Literary Prose is mainly divided into fiction and non-fiction. Fiction as a general term refers to something that is invented or untrue. As a literary term it used to refer to literary works which in the form of prose. In its most narrow usage, fiction applies to written narratives in prose and often specifically novels, as well as novellas and short stories. More broadly, however, fiction has come to encompass imaginary narratives expressed in any medium, including not just writings but also live theatrical performances, films, television programs, radio dramas, comics, role-playing games, and video games. Non-fiction as part of literature refers to any work of creative writing which may include biographies, autobiographies, letters, essays, documentaries. In contrast to fiction, creators of non-fiction works assume responsibility for presenting only the historical and factual truth.

What is prose fiction?

Prose fiction has a much greater social influence than the other literary genres. A best seller may have millions of readers, and sometimes popular novels are adapted into films, which further increases their audiences. To exert a large-scale social influence is also the novelists' purpose.

Prose fiction presents a story that is invented and not literally "true." Prose language is not divided up according to principles of rhymes, rhythm, or metre . And prose fiction is written to be read rather than acted or performed, and the events described are told to us by a narrator, not enacted or dramatized (Watkins, 1995). The most commonly encountered prose fiction is novels, novellas and short stories that may take different forms like satirical novel/story, gothic novel/story, science fiction etc. Whatever form or type it may be in, it is possible to generalize some important features of prose fiction.

1. Narrative technique: all information relating to the manipulation of point of view in the work

2. Characterization: information about how we learn about characters; any indication that characters are changing or developing; significant new information about a character

3. Theme: moral problem/issues raised for the characters or for the reader

4. Plot: an ordered, organized sequence of events and actions

5. Dialogue: is the speech of fiction, **the talk between two or more characters**. It is speech appropriate for the story, verbal communication that works with and for, not against, the fiction. Good dialogue draws the reader into an imaginary world. Dialogue is used to advance plot, reveal character, create or increase conflict, break up passages of action or description, and elicit reader emotion.

6. Style: The most important feature of prose fiction is its style. As for prose fiction, I propose two types of style: one is authorial style, i.e. style related to meaning in a general way. When people talk of style they usually mean authorial style, in other words a way of writing that recognizably belongs to a particular writer. This way of writing distinguishes one author's writing from that of others, depending on different periods of history, different worldviews of authors. The other notion of style is text style, i.e. style intrinsically related to meaning. Just as authors can be said to have style, so can texts. When we examine text style, we need to examine linguistic choices which are intrinsically connected with meaning and effect on the reader. Areas like lexical and grammatical patterning, discourse coherence and cohesion, and figure of speech should be explored in details. Sometime, even a seemingly insignificant comma can be very important in interpretative terms.

The Transltion of Prose fiction
It is generally accepted that translating fiction is a complex process subject to the influence of numerous variable factors, such as whether the translation should be source-language-oriented or target-language-oriented, or whether a given original should be adapted for certain pragmatic purposes. Arabic and English fictions, which are not only written in different languages, but also represent different cultures, differ greatly in terms of linguistic, literary and cultural-social conventions. Translators shall not only pay special attention to certain peculiar ways in which language generates aesthetic effects in each of the two languages and to the methods used by translators to achieve expressive identity in the target language but also give insights concerning the cultural-social values in translation of fiction. However, both literary-stylistic and linguistic approaches have failed to recognize the nature of fiction translation.

Translation of fiction involves the exchange of the social experience of individuals in the fictional world with readers in another culture or society. Both the social factor and the authorial factor (authorial individualism) are emphasized in the process of fiction translation. The two kinds of style mentioned above, i.e. authorial style and text style concern both social and authorial factors of fiction and distinguish one novel/short story from another. Therefore, the reproduction of style (both authorial style and text style) is considered the core in translation of fiction. It is also a difficult task for the translator of fiction to explore the style of a novel/short story and the message the author conveys about social life, human relationships, etc.

Translation of fiction depends largely on various factors, including aesthetic conventions, historical and cultural-social circumstances, authorial individualism and the author's worldview, among which reproduction of the fictional style is regarded as its core. It's impossible for either the linguistic, communicative, or philological approach to cover all the features of fiction translation.

Translation shows the author's style, his reflections on life. Therefore, the translator should pick such idiomatic expressions, which demonstrate the author's intentions with maximum precision to produce the effect upon the reader. Comparing several

translations, we can come to conclusion, that in general, they are very similar, though the words are different. Do these words reflect the writer's intentions? We know that words have connotative meanings; sometimes the choice of the word is determined with this meaning in the native language of the translator. However, it can produce a reverse effect instead. When a translator chooses a specific lexical unit depending on his preferences, it will lead to the appearance of some discrepancies in the target text. Sometimes the translator may make mistakes when there is some lack of background information or misunderstanding of the source text.

Another point a translator should take into account is the difference between the stylistic features of the languages. Source language should be translated with the usual means of the target language. That is why it is so important to follow the rules of the target languages to create the proper target text. When a translator keeps the source language stylistic features the same in the target language, it will create some difficulty for a foreign reader to understand. First, the author's style will seem clumsy in the target language.

When a translator does his work, he is encountered with various difficulties in how to preserve the idiomaticity of the source text in the target text. Only a little part of the source text can be translated into the target text without changes. It is connected with the different structure of the languages, different grammar, different stylistic features and norms of the languages. Translators use many techniques to transfer the image into the target text. Substitution of the lexical units is connected with the differences of the meanings in the languages. Grammar structure, word order can be replaced with the verbal or noun forms. Stylistically the translator should keep the image the same in the target language, understanding its meaning in the source language. He may produce that effect with the means of the generalization, specification, omittance of the image if it is required with the text. Generally speaking, these peculiarities form the entire piece of work. Therefore, a translator should pay attention to the context to understand the details and how the context influences upon details. These interconnections show the true meaning of the author's intentions.

Another difficulty is the translation of cross-cultural concepts. Some words and realia can be unknown for the target language. How does a translator solve this problem? If a translator is a co-author, he is to 'adapt' the source text reality for the target text reader. Each country has its history, its specific events, which characterize it in one particular epoch. These concepts should be understandable for a target language reader. Sometimes translators make some remarks or comments to explain realia in the target language. However, it complicates the perception of the text, as the reader has to look for it whether in the bottom of the page or the comments at the end of the book. An explanation is not always an adequate translation. It explains but does not show the true image the author has wanted to show. The better the translator knows the source, the better he is going to do the translation. Sometimes the translator uses parallel, descriptive translation to give a clear picture in the target language.

One more problem can arise, when a translator may not have enough background information about the text he is translating. He may be unaware of the author's conditions of life, specific period described in the text, correlation between these two concepts. Unfortunately, it may lead to some mistakes in all the aspects – lexical, semantic, grammar, stylistically. Adequate translation requires competent attitude and knowledge in many issues. A translator sometimes should know a writer's biography and the reasons for text creation. A translator needs to understand the author and his expressive means. The translator mostly should be a good linguist in both languages. If s/he is translating to the target language, which is his/her native, s/he has a good storage of expressive means. The question is – Will it produce the desired effect upon the reader?

Fiction translation has always been a delicate matter because a competent translator has to combine too much knowledge in different spheres: he should understand regional peculiarities and have the resources to reflect it in the target language; he should be a good psychologist of human nature to translate the meaning of the phrase correctly. When a translator has enough background information, s/he has more options which will help him to escape difficulties in translation of particular features in the source language.

The Translation of the Novel

The linguistic and the formalistic features of the novel are to be analyzed prior to the translation. While translating novels, factors like characterization, settings and language are to be considered. First of all; the crux of the story is to be understood. Apart from the settings, character and the language, the translator has to consider other features like the individual part of the text, the tone, the point of view and the diction.

Translating a novel into another language needs painstaking efforts. Primarily the novel is unique in its features and potentialities. So the translator needs to have a thorough idea about characterization; its development; whether linear or spiral; flat or round and the behavioral patterns as well. The characters are interrelated with the settings and the thematic structure of the novel. All these factors are more or less related to the whims and the fancies of the novelist.

While translating the novel, the translator has the responsibility to internalize the hardships made fruitful by the novelist for the purpose of making it more or less acceptable. \s/he has to consider the mood, state of mind of the character and the way of speaking. In this regard, translator should be very conscious of the choice of words which the characters reproduce. It should not be an impediment in the evolutionary stages of a character.

The settings of a novel play an important role in creating atmosphere, tone or mood to the novel. It changes according to the nation, language and character traits etc. It is indirectly related to the characters placed in it. The settings relate the characters to the atmosphere or it gives room for the existence of the character. So the translator should have the knowledge about the description provided in the novel. In some of the novels, even the minute descriptions add beauty to the entire atmosphere. Normally, some translators negate the importance of settings and thereby do injustice in the process of translation.

Language is the medium which interconnects the characters and the settings provided in the novel. While translating the dialogues, the translator should internalize the mood of the character who delivers the dialogue. Importance should be given to the usage of the punctuation marks as well. Otherwise, it will affect the whole structure or some part of the novel would become unintelligible for the readers. The process of translation demands clarity in expression. It depends on the caliber and the general literary knowledge that a translator is in possession. Some of the novel contains colloquial dialogue exchanges. While translating it, he should have the knowledge of the colloquial usage of the language in that country and make sure of its meaning in that context. Sometimes, there are possibilities for the application of intertextuality in novels. So the translator should make use of a good dictionary. And the logical sequence of the novel should be maintained properly .Only then his attempt becomes fruitful.

The linguistic features of the novel are to be analyzed prior to the translation. At first; the crux of the story is to be understood. Apart from the settings, character and language, translator has to consider other formalistic features like the individual part of the text, tone, point of view and the diction. The translator should examine how these factors are interrelated in the novel. Only then s/he will have a comprehensive idea about what the novelist had in mind regarding novel.

The translator should have a thorough knowledge about the semantic and the grammatical principles inherent in the target language. Otherwise, he cannot do justice to the source text. The translator transfers the cultural milieu of a country, and obviously they can be named as the language ambassadors. The process of translation is a link which maintains the emotional bondage of two different countries which stand distinct in relation to culture, custom and the literary background. Considering the translations being done in the regional languages, we can say that the translators do much in the sustainment of interrelations of different states. More than that, they give a chance for the reader, a multilingual reading experience.
Strategies

Literary translators should have the ability to interpret literary texts correctly in order to produce coherent and accepted translations. It is therefore quite misleading to argue that the task of the translator is to translate but not to interpret, as if the two were separate exercises. Interpretation means trying to find the author's intended

meaning in a text. So this process is the most fundamental in translation because what is always translated is one thing only: meaning. Translators must bear in mind that while translating literary texts, especially novels, they should translate every sentence or paragraph while relating it to the overall work. That is because every paragraph in a novel is related to what comes before and after it. Translation and interpretation are two faces of the same coin. Thus, translation is considered as an endeavor to establish linguistic equivalents, whereas interpreting aims at integral communication of meaning.

Following is an analysis of examples of two Arabic translations of Hemingways' *The Old Man and the Sea* with alternative solutions for certain problems:

(1) P3: Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated.

1A: بدتا ميتهجتين ومنتصرتين كانت عيناه بنفس لون البحر وقد.
1B: عيناه كانتا في صفاء مياه البحر،يطل منهما المرح وعدم الاعتراف بالهزيمة

The first translator translates 'cheerful' as (مبتهج),' which seems the best equivalent in Arabic. But the word 'undefeated' has no direct equivalent; " A" chooses the opposite of 'defeated' to translate it. He fails in creating the intended meaning of the author, which is while the old man experiences continuous failure in fishing, his eyes refuse to accept this failure, the meaning which "B" succeeds to convey. "B" also prefers to translate 'cheerful' using the phrase (يطل منهما المرح) to create a literary style and a dramatic vision of the old man's description.

(2) P4: You're with a lucky boat.
2A: أنت تعمل مع مركب محظوظ .
2B: أنك تعمل في مركب حسن الطالع.

It is clear that "A" translates the phrase literally. The word ' (محظوظ)' is associated always with humans as being used by Al-Fairouz Abadi, 1996. So it is not common in Arabic that inanimate subjects be 'lucky'. "B"'s translation ' (حسن الطالع)is more appropriate in this context.

（3） P4: He hasn't much faith.
3A: لاتوجد لديه الثقة الكافية.
3B:انه قليل الثقة

The collocation 'have faith' is a common one in English which, in some contexts, has the Arabic equivalent (يؤمن), for example, when speaking about a religious belief. The author wants to say that the boy's father lost faith in the old man because he hasn't got any fish for eighty-four days. The two translators succeed in bringing the closest equivalent in this context, which is (ثقة) not (إيمان).