دور نقد التّرجمة في تحسين جودة التّرجمة وتعزيز إبداع المترجم: نقد التّرجمة العربيّة لرواية أمير الذباب لويليام غولدنغ كدراسة حالة.

The Role of Translation Criticism in Enhancing Translation Quality and Fostering Translator Creativity: A Critique of the Arabic Translation of Lord of the Flies by William Golding as a Case Study.

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Abstract: This paper examines how translation criticism can enhance the quality of literary translations and the creativity of translators while preserving the cultural and symbolic integrity of the original text. Through William Golding's Lord of the Flies, the study highlights how translation criticism can maintain the richness, depth, and symbolism of the original text while adapting it for new audiences. The study explores how theoretical frameworks like hermeneutics and semiotics can guide critics in assessing translations, ensuring that the translator's choices align with the author's intentions and cultural context. Ultimately, the article argues that translation criticism is an essential tool for refining translations, promoting cross-cultural understanding, and enriching literary experiences.

Keywords: Translation Criticism; Translation Quality; Translator Creativity; Literary Translation

Résumé: L'étude analyse comment la critique de la traduction peut améliorer la qualité des traductions littéraires et stimuler la créativité des traducteurs, tout en préservant l'intégrité culturelle et symbolique du texte original. En étudiant Lord of the Flies de William Golding, l'étude explore comment des cadres théoriques tels que l'herméneutique et la sémiotique peuvent guider les critiques dans l'évaluation des traductions, en veillant à ce que les choix du traducteur restent fidèles

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aux intentions de l'auteur et au contexte culturel. Enfin, l'article montre que la critique de la traduction constitue un outil essentiel pour affiner les traductions, favoriser la compréhension interculturelle et enrichir l'expérience littéraire.

Mot clés : Critique de la traduction, Qualité de la traduction, Créativité du traducteur, Traduction littéraire

الملخص: تحلل هذه الدراسة كيفية مساهمة نقد الترجمة في تحسين جودة الترجمات الأدبية وتعزيز إبداع المترجمين، مع الحفاظ على التكامل الثقافي والرمزي للنص الأصلي. من خلال دراسة رواية أمير الذباب لويليام غولدنغ، تظهر الدراسة كيف يمكن للأطر النظرية، مثل التأويلية والسيميائية، أن توجه النقاد في تقييم الترجمات، مما يضمن توافق اختيارات المترجم مع نوايا المؤلف وسياقه الثقافي. وأخيرًا، يوضح المقال أن نقد الترجمة يعد أداة أساسية لتحسين جودة الترجمات، وتعزيز التفاهم بين الثقافات، وإثراء التجربة الأدبية.

الكلمات المفتاحيّة: نقد الترجمة؛ جودة الترجمة؛ إبداع المترجم؛ الترجمة الأدبية.

1. Introduction: The field of literary criticism is inherently complex and often contentious, but translation criticism takes this complexity further. It moves beyond linguistic and syntactic analysis to evaluate translations from a deeper, more comprehensive perspective. While literary criticism primarily focuses on texts, ideas, and styles, translation criticism also considers the translator—examining their decisions in the context of the circumstances in which they were made, as well as the translator's psychological makeup, identity, and intellectual and religious ideologies. Translation is a field rich with diverse theories, some of which align, while others stand in opposition. These theories can either build on one another or arise from the collapse of previous ideas. This variety gives translators the freedom to make their own choices and follow the theories they believe in, but this freedom does not necessarily ensure the quality of the translations.

This reflection raises important questions: How can translation criticism enhance the quality and creativity of literary translations while preserving the cultural and symbolic integrity of the original text? How can a critic determine whether a translation is flawed or inadequate if every translation reflects the translator's unique experience, something that can only be judged by the translator themselves? Can self-criticism—essentially re-reading and reflecting on one's own translation—be considered a form of translation criticism? To address this research problem, we will explore the

various criteria and contexts that can shape translation criticism and transform it into a tool for enriching and enhancing translations, rather than a means of disparaging or undermining the translator.

This empirical study will be divided into both theoretical and practical sections, illustrating how translation critics can contribute to the refinement and evaluation of translations, starting from the translator's perspective rather than the text itself. The translator's cultural, social, and religious background, as well as their personal experiences, deeply influence their interpretation of the original text, and subsequently, their translation. Therefore, meaningful criticism must be grounded in a clear understanding of both the translator's mindset and the original text, striking a balance between linguistic fidelity and literary creativity.

2. Literature Review on Translation Criticism:

2.1 Initiation to Translation Criticism: Translation criticism is an approach that focuses on studying and evaluating the various aspects of a translated work. It is an interdisciplinary academic field, with particular emphasis on literature and translation theories. While translation criticism generally encompasses the analysis of the entire translation process, "translation critique" specifically refers to the evaluation of the final translation product and its alignment with the original text. This distinction helps clarify the subtle differences between analyzing the translation process and critiquing the final outcome. According to Boukhal, translation critique is limited to "critiquing the final text" (Boukhal, 2013) which serves to clear up any potential confusion in translation criticism literature. This definition enhances the precision of terminology and underscores the importance of referring back to the original language to accurately grasp the intended meaning. As Boukhal notes, "A precise definition of the specialty prevents any misunderstandings" (Boukhal, 2013).

Criticism, in its technical sense, can be defined as an "expression of a comprehensive stance towards art in general or poetry in particular, beginning with appreciation—the ability to discern quality—and evolving into interpretation, reasoning, analysis, and evaluation." (Ihssan, 1983, p. 5) These steps are interconnected, with each one building upon the previous to establish a clear critical approach based on specific or general principles, reinforced by intellectual acumen and the capacity

for discernment" (Ihssan, 1983, p. 5). This definition highlights the systematic methodology that should be followed in the critique process, emphasizing tools such as interpretation, analysis, and evaluation, which operate in sequence to form a comprehensive critical practice. This process, supported by intellectual ability and grounded in established principles, underscores the necessity of setting fixed standards for criticism. Since critical ability is inherently structured and can be refined within the broader framework of criticism, it remains an essential element in ensuring a structured evaluative approach. (Al-Fu'adi, 2013).

Criticism itself has been subject to critique since its inception as a cognitive process. The origins of 'criticism of criticis' can be traced back to the very emergence of criticism in its early stages. Initially, criticism was an instinctive cognitive activity, but as the need for standardized criteria grew, it evolved into a normative theory aimed at identifying the strengths and weaknesses of literary works. In this regard, the researcher Abdessalam Al-Masadi explicitly states: "Although elements of this discourse were scattered throughout books in the past, its presence has become more evident with modern awareness, sometimes even with a heightened sense of scrutiny within contemporary methodologies. This has led to the issue becoming a distinct aspect of the current intellectual landscape, taking shape for the first time within the framework of critical theory and its associated terminology" (Al-Masdi, 1994, p. 76).

Many people believe that translation criticism should focus primarily on the negative aspects of a work. However, the modern approach adopts a broader perspective, suggesting that criticism should also address the positive elements. The aim of translation criticism is to raise awareness of the need for precision during translation, considering it a highly sensitive process, while also exploring how successful the translator is in fulfilling their task and achieving the intended goals of the translation .

(https://ipfs.io/ipfs/QmXoypizjW3WknFiJnKLwHCnL72vedxjQkDDP1mXWo6uco/wiki/Translation_criticism.html, 2024).

Both professional and amateur translators involved in literary translation inevitably face the issue of translation quality. Translation criticism raises several open questions, such as determining an

appropriate term for evaluating translations and establishing clear assessment criteria. Each of these issues requires in-depth study. A literary text can be analyzed as a translation, not with the intent to pass judgment, but to understand its position relative to the original text by exploring the interpretive possibilities resulting from the translator's choices. When comparing multiple translations of the same original text, the analysis should aim to build hypotheses about each translation. Criteria such as 'divergent similarity,' 'relative divergence,' 'radical divergence,' and 'adaptation' are essential in such analyses.

2.1.1 Contrasting Similarity: The concept of contrasting similarity refers to the degree of closeness between the translated text and the original, with slight modifications dictated by linguistic or cultural necessity. At times, a translator must make minor adjustments to accommodate differences in syntax, grammar, or idiomatic expressions, ensuring that the text resonates with the target audience. For instance, the English phrase 'It rains cats and dogs' might be translated as 'It is raining heavily', conveying the intended meaning without a literal rendering. In such cases, the translated text remains faithful in essence and meaning, despite slight alterations. Contrasting similarity reflects the translator's effort to preserve the spirit of the original text while ensuring the reader's engagement and comprehension. (Bassnett, 2004, pp. 1-4).

2.1.2 Relative Divergence: "Relative divergence" describes a degree of separation between the translated text and the original, where certain aspects of meaning or context undergo modifications while retaining an underlying connection. This approach grants the translator greater flexibility in conveying ideas that may not have direct equivalents in the target language. In such cases, slight reinterpretation or clarification may be necessary to ensure coherence within the new cultural framework. By doing so, the translator can effectively transmit the core message and main ideas of the original text while adapting to the cultural specificities of the target readership. Consequently, readers perceive a deliberate effort to render the text accessible without completely severing its ties to the original. (Bassnett, 2004, p. 3).

2.1.3 Fundamental Divergence: With the evolution of cultures and the expansion of globalization, translation is no longer solely a means of linguistic transfer but also a tool that serves ideological or literary trends within a given culture. In this context, a translator may introduce

significant transformations to the text, a process André Lefevere refers to as 'Rewriting' or 'Refraction'. Lefevere (1994) explains that:

Refraction involves reshaping texts–particularly theatrical works–to make them more suitable for a new audience, often altering nearly every aspect of the original. Such modifications generally fall into three categories: changing the original language along with its accompanying social and cultural context, modifying the ideological underpinnings of the text (not only in a political sense but in its broader worldview), and transforming the literary poetics of the original—i.e., the assumptions about literature that may have guided the original author, whether they adhered to or challenged them. (Lefevere, 1994, p. 124).

2.1.4 Adaptation: Adaptation is employed when a text requires substantial modifications to ensure clarity and relevance for a different audience. This often involves cultural translation, in which expressions or references that may be unfamiliar or unsuitable for the target audience are replaced with equivalents that better align with their cultural framework. The goal of adaptation is to preserve the core message and intent of the original text while respecting cultural distinctions. This approach aligns with the concept of Domestication, as defined by Lawrence Venuti (1995). He describes domestication as:

The process of replacing foreign elements in a text with culturally familiar ones, making the translation appear as though it was originally crafted for the target audience. By reducing cultural disparities between the source and target texts, domestication enhances readability and fosters a sense of linguistic and cultural fluency. Emerging within postcolonial translation theory, this concept reframes translation as not merely a linguistic act but also a cultural and political one, exposing the power dynamics between societies. (Venuti, 1995, 43).

Another critical aspect is sensitivity to the cultural and social context of the text. Translators must be aware of cultural differences and adapt their translation style to suit the target audience. Finally, creative translation comes into play, demanding innovative expressive techniques when necessary, while maintaining the essence of the source text. This approach enhances the translation's richness and depth, surpassing a mere literal rendering. (Khatabi, 2010).

A- Ensuring Accuracy and Objectivity

A translation must faithfully convey the ideas and meanings of the source text without distortion. This fidelity preserves the originality of the source and reinforces the work's credibility.

B- Balancing Fidelity and Readability

While adhering to the core meanings of the source text, the translator must ensure the translated content is clear and easy to understand in the target language.

C- Considering Cultural and Social Context

Understanding the cultural nuances of both the source and target languages is essential. Translators should employ expressions and concepts that align with the target culture, making the text more relatable and accessible.

D- Creativity and Artistic Translation

Translators must adopt innovative expressive techniques to enhance the appeal of the translated text. However, creativity should not compromise the original meaning or message.

E- Adhering to Linguistic Standards

Choosing appropriate words and expressions is vital to maintain alignment with the norms of the target language. The literary style of the source text should be reflected in an equally fitting style in the target language.

F- Evaluating Translation Impact

The effectiveness of a translation can be measured by its reception among readers in the target language. Feedback from readers and critics provides valuable insights into the translation's quality and impact.

G- Accounting for Temporal and Contemporary Relevance

Understanding the historical context of the source text is crucial to accurately convey its meanings. Simultaneously, the translation should be presented in a way that resonates with contemporary readers and addresses their current interests.

3. The Role of Writers and Thinkers in Inspiring Human Thought and Awareness:

When the highest form of scientific imagination, embodied in mathematics, converges with the refined literary imagination found in mythology, an advanced intellectual dynamic emerges. This

fusion enables the mind to transcend superficial perceptions of surrounding phenomena, fostering a deeper engagement with ideas and uncovering hidden meanings beneath the seemingly obvious. Such intellectual depth leads to a more profound awareness and a more mature perspective on the world. (Al-Marzouqi, 2012, p. 9)

However, contemporary Arab thought faces a pressing challenge: the dominance of a superficial outlook that has come to define a large segment of intellectuals and theorists. Many struggle to grasp complex and layered texts, whether philosophical or scientific. Instead of striving to understand the essence of ideas and analyze them in depth, they resort to interpreting texts solely through the lens of the writer's style, neglecting the underlying thought that shapes these works. (Al-Marzouqi, 2012, pp. 9-10).

This intellectual shortcoming is not merely an individual failure; it significantly impacts public taste and collective awareness. Thinkers and theorists serve as the driving force of society, shaping its intellectual trajectory and influencing cultural development. When they lack the ability for deep reflection and critical analysis, society inevitably follows suit, drifting toward oversimplification and a reliance on shallow, reductive interpretations of complex issues. This leads to a general decline in public taste, trapping it within a framework of excessive simplification that deprives society of the opportunity to engage with the complexities of life and thought.

The ideas promoted by intellectuals ultimately determine whether collective awareness ascends or declines. Societies guided by thinkers capable of engaging with and critically analyzing intricate texts tend to cultivate a more refined public taste, where individuals can discern between the profound and the trivial. Conversely, when superficiality becomes the norm and intellectuals reinforce the notion that understanding thought requires nothing more than a cursory analysis of texts, public taste begins to deteriorate. As a result, societies lose the ability to engage with seminal works that demand intellectual effort—be they the philosophical writings of Plato and Hegel or scientific texts that require years of study, such as those in mathematics.

Thus, thinkers bear the responsibility of elevating public awareness, whether by raising it to higher levels of intellectual and critical engagement or by contributing to its decline into a realm of

superficiality that neither stimulates the mind nor expands its horizons. This makes it imperative for intellectuals to embrace their societal role, advocating for profound ideas that encourage critical thinking while rejecting shallow and misleading narratives. Ultimately, public taste is a direct reflection of the prevailing intellectual climate—when thought is deep and attuned to the complexities of reality, society becomes more discerning, capable of distinguishing between the superficial and the essential.

4. Methodology: The principles of translation criticism rely on a set of criteria designed to assess the quality of a translation and its success in conveying meaning and content from the source text to the target language. Among these principles is accuracy in translation, requiring the translator to preserve the core meanings without distortion or omission. Equally vital is striking a balance between fidelity to the original text and fluency in the target language, ensuring the translation is both comprehensible and reader-friendly. (Al-Fu'adi R. A., 2014)

The excerpts analyzed in this study were purposefully selected from the source text based on their symbolic, cultural, and expressive richness. Particular attention was paid to passages that presented potential translation challenges such as metaphors, idiomatic expressions, and culturally loaded references so as to highlight the translator's interpretative decisions.

We applied a comparative textual analysis, examining each excerpt in its original English form and in El-Jammal's Arabic translation. This involved close reading and cross-referencing to identify shifts in meaning, tone, or cultural resonance. Theoretical frameworks from hermeneutics and semiotics guided this process. The evaluation was structured around a set of translation criticism criteria, including: Accuracy (preservation of semantic content), Fidelity and readability (faithfulness to the original and clarity in the target language), Cultural and contextual adaptation (alignment with the target culture), Creative expression (innovative solutions without distorting meaning). These criteria allowed us to assess not only the technical quality of the translation but also its ability to resonate with a contemporary francophone audience while maintaining fidelity to the original.

5. Case Study: Critique of Lord of the Flies Arabic Translation:

5.1 Summary of the Novel: William Golding's Lord of the Flies follows a group of British schoolboys stranded on a deserted island after their plane crashes while they are being evacuated

during a wartime conflict. With no surviving adults, the boys must fend for themselves, initially attempting to establish order but gradually descending into savagery.

Early on, the boys elect Ralph as their leader, valuing his sense of order and fairness. He prioritizes keeping a signal fire burning in hopes of rescue. However, Jack, who leads the hunters, grows increasingly obsessed with power and the thrill of the hunt. The boys soon become divided between Ralph's group, which seeks to maintain civilization, and Jack's faction, which embraces violence and primal instincts.

Fear spreads among the boys due to rumors of a terrifying "beast" lurking on the island. Simon, a quiet and introspective boy, discovers that the so-called beast is actually the corpse of a parachutist tangled in the trees. When he rushes to tell the others, he stumbles into a frenzied ritual dance during a storm. Mistaken for the beast, he is brutally killed by the terrified boys in a moment of collective hysteria.

As Jack's dominance grows, his tribe becomes increasingly violent. Piggy, Ralph's most loyal ally and the voice of intellect and reason, is killed when Roger, Jack's ruthless second-in-command, deliberately drops a boulder on him. This act also destroys the conch shell, a symbol of order and democracy, signifying the complete collapse of civilization among the boys.

In a final act of brutality, Jack's tribe hunts Ralph, setting the island ablaze to flush him out. Just as they are about to capture him, a naval officer arrives, having seen the massive fire. The boys, now confronted with the reality of their own savagery, break down in tears. Ralph weeps not only for his lost innocence but also for the darkness within human nature, which the novel powerfully explores.

5.2 The critique of the Arabic Translation of Lord of the Flies Translated by El-Djemal: We have chosen to critique the Arabic translation of the globally renowned symbolic fiction novel *Lord* of the Flies by British author William Golding, who won the Nobel Prize in Literature in 1983 for this work. The novel is notable for its strong narrative and purposeful symbolism, which draws inspiration from philosophy, psychology, and even Pharaonic civilization. This novel has been translated into several languages, including French and Arabic, with the Arabic version having four different translations. We selected the translation by Abdelhamid El-Jammal, titled Amir Al-

Dhoubaab (أمير الذباب), due to its availability in Algerian bookstores and the extensive commentary and critique it has attracted.

Before delving into the critique of the translation, we first read the novel in its original English version and deeply explored its symbolic meanings. We found that William Golding drew heavily from Pharaonic civilization in his use of symbols and also incorporated elements of psychology and philosophy. As such, these symbols are universal, transcending cultural boundaries, because philosophy is one, and the human psyche, whether Arab or English, is largely the same. Therefore, we can say that philosophy and psychology view the world of imagination and symbols as a space where all humans, regardless of their backgrounds or intellects, meet to express the innermost thoughts that social norms and laws often suppress. However, in reality, when these constraints are removed, humanity's savage nature emerges, as Golding demonstrates in Lord of the Flies.

We began our critique by examining the original novel, its context, and the author's style, and then turned our attention to the translator, Abdelhamid El-Jammal. We looked into his background, nationality, field of study, and other relevant factors that would guide our assessment of the translation. Abdelhamid El-Jammal is Egyptian and a graduate in philosophy. As previously noted, the novel heavily relies on Pharaonic symbols and explores philosophical themes such as the soul, the devil, good and evil, and more. Our critique, therefore, was based on this foundation. We analyzed the excerpts in their original language, focusing on symbolic elements, followed by El-Jammal's translation. We then proceeded to explain and interpret these symbols using specialized dictionaries and references.

6. Discussion: Upon this analysis, it became evident that the translator did not capture the symbolic nuances intended by the author, even though he is Egyptian and has a background in philosophy. Given his expertise and cultural background, he should have drawn on symbols from his own heritage Golding addresses a key symbol around which the entire theme of the novel revolves—the devil. The author attempts to demonstrate that evil and the devil stem from the human soul that is prone to wickedness. The devil cannot approach pure, virtuous souls (such as Simon's spirit), but instead resides in inherently evil souls, nourishing the seed of evil within them. This evil then becomes a god to them, 'Beelzebub' (a Hebrew term meaning the god of demons). The

first mention of the beast on the island takes the form of a "serpent," which is a symbol of the devil who spoke to Eve in the Bible and tempted her to eat from the forbidden tree, as stated in the following verse:

"Now the serpent was more subtil than any beast of the field which the Lord God had made." (The Holy Bible, p. 02) (Genesis 3:1).

The idea of the beast caused fear among the boys and led them to discuss its nature. Golding, as mentioned earlier, describes it as a "snake," as reflected in the following passage from the novel:

"Tell us about the snake-thing [.....] Now he says it was a beastie." (Golding, 1954, p. 39).

"حدثنا عن ذاك الشئ الثعباني [.....] إنه يقول أنه يشبه الحيوان المفترس." (جولدنج، 2004، صفحة 70)

before translating. This discrepancy will be further highlighted in the examples that follow. The boys' description of the beast evolves, and they attribute to it the characteristics of the devil—furry skin and large wings, as described in myths and folklore. (Zayour, 2008) In the novel, it is written:

"It was furry. There was something moving behind its head _ wings." (Golding, 1954, p. 109)

"كان مكسوا بالفراء، و كان هناك شئ ما يتحرك خلف رأسه و خلف أجنحته." (جولدنج، 2004، صفحة120)

However, upon examining the way the translator conveyed these symbolic images, we find that he missed the symbolic meaning and undermined the religious essence of the image. He should have paid attention to the "Eastern serpent" symbol, which refers to the devil (Satan), and he should have translated the word "beastie" as "وحش" (beast) to maintain the symbolic connection to the aforementioned verse. Moreover, he made an error in translating the second sentence, as the author intended to describe the wings moving behind its head, not something moving behind its head and wings. Therefore, the translator failed to convey the devil symbol as intended by the author. We propose the following translations for the two sentences, respectively:

"كان مغطى بالفراء. وكان هناك شيء ما يتحرك خلف رأسه _ أجنحته".

"حدّثنا عن ذاك الشئ الأفعواني [.....] إنه يقول أنه يشبه الوحش".

"كان مكسوا بشعر كثيف، وكان هناك شئ ما يتحرك خلف رأسه مثل الأجنحة وكأنه شيطان".

In another instance, William Golding uses the symbol of the boat to convey both a religious and philosophical concept:

"It was roughly boat-shaped. (Golding, 1954, p. 31).

This serves to tell us that the island—symbolizing nature—is a place of safety. However, it is mankind who creates evil and brings destruction to the earth. Upon analyzing this, we understood the meaning Golding intended by interpreting the symbol in a religious context, referring to Noah's Ark, which served as a refuge for Noah and his followers, saving them from the destructive flood.

Therefore, the symbol must be conveyed with a subtle reference to its meaning without exposing its secrecy, while hinting at its purpose within the imaginative context first, and then within the broader context of the novel. We can incorporate the words "فلك" (ark) and "نجاة" (salvation) to guide the reader to associate the two terms and recall the religious symbolism, allowing them to grasp the true.

However, the translation by Abdel Hamid El-Jamal, which follows a literal translation approach, seems to fall short of conveying the intended symbolic imagery. His translation reads: "And the island was somewhat boat-shaped." (Golding, 1954, p. 48).

Therefore, we propose the following translation:

"وكانت الجزيرة كفلك نجاة"

The significance of symbols and symbolic imagery is a fundamental part of the text's meaning. When the translator resorts to a literal translation of symbolic imagery in his rendition of the novel, it compromises the meaning of the symbols, and consequently, the meaning of the novel as a whole. To preserve the symbolic value of the novel, we suggest a translation that respects translation theories calling for the analysis and interpretation of all that is obscure or ambiguous, such as the symbol, for example; The interpretive theory by Paul Ricoeur. We went beyond the surface and attempted to get under the skin of the author, William Golding, delving into the hidden aspects of his life that made him a symbolic writer influenced by Egyptian civilization. We interpreted what he tried to convey through those symbols, using (the hermeneutic philosophy of George Steiner), and then applied dynamic equivalence (Nida's theory) in translating elements that were unfamiliar to Arab culture, particularly in religious symbols. After understanding the meaning of the symbols in their original language and interpreting them, we researched equivalents and translated them with added explanations to reinforce their meaning, ensuring the symbolic and imaginative imagery with

its dense semantic load was conveyed in the Arabic translation as we understood it, drawing from (the semiotic theory of Hatem Basal and Ian Mason).

Anyone reading William Golding's novel in English does not understand the same as a reader of the Arabic translation by Abdel Hamid El-Jamal. The translator must not diminish or alter the symbolic value that showcases the author's brilliance, imagination, and distinctive style. Nor should the translator distort the meaning of a philosophical novel with a humanistic purpose, turning it into a mere children's story rather than preserving its status as a literary masterpiece. Therefore, translation is the product of a language shit process that must be controlled through the filter of translation criticism, with specific standards that govern the transfer of ideas wrapped in words from the source language to the "wrapper" of the target language, along with its culture and concepts that grasp these ideas. As we often rightly say, language is the repository of ideas and the mirror of civilization; "it absorbs the culture of the nation and reflects its thoughts and vision of the surrounding world and its concepts. Since Plato, language has been considered merely a verbal container that encapsulates intellectual content, and words are just wrappers used to capture and express idea." (Mshouh, 2022).

Conclusion: Translation is an intricate cultural process that goes beyond merely transferring words and meanings from one language to another. It involves "uprooting" a text from its original cultural and linguistic context, then reconstructing it within the framework of a new language and culture. The translator's task is to capture the deep meanings and content of the original text while considering the linguistic and cultural nuances that shape its interpretation. This process is not just about translating words, but about conveying ideas, emotions, and intentions in a way that resonates with the target audience.

The role of translation criticism becomes paramount in ensuring that the translation preserves the richness and symbolic depth of the original text. As we have seen through examples from William Golding's Lord of the Flies, translating literary works requires more than just accuracy; it demands an understanding of the author's intentions, cultural influences, and symbolic meanings embedded in the text. By adhering to translation theories such as hermeneutics and semiotics, critics

can help ensure that translations maintain the integrity of the original while adapting them for new audiences.

Criticism in translation serves as a powerful tool for refining and improving translations. It bridges the gap between cultures, enhancing mutual understanding and enriching literary experiences. In a globalized world, where communication across cultures is increasingly important, the quality of translation and its critique becomes even more vital. Translators must be aware of the cultural and linguistic elements that influence their work, ensuring they create translations that not only accurately reflect the original text but also engage the reader's understanding and imagination.

Ultimately, translation is not merely an act of transference but a creative and intellectual exercise that opens pathways for cultural exchange. It contributes to expanding perspectives, influencing public taste, and fostering global communication. By embracing the complexities of translation and its critique, we ensure that literature and ideas can transcend boundaries, enriching societies and promoting deeper connections between different cultures. In doing so, translation remains a key tool in shaping the future of cross-cultural dialogue and understanding.

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