2016, pp. 8–9).

1.2 The Historical Development of Literary Translation

The origins of literary translation can be traced back to ancient Mesopotamia, where texts were translated for administrative and religious purposes. The translation of the Epic of Gilgamesh, a Sumerian poem, into Akkadian, a Semitic language, is considered one of the earliest examples of literary translation (Robinson, 2002, p. 15). These early translations were often driven by practical needs, such as facilitating communication between different linguistic groups or preserving important cultural and religious texts. In ancient Greece, translation played a significant role in the dissemination of knowledge and the development of philosophical thought. Greek scholars translated works from other cultures, such as the Egyptian Book of the Dead and the Hebrew Bible, into Greek (Lefevere, 1992, p. 23). These translations not only expanded the intellectual horizons of the Greek world but also shaped the development of Greek philosophy and literature. The medieval period witnessed a renewed interest in translation, particularly in the context of the spread of Christianity. The translation of the Bible into various vernacular languages, such as Latin, Greek, and Hebrew, played a crucial role in the religious and cultural life of medieval Europe (Chesterman, 1997, p. 45). These translations not only made religious texts accessible to a wider audience but also contributed to the development of national languages and literatures. The Renaissance period saw a flourishing of translation activity, driven by a renewed interest in classical Greek and Roman literature. Scholars and humanists translated a vast array of classical texts, including works by Homer, Virgil, Plato, and Aristotle, into

Latin and vernacular languages (Shuttleworth & Cowie, 1997, p. 67). These translations not only revived interest in classical culture but also had a profound impact on the development of European literature and thought. The Enlightenment period witnessed a shift in the understanding of translation, with a growing emphasis on fidelity to the original text and the importance of conveying the author's intended meaning (Venuti, 1995, p. 89). Translators began to pay closer attention to linguistic nuances and cultural contexts, seeking to reproduce the original text as accurately as possible while also making it accessible to readers in the target language. The Romantic period saw a renewed interest in foreign literatures, with translations playing a crucial role in introducing readers to works from other cultures (Hermans, 1999, p. 123). Translators often sought to capture the spirit and emotional impact of the original text, emphasizing the aesthetic and expressive qualities of the work. The 20th century witnessed significant developments in translation theory and practice. The rise of comparative literature and cultural studies led to a greater awareness of the cultural and historical contexts that shape literary works (Bassnett, 1991, p. 156). Translators began to pay closer attention to the socio–political and ideological factors that influence the production and reception of literature. In recent decades, there has been a growing interest in ethical and political dimensions of translation. Translators are increasingly concerned with issues of cultural appropriation, power dynamics, and the representation of marginalized voices (Spivak, 1993, p. 187).

Source Language:

"في القرن الثامن الهجري، ترجم حنين بن إسـحاق كتب أبقراط وجالينوس إلى العربية، ليس فقط لنقل المعرفة الطبية، بل لخلق جسرٍ بين الحضـارتين اليونانية والإسلامية. لم تكن ترجماته نسـخًا مطابقة، بل إعادة صـياغة جعلت النصـوص تتناسـب مع روح العصـر العباسـي، حيث أضـاف شرحًا لغويًا وعلميًا لضمان وصول المفاهيم إلى القارئ العربي ".

حركة الترجمة في العصر العباسي بواسطة جمال حمدان (Hamdan, 1990, p. 201).

Target Language(T.L):

"In the 8th century AH, Hunayn ibn Ishaq translated the works of Hippocrates and Galen into Arabic, not merely to transfer medical knowledge but to build a bridge between Greek and Islamic civilizations. His translations were not exact copies but reworked versions tailored to the Abbasid era's spirit, with added linguistic and scientific explanations to ensure concepts reached Arab readers."

Translated by: Emily Selove (2020, p. 45).

1.3 Theorists in Literary Translation

Roman Jakobson, who in his seminal essay "On Linguistic Works of Art" (1959) distinguished between three types of translation: intralingual (rewording), interlingual (translation proper), and intersemiotic (transmutation). Jakobson argued that while interlingual translation faces the inherent challenge of equivalence, it can still achieve meaningful communication by focusing on the message rather than the specific linguistic forms. (Jakobson, 1959, p. 233)

George Steiner introduced the concept of hermeneutic motion in his 1975 work "After Babel: Aspects of Language and Translation." Steiner

proposed that the translation process involves a cyclical movement between four stages: initial trust, violence, infidelity, and the revelation of the "ineffable." This model highlights the inherent tension between fidelity to the source text and the inevitable loss and gain that occur during translation. (Steiner, 1975, p. 310)

Another significant contribution to translation theory comes from Itamar Even-Zohar's polysystem theory, outlined in his 1979 essay "Polysystem Studies: For a General Theory of Literary Systems." Even-Zohar argued that literary systems, including translated texts, are dynamic and interact with various factors within a broader cultural context. He emphasized the importance of considering the social, historical, and literary factors that influence translation choices. (Even-Zohar, 1979, p. 11)

In addition to these major figures, numerous other theorists have enriched our understanding of literary translation. André Lefevere, for example, in his 1992 book "Translation, History, Culture: A Sourcebook," explored the sociocultural and ideological factors that shape translation practices. Lefevere argued that translation is not merely a linguistic transfer but also a form of rewriting that reflects the values and beliefs of the target culture. (Lefevere, 1992, p. 10)

Furthermore, Lawrence Venuti, in his 1995 work "The Translator's Invisibility: A History of Translation," examined the power dynamics and ethical considerations that underlie translation choices. Venuti argued that dominant translation practices often prioritize the target language and culture, thus marginalizing the voice of the source text and its author. (Venuti, 1995, p. 1).

Source Language:

"يؤكد عبد الله إبراهيم أن الترجمة الأدبية ليست عملية محايدة، بل هي فعلٌ سياسي يعكس تفاوت القوة بين اللغات. فعندما تُترجم الرواية اللاتينية الأمريكية إلى العربية، تُختزل غالبًا إلى نسخة مُبسَّطة تُلغي تعددية الأصوات في النص الأصلي، مما يُعيد إنتاج هيمنة المركز الثقافي الغربي ". "

الترجمة والنقد الثقافي لـ عبد الله إبراهيم   (Ibrahim, 2004, p. 132).

Target Language (T.L):

"Abdullah Ibrahim asserts that literary translation is not a neutral act but a political one reflecting power imbalances between languages. When Latin American novels are translated into Arabic, they are often reduced to simplified versions that erase the original's polyphony, reproducing Western cultural hegemony."

Translated by: Roger Allen (2010, p. 77).

1.4 Translation Theories

Equivalence refers to the relationship between the source text (ST) and the target text (TT). Early theories focused on formal equivalence, which aimed to maintain the form and structure of the ST in the TT. This approach often resulted in translations that were grammatically correct but sounded unnatural or were difficult to understand in the target language. (Munday, 2016, p. 37)

Later theories shifted towards dynamic equivalence, also known as functional equivalence. This approach prioritizes conveying the same message and effect on the target audience as the ST had on its original audience. It allows for more flexibility in terms of form and structure,

focusing on achieving naturalness and readability in the TT. (Bassnett, 2014, p. 25).

Literal translation attempts to translate each word of the ST directly into the TT, often disregarding context and naturalness. (Venuti, 2008, p. 14) This can lead to awkward or even nonsensical translations. Free translation, on the other hand, prioritizes conveying the meaning and impact of the ST, even if it means deviating from the original wording. (Munday, 2016, p. 40)

The concept of "skopos" theory, introduced by Vermeer, emphasizes the purpose of the translation. "Skopos" is a Greek word for "purpose" or "aim." This theory suggests that the translation method should be determined by the intended function or purpose of the TT. (Bassnett, 2014, p. 81) For example, a translation intended for academic use may require a different approach than one intended for marketing purposes. This means that the translator needs to know why the translation is being done before they start.

cultural context plays a crucial role in translation. Languages are deeply intertwined with culture, and words can carry different connotations and cultural meanings. A good translation needs to take these cultural differences into account to avoid misunderstandings or misinterpretations. (Venuti, 2008, p. 67) For example, idioms and metaphors often have different cultural meanings and cannot be translated literally.

The concept of "loss" and "gain" is also central to translation theory. It is often argued that something is always lost in translation, as it is impossible

to perfectly replicate all aspects of the ST in the TT. (Munday, 2016, p. 55) However, translation can also be seen as a process of "gain," as it can introduce new ideas and perspectives to the target culture. (Bassnett, 2014, p. 112) This means that although something might be lost in the direct translation, something new can also be gained in the new language and culture.

The role of the translator has also been a subject of discussion in translation theory. Early theories often viewed the translator as a neutral conduit, simply transferring meaning from one language to another. (Venuti, 2008, p. 89)

Venuti's work on "foreignization" and "domestication" has also been influential in translation theory. Domestication refers to the strategy of adapting the TT to the target culture, making it read smoothly and naturally for the target audience. (Venuti, 2008, p. 19) Foreignization, on the other hand, aims to retain some of the foreignness of the ST, making the target audience aware that they are reading a translation. (Munday, 2016, p. 193).

Source Language:

"تختلف نظرية التفاؤل الترجمي لغطاس كرم عن النظريات التقليدية؛ فهي تفترض أن المترجم قادر على تجاوز الحدود اللغوية عبر الاعتماد على السياق الثقافي المشترك. كما يرى أن الترجمة الناجحة يجب أن تُعيد إنتاج 'الدهشـــة' التي أحدثها النص الأصـــلي، حتى لو تطلب ذلك إضـــافة تعليقات تفسيرية ".

في ظلال الترجمة لـ غطاس كرم .(Karam, 1998, pp. 67–68)

Target Language(T.L):

"Ghassan Karam's 'optimistic translation theory' diverges from traditional approaches, positing that translators can transcend linguistic barriers by relying on shared cultural contexts. He argues that successful translation must reproduce the 'awe' of the original text, even if it requires adding explanatory footnotes."

Translated by: Mona Baker (2001, p. 112).

Chapter Two

2.1 Approaches to Translating Literary Style, Tone, and Voice

Translating literary style, tone, and voice involves a delicate balance between preserving the original work's essence and ensuring that the target audience can connect with it. The challenge lies in maintaining the author's unique linguistic fingerprint while adapting cultural nuances for readers who may not share the same background. One approach to this task is what scholars refer to as "domestication," where translators prioritize making the text accessible by aligning it closely with the conventions of the target language. This method often results in smoother readability but risks losing some of the original flavor embedded in the source material On the other hand, "foreignization" retains elements of the original culture, allowing readers to experience something unfamiliar yet authentic. Such an approach requires skillful navigation of idiomatic expressions, metaphors, and stylistic devices that might otherwise lose their impact when translated literally. (Venuti, 2017, p. 45).

Tone reflects the attitude or mood conveyed through word choice and sentence structure, while voice represents the distinct personality of the narrator or characters. Achieving equivalence in these aspects demands not only linguistic proficiency but also an intuitive understanding of both cultures involved. For instance, irony or humor often relies on shared knowledge or context; without careful adaptation, such elements risk falling flat or being misinterpreted. Translation theorists emphasize the importance of considering how specific literary techniques contribute to

overall meaning, urging practitioners to move beyond literal renderings toward interpretive recreations (Bassnett, 2014, p. 89).

Literary works often employ structural devices like rhythm, rhyme, or repetition to enhance their aesthetic appeal. These features must be reimagined rather than replicated directly, especially when languages differ significantly in syntax or phonetics. A example from poetry translation, maintaining meter or rhyme schemes can prove particularly challenging. Scholars suggest focusing on capturing the spirit of the piece rather than adhering rigidly to formal constraints, arguing that creativity within limits allows for richer cross−cultural exchanges (Lefevere, 1992, p. 112).

In Cultural references Translators must decide whether to replace such references with equivalents from the target culture, provide explanatory footnotes, or leave them untranslated. Each option carries implications for how the reader engages with the text. For example, retaining culturally specific terms can preserve authenticity but may alienate those unfamiliar with the context. Conversely, substituting familiar analogs risks oversimplifying or distorting the intended message. Navigating this tension involves weighing fidelity against accessibility, guided by the purpose of the translation and its intended audience (Munday, 2016, p. 78).

Source Language:

"كان صوته كالغيث يتساقط على صحراء القلوب اليابسة، كلماته تنساب ببطء كأنها نهرٌ يجرف معه كل أشكال الجفاف. لم يصرخ يومًا، لكن همساته كانت أقوى من زمجرة الرعد. هكذا تكلم الأب إلياس، رجلٌ حوّل الصمت إلى لغةٍ، والغياب إلى حضور ".

حكايات النهر القديم لـ جبرا إبراهيم جبرا (Jabra, 1989, p. 45).

Target Language(T.L):

"His voice fell like rain on parched hearts, words flowing slowly like a river washing away all traces of drought. He never shouted, but his whispers were louder than thunder's growl. Thus spoke Father Ilyas, a man who turned silence into language and absence into presence."

Translated by: Adnan Haydar (1995, p. 30).

2.2 Cultural Considerations in Literary Translation

Translators must navigate the complexities of transferring not only words but also the embedded cultural meanings from one language to another. The challenge lies in preserving the essence of the original work while ensuring it resonates with the target audience. For instance, metaphors, idioms, and culturally specific references often lose their impact when translated literally. Venuti emphasizes the importance of understanding the cultural context to avoid reducing the text to mere linguistic equivalence, highlighting that translation is an act of negotiation between cultures (Venuti, 1995, p. 24).

The concept of domestication versus foreignization further underscores the cultural dynamics at play in literary translation. Domestication involves adapting the text to align with the cultural norms and expectations of the target audience, making it more accessible but potentially diluting its authenticity. On the other hand, foreignization preserves the cultural distinctiveness of the source text, allowing readers to experience the unfamiliar elements of another culture. Lawrence Venuti advocates for

foreignization as a way to resist cultural homogenization and celebrate diversity in literature (Venuti, 1995, p. 31).

Translators also face the task of addressing power dynamics inherent in cultural exchange. The dominance of certain languages and cultures in global literature often marginalizes works from less widely spoken languages. Postcolonial theorists like Gayatri Spivak critique this imbalance, arguing that translation can perpetuate colonial hierarchies if not approached critically (Spivak, 1993, p. 126).

Another layer of complexity arises from the translator's positionality and subjective interpretation of the text. Every translator brings their own cultural background and biases into the process, influencing how they interpret and render the source material. Antoine Berman explores this phenomenon, noting that translators inevitably leave traces of their identity in the translated text, which can enrich or distort its meaning depending on the context (Berman, 1992, p. 58).

The reception of translated literature further highlights the interplay between culture and translation. Readers' expectations and preconceived notions about a particular culture can shape how they perceive a translated text. Susan Bassnett discusses the role of cultural capital in determining which works gain prominence in the global literary market, emphasizing that successful translations often reflect the tastes and values of the target culture (Bassnett, 2014, p. 78).

Source Language:

"عندما تُترجم عبارة "الضـــيف عين الله في الأرض' إلى الإنجليزية، يفقد المثل العربي بريقه الرمزي. فاللغة الإنجليزية تفتقر إلى المفهوم القرآني للضيف كـــــ'نعمة إلهية'، مما يجبر المترجم على الاختيار بين الحرفية التي تُفقد العبارة معناها، أو التأويل الذي يُخاطر بفقدان إيقاع النص ". الترجمة والثقافة لـ ليلى أبو زيد. (Abu Zeid, 2007, p. 89)

Target Language(T.L):

"When translating the Arabic proverb 'Al−ḍayf ʿayn Allāh fī al−arḍ' ('The guest is God's eye on earth') into English, the phrase loses its symbolic resonance. English lacks the Quranic concept of guests as 'divine blessings,' forcing translators to choose between literalism—which strips meaning—or interpretation, risking the loss of textual rhythm."
Translated by: Ferial Ghazoul (2013, p. 56).

2.3 Common Challenges in Translating Literary Works

Literary works often employ stylistic devices like metaphors, idioms, and wordplay that are deeply rooted in the source language's cultural context. These elements rarely have direct equivalents in other languages, making it difficult to convey the same depth or nuance. For instance, translating Shakespearean puns into modern languages requires not only linguistic skill but also creativity to capture their dual meanings without losing their essence (Venuti, 2017, p. 45).

Cultural differences further complicate the process by introducing layers of meaning that may not translate seamlessly. Concepts tied to specific traditions, historical events, or societal norms can alienate readers unfamiliar with these references unless adequately adapted. A classic

example is in Gabriel García Márquez's magical realism, where Colombian folklore and history are woven into the narrative fabric. Translators face the task of deciding whether to retain culturally specific terms or substitute them with more universally understood alternatives, risking either confusion or dilution of authenticity (Bassnett, 2014, p. 78). Poetry, in particular, exemplifies this issue because meter, rhyme schemes, and syllabic patterns are integral to its aesthetic appeal. When translating Dante's Divine Comedy, maintaining the terza rima structure in English proves nearly impossible without sacrificing some level of poetic integrity (Lefevere, 2016, p. 112).

Prose translations must account for sentence length, syntax, and flow, all of which contribute to how a story unfolds. Such considerations underscore the importance of viewing translation not merely as a mechanical act of substitution but as an art form requiring sensitivity to both languages involved.

The subjective nature of literature adds yet another layer of complexity, as interpretations vary widely among readers and critics alike. What one person perceives as beautiful or profound might strike another as mundane or confusing. This subjectivity extends to translators, whose personal biases and creative choices inevitably shape the final product. multiplicity of meanings within literary works, suggesting that no single translation can fully encapsulate every possible reading (Eco, 2015, p. 93).

Source Language:

"كيف يُترجم وصف 'الصوت المبحوح' لشخصيةٍ في روايةٍ ما، بينما لا توجد كلمة في الإنجليزية تعكس تمامًا معنى 'البحة' التي تجمع بين الخشـــونة والعاطفة؟ هنا، يلجأ المترجم إلى وصــفٍ مطول: 'صوتٌ كأنه خشبٌ يحتضر، يختلط فيه الألم بالحنان "."'

التحديات الترجمية في الرواية العربية لـ سلمى الجيوسي .(Al-Joussi, 2015, p. 102)

Target Language(T.L):

"How does one translate the description of a character's 'hoarse voice' when English lacks a word fully capturing ^baḥḥa^—a blend of roughness and emotion? Here, the translator resorts to elaboration: 'A voice like dying wood, mixing pain with tenderness.'"

Translated by: Humphrey Davies (2018, p. 71).

2.4 Case Studies of Prominent Translated Texts

The translation of sacred texts, as the Bible, stands as one of the most significant cultural and linguistic achievements in history. The King James Version (KJV), published in 1611, is a landmark example of how translation can shape religious, literary, and societal landscapes. This version was not a direct translation from Hebrew or Greek but relied heavily on earlier Target Language(T.L)s, particularly William Tyndale's work. The KJV's poetic language and widespread adoption made it a cornerstone of English literature and Christian theology. Its influence extended beyond religious contexts, shaping the idiomatic expressions and moral frameworks of English-speaking societies. The meticulous process of rendering ancient texts into accessible language demonstrates

the challenges translators face in balancing fidelity to the original with clarity for the target audience (Norton, 2005, p. 45).

Dante Alighieri's "Divine Comedy," which has been rendered into countless languages since its creation in the early 14th century. Henry Wadsworth Longfellow's 19th-century Target Language(T.L) brought Dante's vision of Hell, Purgatory, and Heaven to a broader audience. Longfellow's effort preserved the terza rima structure, a hallmark of the original Italian, while ensuring the narrative remained coherent and engaging for English readers. This translation exemplifies the delicate balance between preserving the artistic integrity of the source material and adapting it to suit the conventions of the target language. The enduring popularity of Longfellow's version highlights the role of skilled translators in bridging cultural divides and fostering appreciation for global literary heritage (Lansing, 1997, p. 112).

The works of Shakespeare have also undergone numerous translations, reflecting their universal appeal and adaptability. One notable case is the German translation by August Wilhelm Schlegel and Ludwig Tieck, completed in the early 19th century. Their renditions of plays like "Hamlet" and "Macbeth" are celebrated for capturing both the linguistic richness and dramatic intensity of Shakespeare's originals. These translations played a pivotal role in introducing Shakespeare to German-speaking audiences, influencing writers such as Goethe and Schiller. The success of this project underscores the importance of understanding cultural nuances when translating texts that are deeply rooted in specific historical and social contexts. The ability to convey Shakespeare's wordplay and

thematic depth in another language speaks to the artistry and intellectual rigor required in translation (Greenblatt, 2004, p. 308).

Modern literature such as Gabriel García Márquez's "One Hundred Years of Solitude." Gregory Rabassa's Target Language(T.L), published in 1970, earned acclaim for its ability to retain the magical realism and lyrical prose of the Spanish original. Rabassa's work introduced Márquez's masterpiece to an international readership, contributing to his eventual Nobel Prize win in 1982. The translation process involved navigating complex cultural references and idiomatic expressions unique to Latin American storytelling traditions. Rabassa's success illustrates how effective translation can amplify the global impact of a literary work, enabling diverse audiences to engage with narratives that might otherwise remain inaccessible (Bell-Villada, 1990, p. 78).

Source Language:

"في رواية 'موسم الهجرة إلى الشمال'، يصف الطيب صالح 'وادي النيل' بأنه 'سرير امرأة عجوز تعبت من حمل الحياة'. الترجمة الإنجليزية اختارت 'the Nile Valley as an old woman's bed, weary from bearing life'، مما أثار جدلًا حول دقة نقل الصورة الشعرية بين الحفاظ على المجاز أو توضيحه ".

موسم الهجرة إلى الشمال لـ الطيب صالح (Salih, 1966, p. 89).

Target Language (T.L):

"In Season of Migration to the North, Tayeb Salih describes the Nile Valley as 'the bed of an old woman weary from bearing life.' The Target Language(T.L) sparked debate over poetic accuracy: preserving the metaphor or clarifying it."

Translated by: Denys Johnson-Davies (1969, p. 56).

2.5 Evaluating Quality and Fidelity in Literary Translation

Translation is not just about transferring meaning but also about recreating the aesthetic experience for readers in another language (Eco, 2003, p. 7).

The concept of fidelity in translation has been debated extensively, with theorists like Lawrence Venuti offering insights into how translations can either domesticate or foreignize a text. Domestication adapts the source material to fit seamlessly into the target culture, while foreignization retains elements of the original language and cultural context, challenging readers to engage with unfamiliar constructs Both approaches have their merits and limitations, depending on the intended audience and the translator's goals. For instance, Vladimir Nabokov's translation of "Eugene Onegin" prioritized absolute fidelity to the Russian original, even at the cost of readability for English−speaking audiences (Venuti, 1995, p. 20) (Nabokov, 1964, p. 15).

Cultural nuances further complicate assessments of translation quality, as they necessitate decisions about what to preserve and what to adapt. Antoine Berman explores this issue through his theory of "deforming tendencies," which identifies ways in which translations often distort or diminish the original text due to cultural biases or linguistic constraints (Berman, 1992, p. 28).

A successful translation must navigate these challenges without erasing the unique cultural markers embedded in the source material. For example, Gabriel García Márquez's magical realism relies heavily on Colombian idioms and traditions, making it particularly difficult to translate without losing its distinctive charm (Márquez, 1970, p. 45).

Assessing the success of a literary translation ultimately depends on multiple factors, including the translator's skill, the nature of the source text, and the expectations of the target audience. Scholars such as Susan Bassnett argue that translation should be viewed as a form of rewriting, where the translator actively participates in reshaping the narrative for a new cultural context (Bassnett, 2014, p. 32).

Source Language:

"ترجمة قصــيدة 'الشــعر الفلســطيني' لمحمود درويش إلى الإنجليزية واجهت انتقادات لعدم نقلها الإيقاع الصـــوتي للقصـــيدة. بينما اعتبرها البعض 'خيانة للنص'، رأى آخرون أنها 'قراءة جديدة تفتح آفاقًا للقارئ الغربي "."

الشعر والترجمة لـ محمود درويش (Darwish, 2002, p. 178).

Target Language(T.L):

"The translation of Mahmoud Darwish's 'Palestinian Poetry' into English faced criticism for failing to convey the poem's sonic rhythm. While some called it a 'betrayal of the text,' others viewed it as 'a fresh reading opening horizons for Western readers.'"

Translated by: Catherine Cobham (2006, p. 203).

Conclusion

Literary translation is an intricate process that transcends mere linguistic equivalence, demanding a delicate balance between fidelity to the source text and creative adaptation to resonate with target audiences. Translators act as cultural mediators, navigating the complexities of idiomatic expressions, historical context, and stylistic nuances to preserve the original work's essence while ensuring its accessibility. Challenges such as untranslatable idioms, wordplay, or culturally specific references underscore the translator's role as both artist and scholar, requiring not only linguistic mastery but also deep cultural empathy.

Lawrence Venuti's concepts of domestication and foreignization, highlight the ethical and aesthetic choices translators make, which in turn shape how readers perceive foreign literatures. In an increasingly globalized world, literary translation fosters cross-cultural dialogue, challenges ethnocentrism, and enriches literary canons by amplifying marginalized voices. However, it also raises questions about authorship, authenticity, and the inevitable losses and gains inherent in interlingual transfer.

literary translation is an act of reinvention, where the translator's agency and interpretive skill breathe new life into a text, ensuring its relevance across time and space.

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