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Translating Nobility Titles in The Historical Text

The translation into Arabic of A GAME OF THRONES by GEORGE R.R.MARTIN as a case study

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Dedication

This work is dedicated to my beloved parents ,who have provided me whit there love, encouragement and prayers

To my brother and sister

To my fiancé

To all teachers of university.

To all my friends of university those who motivates me.

To my JUDO team of Ammi Said institute .

I dedicate this work

YOUCEF KARA

Dedication

I dedicate this work to my lovely parents, who have shown me what nobody else would ever have, and have provided me with their prayers encouragement understanding and love.

To my fiancé

To my brother and sisters

To my grandfather without forgetting paternal and maternal uncles, especially Mr. Youcef Hadj Said, head of English language department at university of Ghardaia.

To my great teachers

To my best friends

To all who helped me

To all who have even a small piece of love toward me

I dedicate this work.

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List of abbreviations:

ST: Source Text

TT: Target Texts

NT: Nobility Title

HT: Historical Text

GOT: A GAME OF THRONES

List of figures:

Nobility Titles mentioned in A Game Of Thrones.....20

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The Statement of the problem:

The present study focuses on the different interpretations a nobility title may reflect and how did the translator deal with. From an analytic perspective, all nobility titles are used for a given purpose and that may be expressed through a variety of linguistic and cultural loads.

In a game of thrones martin used a set of nobility titles explicitly.

The difficulties and problems is translating nobility titles particularly the rarely used ones were of great attention to us along the study, regarding difficulties in achieving faithfulness, this led many translation scholars to look for and to strive for solutions to solve this problem.

Research questions:

1. How did the translator deal with translation of nobility titles in A Game Of Thrones?
2. Did the translator succeed in rendering the same cultural and linguistic dimensions when translating titles into Arabic?

Aims of the study:

We are aiming at investigating the approach adopted by the translator to render nobility title into Arabic in A Game Of Thrones and to check the translability into Arabic of nobility titles contained in HT.

Hypothesis:

1. Direct translation procedures are unanimously used to keep the same lexical and linguistic dimensions of nobility titles when translated into Arabic.
2. It is hypothesized that culture has an Important role in translating nobility titles

Methodology:

Seeking to examine the above mentioned hypothesis, we adopted the analytical selective method whereby we described first all the meanings of most important nobility titles in the novel, and then we matched them with the Arabic translated version appearing in TT.

Structure of the study:

This research paper is divided into two parts the first chapter of the theoretical one in which we discussed the nobility titles (History and development). In the first chapter of the practical one we discussed and compare the nobility titles and its translation in the novel of A Game Of Thrones.

Limitation of study:

We limit our study to A Game of Thrones by George R.R. Martin and we will tackle exclusively the most important nobility titles appearing through it and discuss their translation by Hicham Fahmi in the Arabic version edited in 2016 by Dar ettanouir in Cairo, Egypt.

Significance of the study:

Our study significance consists in analysing nobility titles by MARTIN that appears in the translated version into Arabic by Hisham Fahmi.

1. The research topic seems not to be dealt with previously by my fellow graduates.
2. We worked on translation and statistics.
3. To supply the readers with an interesting literary master chief.
4. To finish the path for more translation investigation on the topic.

Chapter one: Nobility and Translation

1. Introduction:

Nobility is a social class in aristocracy normally ranked under royalty that possesses to higher social statue than most other classes in a society and with membership there of typically being hereditary. Hence, membership in the nobility and the prerogatives thereof have been historically acknowledged or regulated by a monarch or government and thereby distinguished from other sectors of a nation's upper class wherein wealth, lifestyle or affiliation maybe the salient makers of membership.

Translating nobility titles is taking the risk of violating a lot of royal ranks and Background of the worldview .Translators in this regard may meet a lot of and hard obstacles that hinder them to get the ideas as reflected in the source texts.

Historical texts beside the moral and the adventure they tell, contain devices through which the writer uses to narrate the story in a given way he/she implies. One of the devices used to reflect these background intentions is the nobility titles. Nobility titles do not only name things, they go beyond to classify the ranks with the loads they have.

Nobility titles do differ according to the geographical areas and cultural dimensions they belong to. Hence, they serve not the same purposes found in the parallel half.

The task, the role they do have different distinctions and sometimes may be used to refer to one thing. This should be all put in the translator's mind before he/she translate for.

2. The Historical text:

Historical text are original documents that contain important historical information about a person, place, or event and can thus serve as primary sources as important ingredients of the methodology. Significant historical documents can be deeds, laws, accounts of battles (often given by the victors or persons sharing their viewpoint), or the exploits of the powerful. Though these documents are of historical interest, they do not detail the daily lives of ordinary people, or the way society functioned.

Anthropologists, historians and archaeologists generally are more interested in documents that describe the day-to-day lives of ordinary people, indicating what they ate, and their interaction with other members of their households and social groups, and their states of mind. It is this information that allows them to try to understand and describe the way society was functioning at any particular time.

3. Historical novel:

A historic novel is a genre of literature whose story is set during a period; it is also a type of fiction that defined as:

“a novel that has as its setting a period of history and that attempts to convey the spirit, manners, and social conditions of a past age with realistic detail and fidelity (which is in some cases only apparent fidelity) to historical fact. The work may deal with actual historical personages...or it may contain a mixture of fictional and historical characters”¹⁰.

4. Facts on English historical novel:

The author of *Ivanhoe*, **Sir Walter Scott**, is often credited as the father of the historical novel. Scott's 27 historical novels established the standard structure of the genre and greatly influenced later writers. His interest in the European Middle Ages is reflected in *Ivanhoe*, published in 1819.

On the older side, **Le Morte d'Arthur** by **Thomas Malory**, which was published in 1485, is sometimes called the first English novel. Other people say the first English novel was **Don Quixote**, published in 1605.

5. Purposes of Historical Fiction in Novel:

History itself and therefore historical fiction possesses interest for us more as the unfolding of certain moral and mental developments than as the mere enumeration of facts. And these are some purposes of historical fiction:

- Historical fiction offers an “analysis of recognizable human character within a specific set of circumstances” such that we can “re-experience the social and human motives which led men and women to think, feel and act as they did in historical reality.”
- Historical fiction develops “awareness that the events of history have an impact on the contemporary.”

¹ - (*Encyclopaedia Britannica*)

- Historical fiction gives “the reader insight into the mind of a member of a past society” and therefore induces empathy and a “live connection between then and now.”
- Historical novels allow us “to contemplate social change.” We see change in hindsight, “which then allows the individual to reflect upon their contemporary circumstance.” Similarly, historical fiction can trace the “path of religious and political change.”
- Historical novel educates readers about the past. It might even be used “by teachers to supplement their classes.” This “educational element of historical fiction means that the reader approaches wishing to learn more about something unknown.”
- “One of the major elements of the historical novel has been as an expression of national character and self-definition.” It allows us to explore the ways “nations, and therefore national identity, are constructed.”
- Historical fiction “offered women readers the imaginative space to create different, more inclusive versions of history.” Historical fiction can “report from places made marginal [by history] and present a dissident or dissenting account of the past.”
- Historical fiction allows us to “understand the extremes of human behavior.” The novel can explore “various ways of facing, understanding and living with the horrific events in the past.”
- Historical fiction helps us retain the past.
- Noble purposes indeed. Something to think about the next time you enjoy historical fiction.

6. Characteristics of the Historical Fiction Novel:

Historical fiction novels blend fictional characters and stories with historical settings and facts. In historical fiction novels, you may follow a family of peasants in Medieval Europe or a group of aristocrats during the Revolutionary War. Regardless of the narrative focus, though, all historical fiction novels share common characteristics that serve to distinguish the overall genre. Though usually densely written, rich with historical details and facts, historical fiction novels often bring a historic period to life in engaging and memorable ways.

6.1. Historic Setting:

The primary characteristic of historical fiction novels is a realistic historical setting. Like other fictional genres, historical fiction relies on an authentic sense of place. Historical novels are set in a time period usually 20 years or more in the past, one in which the author has not lived. The setting of a historical novel is brought to life by detailed, factual portrayals of the setting's geography, culture, society and customs. Sarah Stone and Ron Nyren, in "Deepening Fiction," write that descriptions of details are a big part of what makes the story come alive.

One or more of these elements may play a central role in the novel's narrative, as does the geography of the Maryland shore in James A. Michener's "Chesapeake." A historical novel may or may not reference actual persons and events from the time period and sometimes may also incorporate elements of fantasy into the setting and the narrative.

6.2. Authentic Characters:

Another characteristic of historical fiction novels is that of authentic characters. The primary characters in historical novels are usually imaginary, but supporting characters may be actual historic personages. While the primary characters may not play a central role in the narrative of the novel, they are usually more important than the surrounding settings and events. In fact, many historical fiction novels are character-based and driven, sometimes following fictional families over several generations, as in John Jakes' "Kent Family Chronicles."

Joyce G. Saricks, in "The Readers' Advisory Guide to Genre Fiction," explains that character-oriented historical fiction "often provides a very intimate portrayal of the protagonist." Authentic characters, however, takes some deliberate care on the part of the writer. The character must accurately portray the ideas, opinions, behaviours, values and habits of the novel's chosen time period.

6.3. Cultural Understanding:

Historical fiction novels, when effectively developed, are also characterized by cultural understanding. In developing a historical fiction novel, a writer has to imaginatively experience life from the perspective of a character within the novel's setting. A writer also needs to accurately use factual information, so as to not misrepresent the historical period. Stone and Nyren explains that outsiders to a culture often inadvertently create characters whose basic values and ideas reflect those of their own culture rather than the one at hand, thereby making the work unrealistic.

Cultural understanding also encompasses an awareness of and sensitivity to the worldviews of the period, as well as a fair portrayal of divergent viewpoints. The plot of a historical fiction novel may not only reflect the issues and concerns of the time period, but also may explore specific issues in depth.

7. History of Nobility:

The term derives from Latin nobilitas, the abstract noun of the adjective nobilis. In ancient Roman society, nobiles originated as an informal designation for the political governing class who had allied interests, including both patricians and plebeian families with an ancestor who had risen to the consulship through his own merit.

In modern usage, nobility is applied to the highest social class in pre-modern societies, excepting the ruling dynasty. In the feudal system in Europe and elsewhere, the nobility were generally those who held a fief, often land or office, under vassalage, in exchange for allegiance and various, mainly military, services to a suzerain, who might be a higher-ranking nobleman or a monarch. It rapidly came to be seen as a hereditary caste, sometimes associated with a right to bear a hereditary title and, for example in pre-revolutionary France, enjoying fiscal and other privileges.

While noble status formerly conferred significant privileges in most jurisdictions, by the 21st century it had become a largely honorary dignity in most societies, although a few, residual privileges may still be preserved legally for example Netherlands, Spain, UK and some Asian, Pacific and African cultures continue to attach considerable significance to formal hereditary rank or titles.

Nobility is a historical, social and often legal notion, differing from high socio-economic status in that the latter is mainly based on income, possessions or lifestyle. Being wealthy or influential cannot ipso facto make one noble, nor are all nobles wealthy or influential aristocratic families have lost their fortunes in various ways, and the concept of the 'poor nobleman' is almost as old as nobility itself.

Various republics, including former Iron Curtain countries, Greece, Mexico, and Austria have expressly abolished the conferral and use of titles of nobility for their citizens. This is distinct from countries which have not abolished the right to inherit titles, but which do not grant legal recognition or protection to them, such as Germany and Italy, although Germany recognizes their use as part of the legal surname. Still other countries and authorities allow their use, but forbid attachment of any privilege, for example, Finland, Norway and the European Union, while French law also protects lawful titles against usurpation. Although many societies have a privileged upper class with substantial wealth and power, the status is not necessarily hereditary and does not entail a distinct legal status, not differentiated forms of address.

8. The International Commission on Nobility and Royalty:

The International Commission on Nobility and Royalty was originally conceived to protect the field of nobility and royalty from modern day pirates who impersonate, and by their fraudulent declarations defame and denigrate those who hold authentic titles and valid claims. Education through articles are the chief means the Commission will use to defend and preserve the field from the menacing forces that are presently besieging it and denigrating its members.

Regrettably, there are literally thousands of people with phony titles of nobility, who claim royal or noble descent. They are masquerading as genuine title holders throughout the earth. Some thirty or more foul organizations are pumping out hundreds of counterfeit title holders, and at least forty plus self-appointed phony orders of chivalry exist - giving out imitation knighthoods rather than authentic ones. By the turn of the century, this kind of fraud has more than quadrupled. The problem is, not only is they fake, but title inflation cheapens the greatness of those who are real, and hold authentic titles and genuine honors.

Another way this hurts what is real, is that number of these self-deceived impersonators believe they are suddenly high class and give out bad examples, which makes what is real look bad. That is, instead of being unpretentious and dignified, they are, to some degree, showy, high minded and haughty, which behavior turns people off; such that, those who deal with them tend

to consider all title holders with disdain as snobby individuals. The legitimate nobles are not this way, but it is often quite difficult to discern the actual and real from the fakes without specialized knowledge hence, the existence and importance of this website.

Others claim illustrious ancestors based on nothing more than family fairy tales or vague legends passed down through the generations, or because of unscrupulous greedy men who sell unproven pedigrees on the internet to the unwary and unguarded.

In general, internet fraud is a frightening and growing problem. The Internet Crime Complaint Center reports over \$500 million of fraud in 2010. This huge amount only expresses what has been complained about to the authorities. Much more fraud actually occurred probably seven to eight times as much, but was never reported. This kind of crime is rampant and epidemic. It also exists in the field of nobility and royalty.

It is a very sad and undeniable fact that we live in a day of increasing frauds, bogus titles and scoundrels who plunder and take advantage of the innocent and the ignorant. Hence, there really needs to be a practical and effective organization designed to help protect the public and safeguard it from the lies and deceit of the self-proclaimed title consultants, fake knighthoods and unaccredited genealogists.

Another threat to the field is the domestic or nationalistic belief that any title of nobility given by a former sovereign house in current times is for private use only and has no worth or value, because no government will recognize it. However, under international law, deposed royal houses are legally sovereign and therefore can preserve those rights by obedience to the laws that can preserve it intact from generation to generation.

The International Commission has been organized as a private, non-public organization. It was with the idea in mind of protecting the public like a professional association or licensing board would. It has not been set up to expose false nobility or make believe titles, but to educate people so they can recognize counterfeiters as some create impressive websites, and mislead very skillfully.

Another equally important priority is to promote the ideals of nobility, royalty and monarchy in modern times, including its illustrious past, its future and its potential to benefit all mankind.

We have the ambition of making it eminently obvious to all people that constitutional monarchy is a choice that has brought prosperity and stability to most of the richest and most democratic

nations on earth nations that are doing an unusually good job of protecting our most precious of rights as human beings principles such as life, liberty and the free pursuit of happiness.

9. Importance of nobility titles in UK:

In everyday life, not much because you don't tend to meet aristocrats in the street, they generally aren't on TV or in politics either. However there is still a certain glamour and prestige attached to the titles. Aristocrats tend to mingle with each other, and with the rich and royal. If you hear of a noble title there's usually a lot of wealth attached more the higher up the ranks you go. Expensive hotels are eager to serve lords and ladies. The titles simply sound grand and have legal standing, in that the law officially recognizes them.

Finally, members of the royal family are featured a lot in the media, and they have noble titles for example Prince William is Duke of Cambridge, which further adds to the prestige.

Life peerages are similarly a badge of honor - Lord Alan Sugar, for example, and if you get a knighthood it means you've really done something extraordinary to deserve it.

10. The concept of translation:

Gouli D 2017, Throughout history, language was a mean of communication between people from different parts of the world that has been used to express feelings, thoughts, emotions, demands, etc. Though, there were many languages used around the world, people looked for a way to fill the communication gap between them, a manner that help exchanging their cultures and knowledge Etc. The only mean to facilitate this was Translation.

Newmark (1988: 42) defined translation as the transfer of ST to TT regarding the intention of the ST author he said also that:

"Translation is as art as skill and science. It is a science when a correct equivalence or similar exists to the objectivity of a given word, sentence or quote. We call it an art, when more than one adequate equivalence exists and the art lies in the appropriate selection to one of these equivalences that have an equally similar quality".

According to Catford it is a:

“Process of substituting a text in one language for a text in another” (Catford ,1965: 02).

Other scholars said that:

“translation consists in reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style”. (Nida & Taber,1969:12).

11. The notion of literary translation:

Literary translation aims at translating all sorts of literature including short stories, novels, theatre ...etc. Problems in literary translation largely depend on who is translating and what he knows. Newmark (1988) argued that a literary translator generally have good writings by taking into account the language, structures, and content, whatever the nature of the text. The literary translator participates in the author's creative activity. Thus, according to Newmark translator has to assess the literary text from both sides: its quality and acceptability to the target reader. Consequently, a deep knowledge (Goui D 2015)of the two languages should be present in the translator’s mind.

12. Literal translation:

Ghazala argues that “literal translation or what is widely known as word-for-word translation concerns with translating individual words out of contexts more than in contexts. While Peter Newmark said that “we translate words in contexts and the latter implies different instances such as referential, collocational, syntactic, stylistic, semantic, pragmatic, situational, cultural, etc” (ibid,p. 22)

13. Conclusion:

The Historical texts are original documents that contain important historical information about a person, place, or event and can thus serve as primary sources as important ingredients of the methodology. Whereas historical novel is a part of the HT, and each one is putted for a purpose.

Nobility titles is an important topic that we may face in historical texts or novels, and the translation of nobility titles need to be precise to avoid mixing up the loads of the ranks, another problem that raised recently is nobility and royal titles none genuine holders, for this cause and as a solution it appears the international commission on nobility and royalty, which take place to defend and preserve the field from the menace of taking others titles and using it in illegal way.

Chapter two:

Nobility Titles and Translation

1. Introduction:

Game of Thrones is an American fantasy drama television series created by David Benioff and D. B. Weiss. It is an adaptation of *A Song of Ice and Fire*, George R. R. Martin's series of fantasy novels, the first of which is *A Game of Thrones*. The show is filmed in Belfast and elsewhere in Northern Ireland, Canada, Croatia, Iceland, Malta, Morocco, Scotland, Spain, and the United States. The series premiered on HBO in the United States on April 17, 2011, and will conclude with its eighth season, which will premiere on April 14, 2019.

Set on the fictional continents of Westeros and Essos, *Game of Thrones* has several plots and a large ensemble cast, but follows three story arcs. The first arc is about the Iron Throne of the Seven Kingdoms, and follows a web of alliances and conflicts among the noble dynasties either vying to claim the throne or fighting for independence from it. The second story arc focuses on the last descendant of the realm's deposed ruling dynasty, who has been exiled and is plotting a return to the throne. The third story arc follows the Night's Watch, a longstanding brotherhood charged with defending the realm against the ancient threats of the fierce peoples and legendary creatures that live far north of The Wall, and an impending winter that threatens the realm.

Game of Thrones has attracted record viewership on HBO and has a broad, active, international fan base. It has been acclaimed by critics, particularly for its acting, complex characters, story, scope, and production values, although its frequent use of nudity and violence (including sexual violence) have been criticized. The series has received 47 Primetime Emmy Awards, including Outstanding Drama Series in 2015, 2016, and 2018, more than any other primetime scripted television series. Its other awards and nominations include three Hugo Awards for Best Dramatic Presentation (2012–2014), a 2011 Peabody Award, and five nominations for the Golden Globe Award for Best Television Series – Drama (2012 and 2015–2018).

Of the ensemble cast, Peter Dinklage has won three Primetime Emmy Awards for Outstanding Supporting Actor in a Drama Series (2011, 2015 and 2018) and the Golden Globe Award for Best Supporting Actor – Series, Miniseries or Television Film (2012) for his performance as Tyrion Lannister. Lena Headey, Emilia Clarke, Kit Harington, Maisie Williams, Nikolaj Coster-Waldau, Diana Rigg, and Max von Sydow have also received Primetime Emmy Award nominations for their performances.

2. A game of thrones: a view

The Game of Thrones is such a beautiful turn of English phrase partly because of its ambiguity and imprecision. I believe the phrase has several intended meanings, none of which are mutually exclusive.

The Game of Thrones, it refers to a singular game being played by the Houses of the Seven Kingdoms. In this context it refers to the Houses collective scheming and machinations as they seek to maintain, consolidate, and grow their power, influence, and wealth--at each other's expense. So in this sense it's the game played by the Kingdoms, which are represented by their respective thrones. It can be read as a Game for Thrones, which is more specific about the goal of the game: to acquire power as represented by thrones, and ultimately control of Westeros as represented by the Iron Throne. It is an homage to a similar term from Robert Jordan's The Wheel of Time series, where the various houses and nobels of a particular city play DaesDaemar, or the Game of Houses, which although smaller in scope than the battle for Westeros has several thematic parallels. Lastly, game has meaning in relative isolation. Superficially it seems inappropriate, as English typically uses game to refer to contests with lower stakes than death, as in sporting matches or board games. But its use in this context provides insight into the perspective of those who play it. To Cersi, for example, or Lord Frey, the Game is so integral a part of their lives that it does not seem especially violent or brutal. Game in this context is meant to convey the level of desensitization these characters have to situations that we might find shocking or abhorrent.

3. Author's Biography:

George Raymond Richard Martin born George Raymond Martin; September 20, 1948 , in Bayonne, New Jersey, U.S., with an American Nationality also known as GRRM, is a novelist and short story writer in the fantasy, horror, and science fiction genres, screenwriter, and television producer. Studied at Alma mater north western University, he is best known for his series of epic fantasy novels, A Song of Ice and Fire, which was adapted into the HBO series A Game of Thrones 2011–2019.

In 2005, Lev Grossman of Time called Martin "the American Tolkien", and in 2011, he was included on the annual Time 100 list of the most influential people in the world.

4. Translator's biography:

Hisham fahmi is a translator that studied English literature and translation in Alexandria University, he worked as a translator and a journalist. He also translated many of international works such as "Frankenstein" for Mary Shelley and many other works. Hisham fahmi did translate the novel in cooperation with 12 other translators.

5. Types of nobility titles in A Game Of Thrones:

Those are some types of nobility titles and their translation into Arabic, we may find some titles repeated in more than one category.

5.1. Religious:

The only religious nobility title that appeared in martin's novel is:

Religious nobility title	Translation
Priest	كاهن

5.2. Gender:

Nobility title	Gender	Translation
King	Male	ملك
Queen	Female	ملكة
Prince	Male	أمير
Princess	female	أميرة
Lord	Male	السيد
Lady	Female	السيدة

5.3. Social rank:

Social rank	Translation
King	الملك
Archon	عاهل
Sir	سير

5.4. Function:

Function	Translation
Tutor	معلم
Healer	معالج
The cook	الطاهي

5.5. Political title:

Political title	Translation
Master of coin	أمين النقد
Counsellor	مستشار
Master of laws	قيم القوانين

5.6. Warrior:

Warrior	Translation
Lord commander of the kingsguard	قائد الحرس الملكي
Knight	فارس
Captain of the guards	قائد الحرس

5.7. Honorary:

Honorary	Translation
Princess	الأميرة
Queen	الملكة
Lady	السيدة

6. Translation strategies adopted:

Nobility title	Arabic translation	Strategies adopted				
		Literal	transliteration	Allusive meaning	Associative meaning	Expansion
Ser	سير		+			
Knight of the gate	فارس البوابة	+				
Lord	الورد		+			
Black fish	السمكة السوداء	+				
Lady	السيدة		+			
Squire to the king	مرافق الملك	+				
Castellan	أمين القلعة					+
Grand master	الماستر الأكبر		+			
Bloodrider	خيالة دم			+		
Defender of theironwood grovers	حارس بساتين شجر الصلب				+	

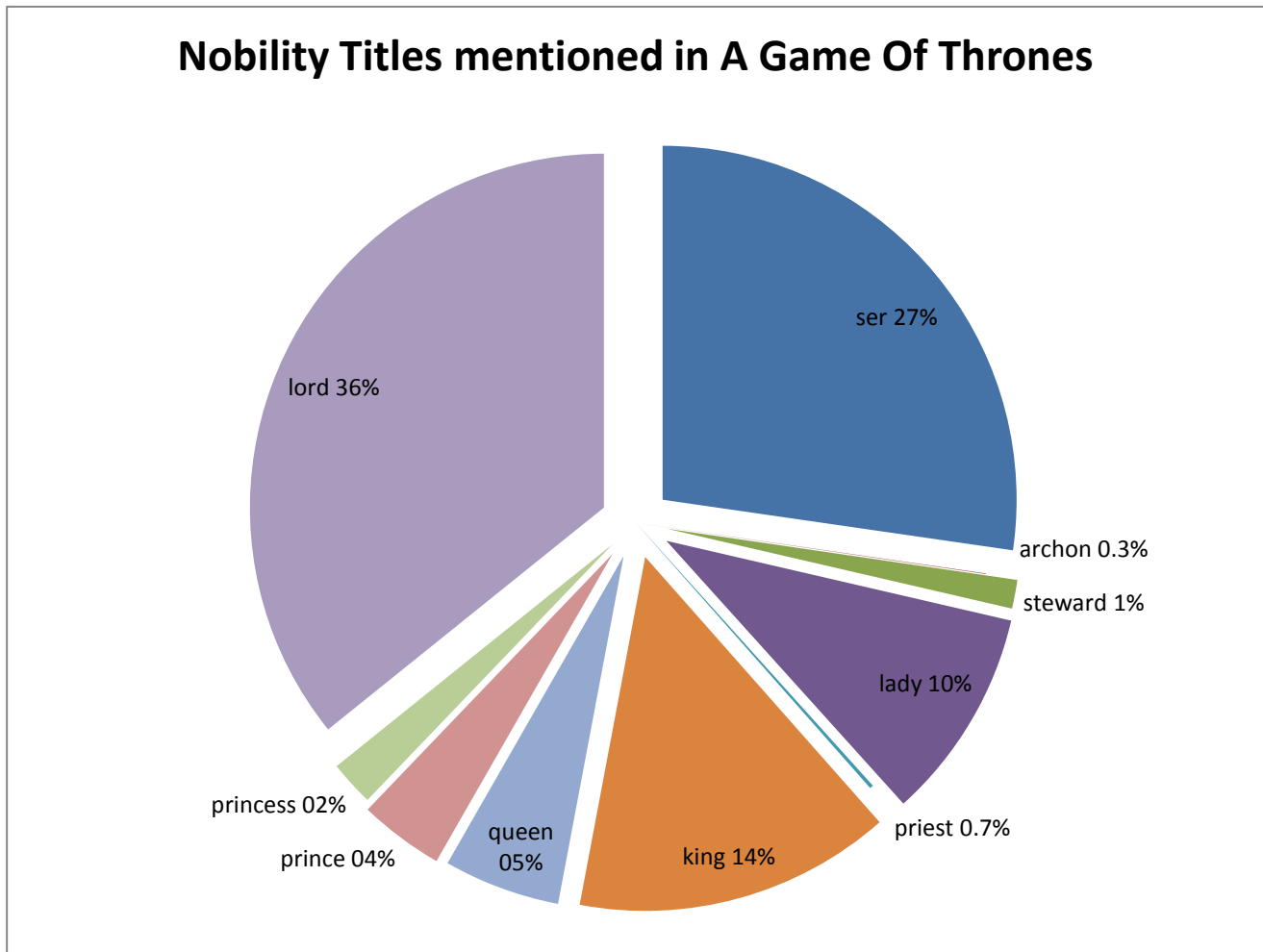
7. Interpretations of the Translated Nobility Titles:

- We observed that some translated nobility titles from English into Arabic undergo an expansion which is a method applied to provide more explanation to the Source Text

Example: castellan translated into أمين القلعة

- All the nobility titles have been translated into Arabic in one version.
- We also noticed that transliteration is the second most used strategy after literal translation.

8. Statistics:



9. Conclusion:

Through this practical chapter of our research we deduce that:

1. The context of nobility title plays an important role in selecting the suitable word when translating.
2. The translation of the word may differ from certain period to another one.
3. The nobility title may change referring to the state of the rank.
4. Some nobility titles pronunciation is the same in two different languages.
5. Literal translation is the most used strategy in translating nobility titles.
6. The translator cannot translate nobility titles without prior readings of the original one, and taking context into consideration, that's what, proves the notion of non-detachability.
7. When comparing between the types of nobility titles, it appears that most titles are of social nature, then religious
8. The translator succeeded to a certain level in rendering the same cultural dimension.

General Conclusion:

This study dealt with the translation of nobility titles in the historical texts especially in GOT. It is divided into two chapters: the first deals with general overview of historical texts, and the characteristics of historical fiction novel, in addition to what have been mentioned above we talked about the purpose of historical fiction and history of nobility.

Another point has been tackled in the first part which is the importance of nobility titles in UK, and facts on English historical novel.

The outcome of the first part reveal that the international commission of nobility and royalty is there with its important role of defending genuine nobility and royal titles holders, in order to meet fake nobility titles role-players.

In the second part was devoted to deal with the main nobility titles mentioned in the novel with the translations suggested by the translator.

We hypothesized that direct translation procedures that are unanimously adopted keep the same lexical and linguistic dimensions of nobility titles when translated into Arabic.

Through the work we could come to the following outcomes:

- Translating nobility titles require the use of several strategies particularly transliteration.
- The popularity of the novel has an important role in having different translations in several languages.
- Most of nobility titles were translated literally, which indicate that the translator mostly treated these nobility titles as descriptive.
- The translator should take into consideration the context of use of the noble title to avoid the misinterpretation by the reader and the deviation of the meaning.
- Literal translation and transliteration are the most used strategies in translating nobility titles.
- The translator has to believe in the notion of non-detachability and the autonomy in the translation of noble title.
- Translating nobility titles is a matter of a mechanic process rather than a deep multi-faceted translation process.

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ملخص البحث

ترجمة الألقاب السامية في النصوص التاريخية

رواية لعبة العروش نموذجاً.

مقدمة:

حاولنا في هذه الدراسة أن نتناول أحد المواضيع المهمة في الترجمة، وهذا الموضوع متمثل في ترجمة الألقاب السامية في النصوص التاريخية عموماً وفي رواية "لعبة العروش" نموذجاً. تمت هذه الدراسة على الرواية المشهورة "لعبة العروش" للكاتب الأمريكي جورج رايوندر ريتشارد مارتن. قمنا باختيار هذه الرواية بالضبط نظراً لشهرتها وتطابقها مع موضوع مذكرتنا والتي تحتوي على الكثير من الألقاب السامية.

استخدمنا طريقة جمع المعلومات التي تمثلت في جمع أهم الألقاب السامية الموجودة في الرواية و ثم عرض الترجمات التي ذكرها المترجم المصري هشام فهمي.

الإشكالية:

حاولنا صياغة إشكالية البحث على النحو الآتي:

- 1--كيف تعامل المترجم مع ترجمة الألقاب السامية في لعبة العروش؟
- 2-هل نجح المترجم في تجسيد الأبعاد الثقافية واللغوية في ترجمة الألقاب إلى العربية؟
- 3-ما هي مبررات موقفي تجاه نجاحه في تجسيد الأبعاد؟
- 4-هل تبدو الترجمة صحيحة؟

أهداف الدراسة:

نهدف من خلال بحثنا إلى دراسة المنهاج الذي تبناه المترجم لترجمة الألقاب السامية إلى العربية في لعبة العروش وقابلية الترجمة إلى العربية للألقاب السامية التي تحتويها النصوص التاريخية.

الفرضيات:

تستعمل أساليب الترجمة المباشرة بالإجماع للحفاظ على الأبعاد اللغوية والمعجمية للألقاب السامية عندما تترجم إلى العربية.

المنهجية:

اعتمدنا على التحليل. وقمنا بعرض الترجمات المقدمة في النسخة العربية ومقارنتها بالنسخة الأصلية التي صدرت باللغة الإنجليزية.

هيكل البحث:

ينقسم هذا البحث إلى جزئين، الجزء الأول نظري تطرقنا فيه إلى تاريخ وتطور الألقاب السامية أما الجزء التطبيقي فتناولنا وقمنا فيه بمقارنة الألقاب السامية الموجودة في الرواية مع الترجمات التي استعملها المترجم.

حدود الدراسة:

تتمحور الدراسة حول رواية "لعبة العروش" للكاتب الأمريكي جورج مارتن وقد تطرقنا فيها لأهم الألقاب السامية التي تحتوي عليها وترجمتها من المترجم هشام فهمي في النسخة العربية المحررة في 2016 من قبل دار التنوير في القاهرة، مصر.

مميزات البحث:

يتميز بحثنا في تحليل الألقاب السامية التي برزت في الترجمة العربية لهشام فهمي لرواية لعبة العروش.

الفصل الأول: تاريخ وتطور الألقاب السامية

النصوص التاريخية:

هي وثائق أصلية تحتوي على معلومات تاريخية مهمة حول شخص أو مكان أو حدث وتعتبر مكوناً أساسياً للمنهجية

الرواية التاريخية:

هي الرواية التي تروي بتفاصيل حقيقية ودقيقة أحداثاً جرت في فترة زمنية ما وتحتوي على حقائق تاريخية والتي يحاول من خلالها إيصال العادات والتقاليد والظروف الاجتماعية لتلك المدة.

حقائق حول الرواية التاريخية الإنجليزية:

يعتبر السير والتر سكوت (صاحب رواية إفانهاو التي نشرت في 1819) عميد الرواية التاريخية.

أغراض الروايات التاريخية:

- تحليل للطابع الإنساني المتعارف عليه في مجموعة من الظروف المعينة
- تنمي الإدراك بأن الأحداث التاريخية لها وقع على الحاضر
- تمكن القارئ من أن يكون شخصاً من ذلك الزمن
- تمكننا من التفكير في التغييرات التي قد تطرأ على أي مجتمع
- تعلم القارئ حول الماضي وتنمي فيه روح حب المعرفة
- تمكننا من معرفة كيفية نشأة الأمم وبناء الهوية الوطنية.
- تعطي المرأة القارئة مساحة للخيال وإنشاء نسخ شاملة من التاريخ
- تمكننا من معرفة كيفية التصرف مع مختلف الظروف
- تمكننا من الاحتفاظ بالماضي
- تجعلنا نفكر في الاستمتاع بالروايات التاريخية في المرات القادمة

مميزات الرواية التاريخية الخيالية:

والتي تتمثل في كل من:

- الإطار التاريخي
- الشخصيات الأصلية
- التفاهم الثقافي

تاريخ النبلاء:

ظهر هذا المصطلح في المجتمعات الرومانية القديمة وكان يطلق على الطبقة السياسية الحاكمة، أما حاليا فهو يطلق على أعلى طبقة اجتماعية، وهي مكتسبة وراثيا، وهو مصطلح يحمل طابعا تاريخيا واجتماعيا وقانونيا أيضا.

أهمية الألقاب السامية في المملكة المتحدة حاليا:

التمتع بحياة فاخرة وكونهم في وضعية قانونية ومعترف بهم قانونيا، مما يجعلهم كثيرون في وسائل الإعلام ويحضون أيضا بمراتب الشرف.

اللجنة الدولية للنبلاء والملوك:

هي لجنة مختصة في حفظ حقوق النبلاء والملوك من القرصنة والاستعمال والتصريح الغير قانوني. لما ينجر عنه من خسائر واستنفاص من قيمة الألقاب السامية جراء الاحتيال من قبل الغير حاملين لهذه الألقاب.

الفصل الثاني: الترجمة والألقاب السامية:

في هذا الفصل تطرقنا إلى نبذة عن الكاتب الأمريكي جورج مارتن، دون أن ننسى المترجم (الذي يحوز على ترجمة العديد من الأعمال العالمية) هشام فهمي والذي قام بترجمة الرواية بمساعدة أكثر من 10 مترجمين. كما تناولنا ملخصا عاما للرواية قبل الغوص في ترجمة بعض الألقاب النبيلة الواردة في الرواية.

الاستراتيجيات المتبعة في ترجمة الألقاب السامية:

تنوعت بين النقرة والترجمة الحرفية وترجمة كلمة بكلمة والترجمة التلميحية.

ملاحظات حول ترجمة الألقاب السامية:

-لاحظنا أن المترجم استعمل ترجمة واحدة لكل لقب في اللغة العربية.

-بعض الألقاب النبيلة ترجمت بالتوسع وهي تقنية للترجمة تترجم فيها الكلمة بكلمتين أو أكثر مثل: أمين القلعة ترجمت إلى .castellan

-النقرة هي ثاني استراتيجية للترجمة استعملها المترجم إلى اللغة العربية بعد الترجمة الحرفية.

الخاتمة:

من خلال هذا الفصل التطبيقي يمكننا استنتاج أن:

للسياق دور كبير في تحديد الكلمة المناسبة خلال عملية الترجمة

ترجمة الكلمة قد تتغير من زمن إلى آخر.

قد تتغير حمولة اللقب على حسب وضعية الرتبة

بعض الألقاب تنطق بنفس الطريقة في لغتين مختلفتين

الترجمة الحرفية هي الاستراتيجية الأكثر استعمالا في ترجمة الألقاب السامية

لا يمكن للمترجم أن يترجم الألقاب السامية إلا بقراءة الكلمة الأصلية وأخذ السياق بعين الاعتبار وهذا ما يؤكد مفهوم عدم الانفصال.

جامعة قاصدي مرباح-ورقلة

كلية الآداب واللغات

قسم اللغة الإنجليزية



مذكرة: ماستر أكاديمي

ميدان: الآداب واللغات الأجنبية

اختصاص: الترجمة عربية إنكليزية

إعداد:

يوسف كاره

حسين بابا عدون

بعنوان:

ترجمة الألقاب السامية في النص التاريخي الترجمة العربية لرواية لعبة العروش ل جورج ر.ر.مارتن أنموذجا

مذكرة مقدمة لاستكمال متطلبات نيل شهادة الماستر في الترجمة

نوقشت علنا يوم :

2019/ 06 /15

أمام اللجنة المكونة من :

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السنة الجامعية: 2018/2019

Abstract:

This study discusses one of the most challenges that we encounter, we will shed light on the issues of translating nobility titles in the English historical texts. This study is analytic.

We collected some of the nobility titles that appeared through the novel of A Game Of Thrones, we highlighted the translation choices adopted by the translator, the translation techniques used and the solutions that the translator approached to render these titles into Arabic, we discussed as well the translation problems encountered regarding the specificity of the type of the text under study.

Résumé:

A travers cette étude, nous abordons l'un des défis les plus fréquents auxquels le traducteur fait face .Nous éclairons le problème de la traduction des titres de noblesse dans le texte historique, à travers une étude de cas du roman argot. Nous avons étudié les choix traductionnels adoptés par le traducteur, à travers une étude analytique, nous nous sommes penchés sur l'approche du traducteur pour traduire ces titres en arabe. Nous avons discuté également les problèmes rencontrés à la lumière de la spécificité de types de texte que nous étudions.

المخلص:

في هذه الدراسة, نتناول واحدا من أكثر الصعاب التي تواجه المترجمين إذ نتعرض لمسألة ترجمة الألقاب السامية في النصوص التاريخية الإنجليزية، فهذه الدراسة تعتمد المقاربة التحليلية. قمنا من خلالها بحصر بعض الألقاب السامية التي وردت في رواية لعبة العروش ، كما قمنا بإبراز التقنيات و الخيارات التي اعتمدها المترجم في الترجمة والحلول التي تبناها في العربية . كما ناقشنا أيضا مشاكل الترجمة التي واجهت المترجم فيما يتعلق بخصوصية نوع النص قيد الدراسة.