Relativity Of Literary Translation And Its Relationship To The Cultural Frameworks Of The Original Text And Its Translator

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Abstract:

The relativity of translation appears more and more clearly when it comes to literary text. This latter is governed by cultural frameworks and intellectual backgrounds which may not be common with the cultural and intellectual frameworks of its translator. The role of the translator requires finding an equivalent that carries all the characteristics and levels of the original text, including its cultural aspect. And this poses great challenges to the translator of the literary text as well as the quality of his translated achievement, and whether his intellectual orientations are covered by a kind of prejudice and lack of neutrality. On this basis, this study aims at studying an aspect of the challenges of translating literature between the two parties (the original-translator text), concerning cultural specificities and intellectual backgrounds and the impact of this on the translated achievement. Accordingly, the most important things that we touched upon in our study are relativity and susceptibility to translating texts, literary translation and cultural situation, the cultural aspect of a literary text, the cultural background of the translator, and the intention of the literary text and the interpretation of the translator.

Keywords: literary translation, cultural frameworks, original text, translator

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Introduction

The translation deals with the literary text in a special manner that is not similar to the other dealings in other specialized translations. This is because trying to find an equivalent for a literary work is complicated which is due to several considerations related to the nature of the literary text and its translator. Among these considerations is the representation of the cultural frameworks of the original text by its translator, who may not have the advantage of cultural and intellectual participation in the original text.

This study derives its importance in emphasizing that the cultural cases of (the original-translated text) are not overlooked within the field of translation studies and translation theorizing. In addition to that, it emphasizes that there is no possibility of complete and total correspondence between the original text and the target text, and the expansion of relativity in literary translation more than others. This study has three main research questions which seek to answer

- What is relativism in literary translation? And what is meant by it?
- What is the relationship between the nature of the literary text and the nature of its translator from an intellectual and cultural point of view?
- What is the reason for the difference and multiple translations of a single literary work?

To carry out this descriptive-analytical research and to achieve the objectives of the present study, we rely on a certain research methodology that illustrates the participants, the tools used to collect data, and the type of data analysis. We do not claim here to analyze the models received, which are merely presented, as indicated in the title of the study through previous studies, according to the collection of information related to the subject.

Literature review:

A study (Sangadi, 2019) entitled: *Literary Translation Between the Translator's Culture and the cultural background of the translated text from and to It - an applied study -* aimed to shed light on the dimensions related to the relationship between the translator's culture and the culture of the translated text, and about the translator's linguistic and cultural choices during his translation. The study ended with results that the difficulty of cultural translation and the conditions of the cultural translator that qualify

him to translate with few errors through proficiency in both languages and represent the two cultures transferred from and to.

We also find from previous studies that have been concerned with the issue of literary translation and the intervention of cultural frameworks and literary text to make it a translation that eludes the most brilliant translators. Thus relatively moves away from finding the closest and most accurate equivalent, and among these studies:

-Culture In Literary Translation Between Submission And Resistance Translating "Tahar Wattar's" Cultural Connotations In His Novel "The Earthquake" by MADOUI Saoussen.

-Language, Culture, And Literary Translation Of The African Context: The Case Of Ngugi Wa Thiong'o by "Hocine MAOUI". These two studies were recently published in the Algerian Scientific Journals Platform.

Relativity and aptitude in translating texts:

The relativity of translation is related to the issue of the translatability of texts which means the possibility of translating from one language to another. However, talking about the exact correspondence between the source text and the target text has a lot of reservations (Maher, 1986, p. 70). For instance, "Expon" confirms the absence of complete equivalence through translation (Al-Tami, 2013, p. 36), which is a linguistic use process that aims to achieve as much symmetry as possible between the source text and the target text (Maher, 1986, p. 71). If the target text is literary, the communication here will be fundamentally different (Al-Toubi, 2016, p. 228), and this is what made "Neubert" divide texts in terms of their ability to translate into types:

- What is completely related to the source language, such as geographical texts, for example.

- What is related to the source language and the target language together, such as scientific and technical texts?

- What is linked to the target language completely or initially, such as the texts of foreign propaganda?

- What is linked to the source language was initially linked to literary texts.

Based on this division, the translatability ranges from relative to partial or superior (Maher, 1986, p. 70) and this depends on the nature of the text and the possibility of translating it on the one hand, and the translator's competence on the other hand (Al-Tami, 2013, p. 33). However, this competence does not mean the linguistic aspect only, but also the ability to transform, change, replace, and create, as well as the civilized cultural competence (Al-Ali, 2019, p. 62). Not everyone who is bilingual can be a translator (Salem, 2002, p. 62), which is why many bilinguals fail in the quality of their translations.

Literary translation and cultural cases:

If the translation is an abstraction of meaning from aesthetic modeling (linguistic and rhetorical) in the original language and re-modeling it in its equivalent in the target language, then the translator plays the role of transmitter and writer at the same time. As if he was an immigrant to a foreign country trying to integrate into it (Al-Sharqawi, 2009, p. 122). However, there is a controversy exists between supporters of adherence to the literal original, and between those who see the necessity of acting, and those who see the futility of translation - fundamentally - for those who want to taste the literary text to the fullest, and there are those who see in translation an urgent necessity to spread global cultural values (Al-Muhandis, 1984, p. 93). Whatever it may be, the translation of literary texts dictates that cultural cases should not be neglected with their origins and social, psychological, and ideological contexts that constitute a special identity referring to certain awareness within other cultural situations (Boutajine, 2013, p. 13). And therefore translation must respect the language and culture from which it is translated (Salem, 2002, p. 58). Some translations were not satisfied with removing the text only from its cultural context, but also eliminated many of its aesthetic features, and forcibly transformed its own cultural and linguistic context (tarp, 2006, p. 27).

The cultural aspect of the literary text:

Language is a member of the internal utterance as Augustine sees it, transformed into an external utterance through speech. Just as it is not only written letters or spoken words. It also reveals the being latent in the depths of every subject on its way to building its life and destiny. It is the forming organ of thought that indicates its cultural formation style (Al-Zein, 2014, p. 393), and the language of the literary text, in particular, is not only complete

words and sentences, but also gaps and spaces left (2009, 2009, p. 371), reflecting the contents, activities, and cultural attitudes that are evident in the groups of words related to focus, with specific topics (Al-Tami, 2013, p. 32).On the basis that literature is in the first place of those qualities that are historical and universal (Denning, 2013, p. 181), and expressed in culture, what formulated questions such as: Is there anything in literature other than literature...? Roland Barthes' standing on the cultural codes in his reading of Balzac, for example, was among the great efforts to reveal other things behind and under the literary literature (Al-Ghadami, 2005, p. 13).In 1964, the official launch of interest in cultural studies by establishing a group (Birmingham Center for contemporary cultural studies) (Al-Ghadami, 2005, p. 19), and to highlight the concept of cultural studies as a phenomenon that distinguishes between the traditions of research and its theories, in the anthropological, historical, social, literary and linguistic studies (Alloush, 2019, p. 216).In addition to that, to treat the literary text as a cultural incident, reflecting a set of cultural contexts (Al-Khalil, 2016, p. 303), transmitted within it.

The translator's cultural background:

The translator occupies a central position in the textual transmission process, not only because he is the owner of the translated text, but also because he carries cultural frameworks and backgrounds governed by his academic qualifications, orientations, and intellectual preoccupations. As well as his surroundings with which he lives and interacts, without neglecting the cultural aspect of knowledge and familiarity with the transformations that the world knows (Benomar, 2009, p. 05). In addition, to what is known as the impact of the transcendent ethnocentrism normative, whose constants have not been liberated from many of the flags of research in culture and civilization to this day, ethnocentrism is a term that dates back to the American scientist "William Somer" (WG Summer) which means the belief of a group which is a center that affects others. Based on the principle of self-glorification, and superiority in everything, the other is inferior and rejected (Khalifa, 2003, p. 29). Therefore, these considerations must be taken into account by the translator and the extent of their repercussions on his translation achievement. As he is entrusted with what he translates, and he does not have the right to act in the given text of the original (Sheheid, 2003, p. 83). Trust in conveying the meaning is a process of investigation and not a pre-given order (Bergnayeh, 2018, p. 80). And despite this, the translator

violates the rule often occurs through deletion or editing and distortion due to the interaction of its backgrounds and the text under translation. The importance of the translator's cultural context has been proven by the results of the questionnaires explainable (Sibat, 2015, p. 38). As many studies point to the problem of communication and acculturation, to restore the natural balance of human relations, through several study axes, including cultural insecurity, penetration of culture, dissolution of culture (Al-Gharma, 2010, p. 141), ... and others.

The intention of the literary text and the interpretation of the translator:

As soon as the process of text transfer between two cultures begins, the translator is then considered the true recipient of the source text (Nord, 2009, p. 09). His task is not to copy what is said - at all - but to put himself in the path of what is said, to preserve what must be said in the path of his saying, as it is called in French (Vouloir - dire) (willingness to say) (Newmark, 2006, p. 123). Because in many cases the writer understands his text in one way, and the translator in another, or is shocked by a way he does not understand its dimensions, so the writer consults - if he can do so - and this is what happened a lot with (Anne Wade Minofsky) in her translations Adonis, and with (Claude Kroll) in his translation of Nazih Abu Afash, as well as with (Jean-Francois Fourcade) in his translation of the novel Al-Zayni Barakat by Jamal Al-Ghitani.Therefore, the relationship between the translator and the original text becomes a crisis, when the latter includes a formulation that carries more than an interpretation (Sheheid, 2003, p. 81). Within this context, we are assured that the limits of the interpretive readings control the translator's and translation's horizons (as the semiotic problem becomes laden with the contributions of the original, and the translator's cultural, emotional and imaginary contributions) (Issa, 2009, p. 09). As the text does not function in the same way when it moves to formats other than its geographical and political formats and ideology, and when interpreted by people who differ linguistically, socially, and culturally (Munsi, 2005, p. 20). Hence the translation theory asks about the issue of the translator's intervention in the matter of a structured and complex text that needs expressive, graphic, and original capabilities (Alloush, 2019, p. 622). Especially since the literary structure is a metaphorical structure, and the relationship is stronger between interpretation and literature. The figurative language tends towards breadth. It is the space in which interpretation moves

(Mubarak, 1999, p. 220). The translator must avoid misunderstanding, by systematically and tightly canceling every misunderstanding. Whether it is because of the temporal distance, because of a shift in linguistic habits, semantic change of words, or in the forms of thought and its cultural patterns (H.G, 1982, p. 31).And in the unspoken that awareness realizes by listening to the language and what is manifested by its contexts and whispering in its letters (Gadamer, 2006, p. 25).Eco distinguished between the multiple interpretations, the moderate one that controls the references and the one that frames through contextual selections, taking into account the textual strategies, and the extreme interpretation, which is referred to the free and absolute initiative of the interpreter. And this latter also referred to the plurality of the hermeneutic possibilities of the single text, given that the Interpretation is a semantic activation of what the text wants to say as a strategy. And this happens with the cooperation of its typical reader to identify the most complex global and ideological structures in the text. This is done by respecting the cultural and linguistic backgrounds of the text, otherwise, the matter is merely a use of the text. And the use does not necessarily take into account what the text says, but rather things outside it, for other personal goals related to the merits of its recipient and what he wants to convey to the text (El-Zein, 2011, p. 203).

Showing examples in the culture of the text and its translation:

A - <u>Culture of the text in a passage by the Palestinian poet Mahmoud Darwish, entitled (The Verses of Ghazal):</u>

In an attempt by (Johnny Uday) to highlight the semantic criteria of the words "pigeon" and "mole" in his translation of this passage

Would you stay on my arm as a pigeon?
Immersing her beak in my mouth?
Your palm on my forehead a mole
Eternalizing the promise of love in my blood?

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أتبقيْن فوق ذراعي حمامة
تغمس منقارها في فمي؟
وكفّك فوق جبيني شامة
تخلد وعد الهوى في دمي؟

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When the translated text was presented to university students of both sexes (five male and six female students), of different nationalities:

American, Japanese, Australian, Malaysian, and Sri Lankan, they were asked to write their impressions in this passage, and the results came as follows:

- The American students, seeing the pigeon as a disturbing bird, were surprised by its use in the image that carries implication sexual (Salami, 2013, p. 158).

- Australian students found a somewhat strange relationship between the dove and the mole, but one Australian student who was attending a master's study in Middle Eastern affairs was able to link the dove to the symbol of peace, and concerning the image of the mole and immortality, all students were surprised to employ it within a flirtatious poem. Considering that the mole is a foreign body, there is a possibility of it turning into cancer. However, one student studying medicine indicated that employing the mole indicates the rooting of the poet's emotional state, on the basis that the mole is still only removed (Salami, 2013, p. 159).

B - The culture of the text and the culture of its translation from a poem by the poet Abdul Wahab Al-Bayati:

An English professor of the poet Abd al-Wahhab al-Bayati translated a poem in which he said (Lolo'a, 2019, p. 25):

We didn't kill a camel or a cat
Carrying the crucified homeland in the palm of
And in the other dirt

نحن لم نقتل بعيرا أو قطاة
حاملين الوطن المصلوب في كف
وفي أخرى التراب

So he translated the word "catcher" with the crow, and as for the word "paw," he translated it with the fist. And there is a difference between the catfish and the crow in the meaning and its shades in the Arab heritage. Flying for the crow, it is a bad omen in Arab culture and others. The translator **"Abdul Wahed"** Lulu described this translation as a translation scandal in language and culture. This translator's failure may cause a wrong perception of the cultural affiliation of the source text author to the recipient of his translation.

Conclusion:

Through the foregoing, several results become clear to us. The most important of which are: The translation of texts varies in terms of their

translatability, from relative to partial or superior, depending on the type of text and its relation to the source or target language.

Findings:

- Literary translation is one of the most difficult specialized translations. And this is due to several reasons, including what was focused on in this study, which is that the literary text, as well as its translator, carries certain cultural frameworks.

- The translator either belongs to the culture of the source text, or belongs to another culture, which requires the translator to take into account linguistic differences, as well as cultural differences, and to enable the reader to understand the source text and its cultural affiliation as much as possible.

Recommendations:

- Supporting authorship in the field of cultural translation and the possible translation errors in it, through previous literary translation models.
- Benefiting from the experiences of specialists through collective writing on the subject of cultural translation.
- Activating scientific seminars and forums that sensitize the need to take into account the cultural aspects of the literary text, its privacy, the neutrality of the translator, and its mediating role, linguistically and culturally.
- Enhancing the field of translation criticism through various translation institutes and institutions.
- Organizing training courses in cultural translation by qualified literary translation experts and critics.

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