

University of Kasdi Merbah Ouargla
Faculty of Letters and languages
Department of Letters&English Language



Dissertation
ACADEMIC MASTER

Domain: Letters and Foreign languages

Field: English language and literature

Specialty: Translation English-Arabic

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Title

***Investigating Boundaries Between Translation &
Rewriting***

“Case of The Hunchback of Notre-Dame”

Publically Defended On:

June, 8th2020

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Academic year: 2019/2020

جامعة قاصدي مرباح ورقلة

كلية الآداب و اللغات
قسم الآداب و اللغة الانجليزية



مذكرة محاضرة لنيل
شهادة ماستر أكاديمي
ميدان: الآداب و اللغات الأجنبية
فرع: اللغة الانجليزية و آدابها
تخصص: ترجمة انجليزية – عربية
أعدت من طرف: كربوب نضيرة و بوخاري ريم

العنوان

استقصاء الحدود بين الترجمة و إعادة الكتابة
"دراسة الحالة في رواية أحذب نوتردام"

تمت المناقشة بتاريخ:

08 جوان 2020

أمام اللجنة:

رئيسا جامعة قاصدي مرباح – ورقلة
مشرفا جامعة قاصدي مرباح – ورقلة
مناقشا جامعة قاصدي مرباح – ورقلة

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السنة الجامعية: 2020/2019

DEDICATION

There is a saying in life that says “*You don’t always get what you wish for; you get what you work for.*”

I dedicate this modest work to: My mother who was also my father, who always worked hard to make my wishes come true, and taught and supported me to work hard to achieve the things that she couldn’t afford.

To my grandmother who always calmed me and warmed my cool hands, who taught me how to be strong no matter what life throws your way. May your beautiful strong soul rest in peace.

To my aunt and second mother in life, I wish one day I can have a heart as golden as yours.

To Nour, my sister, my twin soul and my rock. Your unconditional protectiveness, support and love are what motivate me in this life.

To all my uncles: **George, Yahia and Salim;** you were my father figures and I cherish each one of you for your unconditional support.

To my beloved husband, **Oussama Fentiz,** who put up with cold meals, long nights of work and many early wake up hours to take me to study, your support and understanding is what kept me going in times when I even think of giving up.

I also would like to thank all of his family for their tremendous support, **My father & mother in law,** my sisters and brothers in law as well: Aissam, Kaouther, Abir and Akram. To all my cousins: Marouane, Mohamed, Tine and Mazi.

Rym BOUKHARI

DEDICATION

May Allah have mercy upon my father and may his soul rest in peace; his teachings still ring in my ears and encourage me.

I warmly thank my mother, my sanctuary, without her praying I would never realize anything.

I am grateful to my husband who was enormously patient with me.

I would like also to express my extreme gratitude to all my teachers in English Department who were so supportive and careful to all details in order to guide and show us the right path.

Finally, I thank my brothers and sisters my classmates and special thanks to my children who added a lot to my life.

Nadhira Kerboub

ACKNOWLEDGEMENTS

Conquering all the hurdles to finish this dissertation has been a real challenge. But it would have been an impossible task without the guide of our teacher and idol **Prof.Dr.Djamel Goui**, who never hesitated to help any of us not just his supervisees. Who always steered back to the right path when we strayed away in a subtle way that made this research feels like it truly belong to us and never dominate it in any way.

He always encouraged us to seek our dreams and to fulfill them and there's no impossible dream. He is always there to guide anyone in need and help in all his capacity. For that, we can never truly thank him enough.

We also would like to thank all our teachers, who never hesitated to assist us.

Finally, we thank the board of examiners who took time and energy to read and evaluate our work.

Abstract:

The rewriting concept in translation was adopted by Lefevere in 1990 as an inevitable action to the process of translation, where the translator faces certain constraints that will lead them to rewrite instead of translating faithfully. In this dissertation, all the cultural bound theories were discussed, focusing mainly on Lefevere's rewriting theory to investigate the boundaries between translation and rewriting and applying the findings through the analysis of three translations of a culture rich novel of the researchers' choice "The Hunchback Of Notre-Dame" by Victor Hugo. This research investigates if all translation is a rewriting or if certain translations can be called simply translation without it being categorized as a type of rewriting. The first chapter defines clearly all the terms and terminology that will be used during the course of this investigation. The second chapter details all the cultural related theories, focusing mainly on Lefevere's theory and its constraints. While the third chapter offers a detailed analysis of three chosen translations to the case study.

Keywords: translation, rewriting, translation theories, rewriting theory, Lefevere's theory, boundaries, translation constraints.

المخلص:

تبنى لوففير مفهوم إعادة الكتابة في الترجمة سنة 1990 كإجراء حتمي لعملية الترجمة، حيث يواجه المترجم قيوداً معينة تقوده إلى إعادة الكتابة بدلاً من الترجمة بأمانة. تم، في هذا البحث، مناقشة جميع النظريات المرتبطة بالثقافة، مع التركيز بشكل أساسي على نظرية لوففير لإعادة كتابة و ذلك بهدف استقصاء الحدود بين الترجمة وإعادة الكتابة وتطبيق النتائج من خلال تحليل ثلاث ترجمات لرواية غنية بالمحتوى الثقافي من اختيار الباحثين "أحدب نوتردام" بقلم فيكتور هوغو. يهدف هذا البحث استقصاء ما إذا كانت الترجمة عبارة عن إعادة كتابة أو إذا كان من الممكن تسمية ترجمة معينة ببساطة ترجمة دون تصنيفها كنوع من إعادة الكتابة. يحدد الفصل الأول بوضوح جميع المصطلحات التي سيتم استخدامها خلال مسار هذا الاستقصاء. يفصل الفصل الثاني جميع النظريات الثقافية ذات الصلة، مع

التركيز بشكل رئيسي على نظرية لوففير و قيودها. بينما يقدم الفصل الثالث تحليلاً مفصلاً لثلاث ترجمات مختارة لدراسة الحالة.

الكلمات الرئيسية: الترجمة، إعادة الكتابة، نظريات الترجمة، نظرية إعادة الكتابة، نظرية لوففير، قيود الترجمة.

Résumé:

Le concept de réécriture en traduction a été adopté par Lefevere en 1990 comme une action inévitable pour le processus de traduction, où le traducteur fait face à certaines contraintes qui les amèneront à réécrire au lieu de traduire fidèlement. Dans cette thèse, toutes les théories liées à la culture ont été discutées, en se concentrant principalement sur la théorie de la réécriture de Lefevere pour étudier les frontières entre la traduction et la réécriture et en appliquant les résultats à travers l'analyse de trois traductions d'un roman riche en culture du choix des chercheurs "The Hunchback Of Notre-Dame »de Victor Hugo. Cette recherche examine si toute traduction est une réécriture ou si certaines traductions peuvent être appelées simplement traduction sans être catégorisées comme un type de réécriture. Le premier chapitre définit clairement tous les termes et la terminologie qui seront utilisés au cours de cette enquête. Le deuxième chapitre détaille toutes les théories liées à la culture, en se concentrant principalement sur la théorie de Lefevere et ses contraintes. Le troisième chapitre propose une analyse détaillée de trois traductions choisies de l'étude de cas.

Mots-clés: traduction, réécriture, théories de la traduction, théorie de la réécriture, théorie de Lefevere, contraintes de traduction.

List of abbreviations

TT: *Target text*

TL: *Target Language*

ST: *Source Text*

SL: *Source Language*

L: *Literal*

R: *Rewriting*

Rv: *Voluntary rewriting*

Rc: *Compulsory rewriting*

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CONCLUSION

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الملخص باللغة العربية

Introduction

Statement of the problem

As we all know, translation plays a significant role not only in the communication of different people from different nations, but also in the development of a nation's politics, culture and society. However, for a long time, the studies of translation were confined to the linguistic approach. In the past, scholars attached great importance to the source text, considering it as positive and authoritative. Translation, however, was regarded as derivative and servile.

Through time translation was given more roles, it played different roles than that of the original purpose of communication. The translator endeavours to play a profound role in their translations away from the role of invisible guide that is leading two blinds.

“The role of the rewriter” This new concept suppose that the translator is the new writer of the original text, which means giving him more freedom from the boundaries of ST. Currently translation has transcended the sterile debate of fidelity and focuses much more on culture and ideology.

Aim of the study

The main reason behind studying the subject of boundaries between translation and rewriting is that many authors who wrote two versions of the same book don't like calling what they are doing translation and here is an example :

- 1- The African writer André Brink says that he does not translate his books, rather he rewrites them in English or Africans, sometimes he alternates chapters and in the light of the process reworking the original in the light of the changes made in the other language.(Unisa Latina American Report15:1,p.43 P45

And authors consider translating their books as a rendition

- 2- The Chicano writer Rolando Hinojosa refers to English and Spanish versions of his books not as translation but rendition.

Literature Review:

The idea that translation can be regarded as a form of rewriting was developed by André Lefevere, who sees translation as an act carried out under the influence of particular categories and norms constituent to systems in a society. The most important of these are patronage, ideology, poetics, and 'the universe of discourse' (Lefevere 1992a: 13).

Theo Hermans, in *Translation in Systems*, writes that Lefevere developed his ideas about systems and the role of 'rewriting' in them over a period of about fifteen years. The idea is that society is viewed as a conglomerate of systems, of which literature is one. This literary system possesses a dual control mechanism. One mechanism governs it largely from the outside, and defines the relations within the environment, where the key words are patronage and ideology. The other mechanism keeps order within the literary system, and the key terms are poetics and rewriters. Patrons and literary experts, ideology and poetics control the literary system, and therefore the production and distribution of literature. Hence, along with literary texts, 'rewritings' are also produced under these constraints (Hermans 1999: 132).

Lefevere views rewriting as "the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work."

"rewriters create images of a writer, a work, a period, a genre, sometimes even a whole literature" (1992:5), that is, by manipulating textual or cultural aspects of a literary work they project it differently, refracted, into the target culture.

Using the collected data from the three different translations, this dissertation attempt to study the rewriting aspect of Lefevere's theory and apply it. It should be mentioned that this study was not attempted in Arabic before.

The novel was chosen because it is from a very different era than that of the selected translations and because of the huge difference

between the Arabic Language and English as well as that of the French Language since the original version is in French.

Research Questions:

This quotation triggered many questions mainly:

What are the boundaries that separate translation from rewriting? And in order to achieve that goal we needed to answer the following sub questions:

- ✓ Is the strategy of rewriting merely a choice made by translators or a compulsory strategy in any translation process?
- ✓ What are the main criteria that distinguish translation from rewriting?
- ✓ Are these criteria applicable to all types of literature?

Rationale:

This study is conducted for the following reasons:

- To show the importance of the role of the writer as well as that of the translator.
- Knowing when rewriting is a choice and when it's an inevitable act in translation.
- The translation techniques used while rewriting.

Hypotheses:

In an attempt to investigate this research problem, the researchers suggest the following hypothesis:

- Not all translation is rewriting
- Changing the form of the ST while translating can make the translation a kind of rewriting e.g: case Mostapha Lotfi El Manfalouti's translations
- Making the translation a rewriting is a conscious decision and sometimes an inevitable action.

Methodology:

This research tends to follow certain translation theories that are concerned about translation as a rewriting. In order to reach our goal, we chose the corpus based approach. As a corpus, the novel that was chosen was “The Hunchback Of Notre-Dame” by Victor Hugo for its rich cultural differences. Three different translations of the novel were chosen in order to collect data and analyze it.

After reading all the three translations, different translations of the same passage were collected and compared in order to reach a conclusion. In other words, this investigation and analysis go through a comparative and analytical study by which examples of the three translations are argued, analyzed and discussed, extracted from the Arabic translated versions of the novel comparing the target Arabic examples with the source English version. Hence, being suitable to data analysis a corpus-based approach is adopted.

Structure of the study:

The used approach in this study is the case study. The selection of the novel “The Hunchback of Notre-Dame” is based on the fact that it is supposed to entail many cases of rewriting since it is full of cultural references (different religion “the church” the mention of society members that do not exist in our Arabic community) plus the availability of many Arabic translations of the same book.

The humble study contains two theoretical charters and a practical one. The first one is entitled: concepts in translation and rewriting; in order to examine the boundaries between translation and rewriting, it is indispensable to find out what is meant by writing and rewriting and what are the main factors that lead to rewriting a text. On the other hand, the discussion of translation’s definitions in different paradigm (linguistic, cultural, social.....) can be perceived as a necessity.

During this journey, the researchers noticed that translation is related tightly to plagiarism and originality in terms of using others ideas and manipulating them to present them in a new form (dress). This led to other elements such as: fidelity and infidelity and how far translators can change (manipulate) the original text without distorting it. The

notions of hypertext and hypotext are other issues that arise since hypertext is the natural result of the transformation of a given text (hypotext).

Finally, a concise comparison between a writer and a translator sounds to be of great significance in order to identify differences and similarities.

The second chapter represents the gist of this study, which is: boundaries between translation and rewriting. This part is a display of Lefevere's theory, since he is the first scholar who tackled this subject; he says that translation is an obvious case of rewriting and that translation is undertaken under many constraints such as patronage and ideology.

This part includes also Skopos Theory because it supports somewhat the claims of the proponents of manipulation theory; the main principle of this theory is that translations are made for a purpose, which depends on target reader needs.

The aim of the last chapter is: highlighting issues that concern boundaries between translation and rewriting by offering examples chosen from the masterpiece of the French writer **Victor Hugo** the "Hunchback of Notre –Dame", actually The researchers have selected a set of examples and categorized them according to the level of manipulation and The researchers have chosen one example of each category to be discussed. Three translations have been selected to be the subject of the study. The first was by **Ramdan Lawand**, the second was by **Amira Ali Abdel-Sadiq** and the last is by **Zakaria Mirza**. The discussion was based on a comparison between the original version and the three translations. At first The researchers tried to assess which of the translation is the more close to the source text, and whether they respect the source text form, content, style and structure, The researchers tried also to observe the elements that are manipulated or modified via translation and those kept unchanged as

well .The researchers attempted to find out the reasons behind these manipulations (is it a compulsory modification or it is the choice?).

Limitation of the study:

There are a number of limitations that were faced during the journey of this research. The first and foremost that needs to be addressed is the lack of other translations to compare. Also, it's important to stress the length of the translations. If all the translations were similar in length more examples were found and the results would have been much better and clearer.

Chapter One:

Concepts in Translation & Rewriting

Introduction

It is well known that translation has played and still to this day plays a significant role not only in the communication of different people from different nations but rather in the development of nation's politics, culture and society. Investigating translation leads to discussion about the original text which means original writing and the concepts of translating and rewriting a text in another language and other related concepts.

1. Writing:

A language is used for many kinds of purposes. Thus, it has many functions as well. Furthermore, there are two macro skills of a language; they are receptive and productive skills. Writing skill is one of the productive skills that should be mastered in using a language. It is because writing skill has an importance in improving a communicative ability of learning the language.

Another definition of writing according to Rivers (1981: 294), writing is conveying information or expression of original ideas in a consecutive way in the new language.

Thus, we compare the process of producing a text (writing) to the process of producing honey as stated by Macrobius Ambrosius Theodosius: « we ought to imitate bees if I can put it that way wandering about, sampling the flowers, they arrange whatever they've gathered distributing it among the honeycomb's cells, and by blending the peculiar quality of their own spirit they transform the diverse kinds of nectar in a single taste.»

2. Translation:

This part will discuss the definitions of translation in the paradigms of translation studies. We choose the definitions of translation proposed

by the most famous theorists to analyze. And, the mainly two turns and the new trend of contemporary translation studies are attributed into three paradigms (linguistic paradigm, cultural paradigm, and social and psychological paradigm).

Translation definitions in linguistic paradigm:

Catford attempts to describe translation in terms of a specific linguistic theory. In his opinion, the theory of translation is concerned with a relation between languages; therefore it is unseasonable to study translation without considering its relationship with linguistics. And he believes that translation should be guided by linguistics. These ideas are best expressed in his work *A Linguistic Theory of Translation*. In the beginning of the book, he proposes: “Translation is an operation performed on languages: a process of substituting a text in one language for a text in another. Clearly, then, any theory of translation must draw upon a theory of language— a general linguistic theory.” (Catford, 1965, p.1) Here, the general linguistic theory mainly indicates M.A.K. Halliday’s systemic functional linguistics.

Nida’s views of translation are mainly embodied in *Toward a Science of Translating and The Theory and Practice of Translation*, in the former work, he regards translation as a scientific subject and points out that “the transference of a message from one language to another is a valid subject for scientific description” (Nida, 1964, p.3).

He defines translating as the “closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style” (p.12). When it comes to talking about contemporary western translation theorists of the linguistic group, in addition to Catford and Nida, Newmark is the person that must be mentioned.

Newmark emphasizes on text analysis, from the viewpoint of him, the meaning of the text is extremely abundant. Focusing on text is the pillar of his theoretical framework. What is translation? According to

him, “often, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text” (Newmark, 1988, 2001, p.5).

In his opinion, translating a text should begin with a detailed analysis of a text, such as the intention of the text and of the translator, its readership, attitude, to name just a few. In addition, Newmark also considers translation as “a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language” (Newmark, 1982, 2001, p.7).

Translation definitions in cultural paradigm:

In this book, Lefevere views translating as a process of rewriting and points out that rewriting is basically determined by two factors—ideology and poetics. Unlike the traditional translation theorists, Lefevere shifts the focus of translation to the relationships among politics, culture and translation, which present a new perspective for translation study.

In Bassnett’s opinion, translation is not only a kind of pure lingual activity but also a kind of communication intra-culture and inter-culture. In other words, translation is not a mere linguistic transfer but a cross-cultural activity. She proposes that the cultural aspects should be taken into consideration for the study of translation, especially for the equivalence of source text and target text.

Both Vieira and Gentzler have proposed their definitions of translation by studying translation in fiction writings. Vieira, the Brazilian translation studies theorist, is the first person to realize the fictional turn. Vieira rethinks the definition of translation. Unlike the traditional view which emphasized fidelity, Vieira regards translation as a creative activity. She further proposes translator is never invisible, on

the contrary, always visible through his translation writing himself into the text.

By connecting their ideas with Derrida and Benjamin's views, Gentzler therefore makes a conclusion: translation blending together with fiction and theory offers a new perspective for us to see the world. Different understanding of a work can be all called translation.

Benjamin's « Essay The Task of Translator » is not only a masterpiece for literary translation studies, but also one of the representatives of post-modernism theories. It is in this essay that he demonstrates his main ideas on translation: translation is a part of afterlife; it gives new life to the original. Owing to translation, the foreign texts can survive. Besides, he suggests that it is unnecessary to consider the reactions of the receivers. Just as he says in the essay: “No poem is intended for the reader, no picture for the beholder, no symphony for the listener.”(Benjamin, 1999, p.279; Tr. Chen) Besides, he proposes the transparency of translation and appeals for literal translation.

Translation definitions in social and psychological paradigm:

Scholars found translation is not a marginal activity in the society but a quite important activity which plays great roles. Based on their studies and the researches from the scholars in linguistics, philosophy, literary theory, feminism, ethnic studies, and cultural studies in the 1990s and early 2000s, they found that translation plays great role in the formation of identity of a nation.

Based on the analysis of multicultural life in the city of Montreal and the hybrid forms of communication there, Simon puts forward translation has strong social role. Translation plays great role in communication and manipulates cultural exchange. In her view, some translations are “manoeuvres that represent shifts in cultural history or which consciously exploit the limit, raising the temperature of cultural

exchange (Simon, 2006, p.16). In other words, translation influences the limits of cultural exchange. Whether communications attenuate or persist culture difference is determined by translation. Complying the developing trend of translation studies in the Americas, she then offers a new definition: “I give translation an expanded definition in this book: writing that is inspired by the encounter with other tongues, including the effects of creative interference”. (p.17)

3. Plagiarism Vs Originality:

3.1 Plagiarism:

Numerous studies show that plagiarism and other types of academic fraud is increasing among undergraduate students. The practice of plagiarism is a form of academic high treason because it undermines the entire scholarly enterprise.

Defining plagiarism is actually fairly easy. The Compact Edition of the Oxford English Dictionary (COED) says that plagiarism is:

1. The action or practice of plagiarizing; the wrongful appropriation or purloining, and publication as one's own, of the ideas, or the expression of ideas (literary, artistic, musical, mechanical, etc.) of another.

2. A purloined idea, design, passage, or work. (COED 1971:2192)
According to the same dictionary, to purloin means:

2. To make away with, misappropriate, or take dishonestly; to steal, esp. under circumstances.

Plagiarism is the use of somebody else’s work as if it were your own. However, it is much more than taking a published author’s words (or pictures) and using them in your own work without giving an appropriate reference. Plagiarism also includes the use of the ideas of other people (such as a fellow colleague or student) and even the re-use of one’s own work, without acknowledgement.

Plagiarism can be avoided by adhering to strict referencing procedures and acknowledging other people's contributions where appropriate. All notes taken while reading literature ought to be recorded fully, including author, title, publisher and page number so that if the work in question is later unavailable, the information required for a full reference is still available to the researcher.

3.2 Originality:

Xiaofan Amy Li (2015) in her article (The notion of Originality and Degrees of Faithfulness in Translating Classical Chinese: Comparing Translations Of The Liezi. *Early China*, 38, pp 109-128 doi:10.1017/eac.2015.2), discusses originality and applying her findings on the translation of an ancient book "Liezi". She poses the question of what kind of "originality" a modern translator may expect an ancient text to have (this can be applied to any text). The author first introduces the definition of the Oxford English Dictionary, The researchers have these definitions of "originality":

1. The fact or quality of being primer, or produced at first hand; authenticity, genuineness.
2. As an attribute of persons: original thought or action; independent exercise of one's creative faculties; the power of originating new or fresh ideas or methods; inventiveness.
3. The quality of being independent of and different from anything that has gone before; novelty or freshness of style or character, esp. in a work of art or literature.

The author then concluded that the concept of "originality" therefore includes two main aspects:

unprecedentedness and non-derivation. There is also an emphasis on the individuality of the creator of a work or action that is considered "original," namely, that she and nobody else has produced something new that breaks with convention.

She adds that although originality is a commonly understood and accepted notion now, it did not appear in use in Europe until the early modern times, namely, the eighteenth century. This can be seen in the vast majority of the example sentences for the use of "originality" in

the Oxford English Dictionary, which do not date earlier than the mid-eighteenth century. In fact, as contemporary literary and art critics have shown repeatedly, the perception that works of aesthetic and intellectual value should be “original” is rooted in the Romanticist belief in the individual genius and the twentieth-century obsession with signature-style and author copyright.

If we talk about Originality in translation, Xiaofan thinks that we face another problem concerning the notion of originality, but which is of a different nature compared to the originality of being unprecedented and novel.

For her, one of the biggest problems in translation is the long-debated question of the translated text’s fidelity to the source text. The source text therefore appears in this case as the original text, the one version that is often understood as the measure for judging its multiple versions of translations.

Once a text becomes the source text of translation, no matter how many spurious writings it includes, and no matter how fragmented or illogical its language may be, it becomes irrefragable, whereas its translations are always challengeable.

The very act of translation thus emerges from positing a text as the source text, which is a perception of the text that does not support any textual changes and insists that the text must exist in exactly the form that it has been given to exist in by the time the translation is initiated.

The text that becomes a source text by entering into the realm of translation is therefore petrified, not because it could not have been written in other ways at the time of its production or put together differently by posthumous editors and commentators, but because the context of translation demands that the text be singular rather plural, fixed rather than fluid.

This idea of the “original text” in translation thus emerges from the translational demand and processes themselves. In other words, a text begins to be considered in terms of translational originality only when it starts to be translated and interpreted as a source text. It is thus understood that “originality” in the aesthetic sense discussed above is not “originality” in the translational sense.

Aesthetic originality is about authenticity and primordially in the creation of a text, it denotes a quality of style that defines a text as

having a certain literary and artistic value. In other words, aesthetic originality is implicitly axiological.

Translational originality is, however, not an aesthetic value but a linguistic fact, i.e. the linguistic form in which the source text exists, for which there is no identical equivalent in another language, not even in the very language in which the source text is written (we would call that paraphrase).

Translation is therefore a deliberate formalization of the source text, and makes formal rather than aesthetic demands on the text's "originality." Whether the linguistic form of the source text is of high aesthetic or literary value does not affect the translational originality of the text in the least.

While the aesthetic originality of a text has everything to do with interpretation and varies widely, the translational originality of a text is exclusively concerned with medium and form and always remains the same. This is not to say, however, that these two kinds of originalities are completely unrelated.

The author concludes that her discussion so far shows that there are different ways of understanding "originality," for originality is a multi-faceted concept, ironically, since "originality" itself denotes singularity rather than plurality. In fact, most conceptual terms, upon close examination, will show themselves to hold multiple meanings that offer different perspectives. I believe that this is also the case with the notion of faithfulness in translation, which directly relates to translational originality, for all discussion of translational fidelity will have to follow upon the prior positing of a text as the original text.

4. Fidelity vs Infidelity:

Guralnik (1979), in Webster's English Dictionary, writes that "faithfulness/fidelity" means "the quality of being accurate, reliable, and exact." Thus, the meaning that best matches the source text's meaning is the one that best complies with the precision, accuracy, conformity to the original (adhesion to a fact, or to an idea). Translation demands a high degree of exactitude, so that there can be effective communication between different languages and cultures. Fidelity plays an important role in translation and has been understood

and interpreted in many ways by different translators. To some translation critics of translation, faithfulness in translation is just a word-for-word transmission of message from the source text to the target text, while some believe that fidelity to the source text is adopting the free, idiomatic method in passing on the message.

On the other hand, unduly free translations may not necessarily be considered as a betrayal or infidelity. This is because sometimes they are done for the purpose of humor to bring about a special response from the receptor language speakers.

Fidelity in translation is transmitting the message from one language into another by producing the same effect in the other language, (in sense and in form), in a way that the reader of the translation would react exactly as the reader of the original text (the same impact).

The relationship of fidelity between the original and its translation has always being translators' most sought after quest, but the problem is, as far as translation is concerned, one should decide to whom, to what the supposed fidelity pertains.

Is it fidelity to the proto-text, to the source culture, to the model of the reader, or to the receiving culture? Is it possible to have exactly the same translation of the same text done by different translators? And/or to what extent can a translator be accurate or exact in his translation? The majority of translators agree that translators should be adequately familiar with both the Source and the Target Language, but there is a less agreement on 'faithful' translation and the way in which linguistics should be employed

Amparo Hurtado-Albir (1990:118) defines fidelity in relation to three things, which are (1) What the author means to say, (2) The target language and (3) the reader. According to her,

Fidelity is three-fold relationship to the author's intentions, to the target language and to the reader of the translation is indissociable. If one remains faithful to only one of these

parameters and betrays the remaining ones, he cannot be faithful to the sense. (Our translation).

Faithfulness to the original means faithfulness not only at the level of words, the content, and the period, but also at the level of the author and the genesis of the meaning (sense) he is transmitting. To understand the sense of a text, therefore, the translator must grasp the intent of the author.

Faithfulness in translation has always been an issue that preoccupied the minds of translators and readers of translation (Diniz, 2003). This aspect has been given more priority in practice and in evaluations of translation even over the quality of translation when the translated text is authoritative in nature (Diniz, 2003). Diniz (2003) believes that translator's failure to keep the original wording and expression at all leads to unfaithfulness to the source text (ST).

Similarly, Nida and Taber (1982) stress the importance of being faithful to the ST. Nord (1997) argues that translation has always been more concerned with faithfulness to the ST.

Although sometimes, it results in a translation that is not appropriated for the intended purposes. In relation to this, Zhongying (1990) argues that there are different interpretations about what faithfulness in translation is.

Pym (2001) argues that if a target text (TT) leaves some parts of the ST out, the translation is likely to be unfaithful. In a similar vein, Chesterman (2001) states that a translator should be like a mirror that reflects the ST, and he adds that without faithful interpretation of the ST, the translation will be prejudiced, biased, and unethical. However theorists regard faithfulness as achieving equivalence

As stated above, Nida's theory was the first communicative translation theory, and while he, together with Taber (1969), focused on equivalence and faithfulness to the source text, Nord (1997: 12) in the skopos theory of translation states that one of the most important factors of faithfulness in determining the purpose of the translation is the target text audience with its culture-specific knowledge of the world, its expectations, and its communicative needs.

Oittinen emphasizes that translators are supposed to be loyal to their audiences: translators for children need to be loyal to the children reading or listening to the stories instead of trying to please the adults who read them.

However, other scholars do not agree with the notion that translations should not change the original even when it could lead to improvement. She states that if the translator does not try to make the text function better for the target readers, the translator is being disloyal to both the target readers and the author of the original (ibid).

The target language readers are less likely to make the text their own if it has poor elements from their point of view (ibid). Venuti (as cited in Oittinen 2000: 74) states that domestication involves assimilating a source text to the cultural and linguistic values of the target culture, whereas foreignization is a method of translation that involves retaining some significant foreign aspects of the source text.

Venuti (as cited in Oittinen 2000: 74) considers domestication to be a form of ethnocentric racism and violence, and that he believes that the dominant aesthetics should be challenged in order to combat this ethnocentrism. Venuti does not take the future readers of the translation into account: people read texts for different reasons, and

Venuti fails to consider the issue of multiple readers and reader responses as so his calling for the invisibility of translator is considered as infidelity to the readers.

5. Adaptation:

When communicating a message to a listener or reader whose mother tongue is not the same as our own, especially when that person does not even understand the language, we must use different ways or methods to get the message across as clearly as possible. While we can use gestures, signs, or noises in order to make ourselves understood, when communicating something written, we must turn to translators.

One of the tools used in translation is adaptation. It is used in many cases, as cultural differences between different speakers can cause confusion that can sometimes be tricky to understand or simply prevent us from understanding each other. Adaptation is not to be confused with localization, however, which is used when the target audience speaks a different variant of the same language, such as in

the case of Latin America. When adapting a message, we are not translating it literally. This does not mean, however, that when adapting a message or idea we are being unfaithful to the original message, or that we are not doing our job well (translating). Simply, there are situations in which it is required.

British scholar Peter Newmark defines adaptation, taken from Vinay and Darbelnet, as, “The use of a recognized equivalent between two situations. It is a process of cultural equivalence: Dear Sir/إلى السيد/; Yours faithfully/المخلص لك.”

Adaptations, also known as “Free Translations” are when the translator substitutes cultural realities or scenarios for which there is no reference in the target language. A simple example would be translating “Friday 13th” from English into Spanish. In this case we would need to adapt the translation to the cultural reality of the Spanish-speaking world and translate it as “Martes 13” (Tuesday the 13th).

Adaptations are equivalents, and can be seen more clearly in the translations of TV shows or movies, where conversations or cultural references must be adapted for foreign audiences.

When comparing translation and adaptation, we are comparing two ways of communicating a message. In many cases it is impossible to translate a text without making an adaptation, as a “literal” translation of the message would cause a loss of all or part of the meaning for the target audience.

It is important to know when to adapt a message when an expression might have a more appropriate equivalent for a given situation. This makes us better translation professionals.

Hypertext and hypotext:

In the Cambridge dictionary, Hypertext refers to a word, phrase or chunk of text that can be linked to another document or text. Hypertext covers both textual hyperlinks and graphical ones. The term was coined by Ted Nelson in the 1960s and is one of the key concepts that make the Internet work. Without hypertext, following a link on a topic to a related article on that topic – one of the primary means of navigating the Web – would be impossible.

Hypertext, in semiotics, is a text which alludes, derives from, or relates to an earlier work or hypotext. For example, James Joyce's Ulysses could be regarded as one of the many hypertexts

deriving from Homer's *Odyssey*; Angela Carter's "The Tiger's Bride" can be considered a hypertext which relates to an earlier work, or hypotext, the original fairy-story *Beauty and the Beast*. Hypertexts may take a variety of forms including imitation, parody, and pastiche.

The word was defined by the French theorist Gérard Genette as follows: "Hypertextuality refers to any relationship uniting a text B (which I shall call the hypertext) to an earlier text A (I shall, of course, call it the hypotext), upon which it is grafted in a manner that is not that of commentary." So, a hypertext derives from hypotext(s) through a process which Genette calls transformation, in which text B "evokes" text A without necessarily mentioning it directly".

In other words, the hypertext is a text created through the modification of an earlier one. He catalogues all possible hypertextual modalities (e.g: parody, sequel, and pastiche) and also includes translation among these modalities.

Most important for our purposes, however, are the modalities that he calls transformation -excision, concision, extension, and expansion- because, as we will see later, these constituted premodern writing techniques.

7. The role of the author vs the role of the translator:

Differences between Authors and Translators:

It is important to define the differences between the author and translator in order to have clearer idea about the role of each one of them.

- The Author Is Independent, Translator will depend on :

Although the author is constrained by writing rules, but, in contrast, he has absolute autonomy in the expression of ideas. Standing in front of him is a blank sheet of paper; he can decide his own work, such as subject, writing form, and structure. For translators, all seems to be all ready, including the content and structure of the article; the ideal state is to "copy" in another language. The translator can only say what the

author puts it. Deviation from the original is destined to be considered a betrayal of the original author, deceiving new readers.

Translation is doomed to have to rely on the original. This seems to only play in sample picture of the ladle translation writing ability to draw. For writing, people generally do not compare it with other articles, much less in form and what set up on the language standard.

Of course, if it is a piece of literature, it may be influenced by the literary theories and thoughts of judge. Writing is inductive your thoughts. Nobody will say what an essay writing betrays, but only what it preaches.

- More Direct Experience for authors, While Indirect Experience translators:

In general, writing is regarded as the record of the author's life, experience, and observation, so the author needs field trips. Many literary works, such as "beautiful snow" and "red rock", the author all involved, and even risked their lives to get experience. Of course, part of the author is feeling comes from indirect experience, through reading literature. And translation is that the translator will content vector from one language into another language vector. The author's direct experience becomes indirect experience of the translator; the translator processing work has been the author of their experience after processing the finished product. The translator can only write from the author's narration middle ground perception based on direct experience. As a result, some translators will use to visit abroad, to participate in conferences such as the opportunity, not far from thousands of miles to visit, the feelings of the author lived, fought, the purpose is to more vividly image the direct experience of the author, as a "tour" of the writer.

- Difference on Reader Objects :

Pure writing readers that are the authors are fundamentally different with the readers suffering with the barriers of language and culture. The author and the reader have a common social, cultural, and religious background; they can not only talk, but also sense the beauty of the original.

The author's heart is interlinked with the heart of readers. And the social, cultural, and religious background of original author is not directly associated with the translation readers; there is an insulation layer between the reader and the translator.

Naturally, the information will be reduced or unclear. So it is difficult to experience the reader's expression in the deeper level of information for the author, including language; all have to wait for the translator to spit again after chewing feed from the original.

Similarities of Writing and Translation:

- The Essential Requirement for Practice :

Both writing and translation are color words which have strong practice activities, not just theories. Perusal writing theory cannot write successful works; only reading translation theory book does not produce good products. The basis of practice is into the life, rather than "young doesn't know the taste of sorrow, but strongly say sorrow to assign a new works" (Snyder, 2000, pp. 137-139).

The author can try to write down the things of more deep feelings, narrative, description, and lyrical every day, and discuss them for the writing of articles. Over time, people will form the good habit of writing, and will unconsciously improve writing level, so does the translation. No matter how high the theoretical level is and how wonderful the mastering skill is, people must do not know where to start without a lot of translation practice.

Conclusion

It is important to define all the terms that will be dealt with in this research. So, this chapter defined all the necessary terms that will be used and repeated all along the rest of the work.

The researchers attempted to collect all the necessary terms and related terminology and define them clearly in order to be more organized and clear about what this study is about and what it will include.

All of the definitions of the terms and terminologies were collected and searched for thoroughly to have a more inclusive idea to set the foundation of this study.

Chapter Two:

**THE BOUNDARIES BETWEEN TRANSLATION
& REWRITING**

Introduction:

“I do not write, I rewrite. My memory produces my sentences. I have read so much and I have heard so much. I admit it: I repeat myself. I confirm it: I plagiarize. We are all heirs of millions of scribes who have already written down all that is essential a long time before us. We are all copyists, and all the stories we invent have already been told. There are no longer any original ideas.” These were the words of **Jorge Luis Borges**

Many theorists considered all writing to be a rewriting. Because they argue that we can never write anything new. For everything regarding any subject has been talked about and written before. This same logic led translation theorists to conclude that since all forms of writing is actually a form of rewriting, and then the same principle applies to translation. And here is where our research starts.

In this chapter, we’ll see all the theories and theorists that adopted this way of thinking and all their reasons.

1. The relation between Translation and Rewriting :

Translation was always related to writing since it first appeared. For if there’s no written or spoken message, there is no translation.

Translation was linked to rewriting with the appearance of these theories that gave the translator more power and thrived to show him or her clearly rather stay in the background like before. It started as a small step but became to the point where translation became a type of rewriting to some scholars. In the following points these theories and scholars will be introduced to make it clear for the reader to understand the depth of this relation.

2. Translation as a rewriting:

Translations are not made in a vacuum and therefore cannot be an isolated activity. As scholars of manipulation school argue,

translation has always served a special purpose or many purposes at the same time, and each time it has been shaped by a certain force, power and so on.

In its intellectual aspect, translation as a means of cultural enrichment, the choice of the works to be translated, and the guidelines and goals of the translation activity are set by certain forces. Therefore, translation takes the forms of rewriting, since it is performed under certain constraints and for certain purposes.

The original text is chosen for a certain purpose and the guidelines of translation are defined to serve this purpose by the translator and/or by those who initiate translation activity.

Therefore in order to fit that purpose, rewriting is bound to happen during the process of translation. Rewriting as a concept entered translation studies during the course of the so-called ‘cultural turn’ in the field.

Its main proponent was André Lefevere, who in 1992 published the above-mentioned seminal monograph *Translation, Rewriting, and the Manipulation of Literary Fame* and the above-mentioned collection of sources he considered key for his theories: *Translation/Culture/History: A Source Book*.

Rewriting, he claimed, is both innovation and manipulation; it is literature’s way of shaping society.

In this chapter, we’ll introduce the theories that focus on translation as a rewriting.

2.1 Lefevere’s Theory:

In *Translation, Rewriting and the Manipulation of Literary Fame*, Bassnett and Lefevere (2004a, p. vii) formally present their theory “translation is a rewriting of an original text”. According to them,

“All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society.

Rewriting can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain, and in an age of ever increasing manipulation of all kinds, the study of the manipulation

processes of literature are exemplified by translation can help us towards a greater awareness of the world in which we live.”

Translation theories at first regarded traditionally and considered the original texts as creative and authoritative while translations as derivative and servile. Standards such as “faithful vs. free”, “word vs. sense” and “source-oriented vs. target-oriented” had long been the main concerns of translators.

Lefevere thinks that the process of translation is much more than a linguistic exercise; it is interconnected with literary, cultural, social, and political factors. He claims that translation should no longer be regarded as static but dynamic.

Lefevere believes that translation is productive for cultural studies and deserves to occupy a more central position in cultural history than the one to which it is currently relegated.

His theory also frees the translator from being judged in terms of fidelity or infidelity from the original and allows the researcher to consider the contexts of the act of translation. He draws our attention to people and/or institutions in positions of power (for instance, universities or publishers), by analyzing how professionals rewrite texts in many ways to serve many purposes, for example, the cultural and political interests of their patrons.

According to him, translation is one of the rewriting techniques – just like editing, criticism, anthologization, historiography, and other types of ‘manipulative’ literary practices.

When developing his theory, Lefevere understood literature as a system and identified two groups that control it: the first comprises critics, translators, and teachers, and is concerned with poetics; the second includes patrons and various agents of power, and is mainly concerned with ideology.

Lefevere calls translation “the most obvious instance of rewriting” since, he claims, it operates under all four constraints under which all writing takes place. These, he stipulates, are ideology, poetics, the so called universe of discourse, and language. However, rewriting, and thus translation, also operates under a fifth, that of the original.

With this theory, Lefevere gave the translator a new position. He gave him power. Because, considering translation as rewriting has improved translators’ status both socially and economically. Traditionally people thought translation was mainly a linguistic

matter, thus demanding a high degree of skill. Therefore translators had been considered slaves of the original just as Dryden once claimed that “slaves we are, and labor in another man’s plantation; we dress the vineyard, but the wine is the owner’s” (Lefevere, 2004b, p.24).

Instead of accusing translators of ignorance or unfaithfulness, Lefevere argues that deliberate distortions, incompetence on the part of the translator and linguistic incompatibility between the two languages can be accepted. Although Lefevere lists four constraints that translators should take into account, he declares that they have the freedom to choose to go with or against them.

2.2 The Cultural Turn Theory

The term “translation studies” was first put forward by James Holmes. In his “The Name and Nature of Translation Studies”, Holmes made comparison among “translation studies”, “science translation” and “translation theories”, suggesting that translation studies seem to be the most appropriate.

Holmes conceived of the approach as an empirical practice, one which looks at actual translated texts as they appear in a given culture (Gentzler, 2004, p. 93). Later on the term “translation studies” was frequently used by Lefevere and Bassnett. 1970s witnessed the “cultural turn” in translation studies in western countries. Polysystem theory, descriptive translation studies and manipulation school were the most influential at that time (Hermans, 2004, p. 13).

In 1976 in Leuven, Belgium, Lefevere argued that translation was not a branch of comparative literature or linguistics but an independent discipline.

Susan Bassnett soon made response to this new perspective and had her *Translation Studies* published. In this book, Bassnett described the concepts and development of translation studies as an independent discipline, suggesting translation studies focus on the cultural background, thus starting the cultural turn of translation studies.

Bassnett also expressed the main concerns of translation studies: focusing on the historical and cultural background of texts, trying to understand the complexity of manipulation of texts and factors that

influenced translators' translating strategies etc, which offered new insights into translation studies (Bassnett, 2004, p. 32).

In 1980s, translation studies were developed further. Lambert and Van Gorp called for not only a study of the relation between authors, texts, readers and norms in the two differing systems, but also for relations between authors' and the translators' intentions, between pragmatics and reception in source and target system, between the differing literary systems, and even between differing sociological aspects including publishing and distribution (qtd. from Gentzler, 2004, p. 132).

Lefevere, Hermans and Van den Broeck were researching the translations into Dutch during a similar period as the French study. Still others focused intracultural relationships of the literatures within Belgium (ibid., p. 132). In recent years, the booming of cultural studies, feminism, postcolonialism and orientalism has also provided with translation studies new perspectives.

2.3 Skopos Theory :

The skopos theory is central to this thesis because it emphasizes the importance of taking the target readers' expectations into account, and because it recognizes that translations are made for a purpose, which depends on target reader needs. Thus, it supports the notion that translations should be natural and pleasant to read for the target audience. Also, since this is a descriptive study, the skopos theory is relevant due to its emphasis on the process rather than on judging the product.

The skopos theory challenged dichotomies such as formal and dynamic equivalence presented by Nida and semantic and communicative translation presented by Newmark (Hatim and Mason 1997: 11). The skopos theory differs from these dichotomies in that the choices of the translator are not so strongly bound to the text type or genre of the source text, but are instead constrained, above all, by the translation brief, which includes the purpose of the translation and the likely readers of the target text (ibid).

In the dichotomies related to previous equivalence theories, certain translation strategies were seen to be more or less appropriate for specific translation situations, which had to do with the types of source texts (ibid).

In the skopos theory, the target audience is the most important factor to be considered in choosing how to translate a text, rather than the text type or genre of the source text. One of the key elements of the skopos is specifying the translation task as determined by the commissioner of the translation (Ibid: 11-12).

Reiss and Vermeer (1986: 12-13) explain that the text is produced for a certain group of readers with a specific purpose in mind. Producing the text is an action that is performed for the purpose of achieving a given goal and the receiver or group of receivers is taken into consideration while performing the action.

The text is an offer of information given by the text producer to the text receiver. Offers of information can be either primary or secondary. The source text is a primary offer of information, whereas the translation is a secondary offer of information.

Translation is not a matter of coding, but instead it involves providing information about the source text. The choice between different forms of information and strategies is not primarily dependent on the genre of the text, but instead on the function chosen for the translation.

Reiss and Vermeer (1986: 27, 33, 58-60) stress that the target text can justifiably have a different function than the source text, and that this is rather the rule than the exception due to the problems brought on by different cultures and readers.

Thus, the skopos of the translation may differ from that of the source text. One reason is that translating is a different type of event than the production of the source text. Since the readers of the original

text may read the text for a different reason than the readers of the translation, preserving the meaning is a culture-specific issue. As suggested earlier in this study, the values of the original text also inevitably go through a change. How the translator interprets the source text as a receiver substantially effects the translation. Another important factor effecting the translation is the function chosen by the translator.

Cultural distance, more specifically the distance between the source text and the time or place in which it was translated always changes the function. There is no absolute way or translating or any absolute translation; translation varies depending on the skopos given to it. There is a group of goals that are hierarchically arranged, and they have to be justifiable, in other words, make sense.

The act of translation is guided by the given target situation, or more specifically, by the expectations regarding the target situation made by the translator and his or her commissioner (Reiss and Vermeer 1986: 47). Starting off from this premise, the translator and commissioner are able to determine whether it is sensible to make a translation in the first place, what the ideal function for the translation is, and how this function can ideally be realized (*ibid.*). What is sensible in each given situation depends on the prevailing culture-specific norms (*ibid.*: 55).

The act has been successfully completed if the interpretation of the producer and the interpretation of the receiver do not significantly diverge from one another (*ibid.*: 57). The message is considered to be understood if the receiver is able to interpret it, or interprets it to be sufficiently coherent with his or her own situation as a receiver (*ibid.*: 63).

Reiss and Vermeer explain the suggestions orally presented by Hella Kirchhoff in 1981 that deal with the decision-making process of

the translator regarding the skopos. She suggests that the decision-making process could be divided into the following parts.

First, the skopos should be defined by making estimations about the receivers of the translation.

Secondly, the translator should arrange the different aspects of the source text into a hierarchy. The relevance of each part of the source text can already be estimated before translating.

The third part consists of realizing the skopos. This involves transferring the source text, with attention paid to the expectations of the receivers. Defining the skopos and dividing the parts of the source text into a hierarchy require knowing the target culture, whereas realizing the skopos requires not only familiarity with the target culture, but also knowing the target language. (Reiss and Vermeer 1986: 59)

Reiss and Vermeer note that intratextual coherence is more important than intertextual coherence. The translation should, first and foremost, be understandable as a target text the way the skopos requires it to be. Since the text is an offer of information, changing the skopos does not violate the fidelity rule, but is higher in the hierarchy. The translator does not offer more or less information than the producer of the source text; he or she offers different kind of information in a different way. (Reiss and Vermeer 1986: 65-66, 70)

While the translation is an offer of information of the source text in the target language, the translation still simulates the form and function of the offer of information in the source language (Reiss and Vermeer 1986: 46).

Texts represent certain genres, and these genres have typical, culture-bound models of decoding and structuring in specific types of interactive situations (ibid: 86). Texts also belong to text types, the basic functions of interaction that are linguistically realized in

different ways in different cultures (ibid: 87). Reiss and Vermeer (1986) divide text types into three categories, the informative text type, the expressive text type, and the operative text type. If texts have parts representing different genres, the translator needs to set up a hierarchy between these elements (ibid: 116).

In expressive text types, equivalence on the level of artistic organization and form is called for (ibid). Since I am dealing with an expressive text in this study, the form and artistic organization are relevant.

3. Factors That Give Rise to Rewriting

In the early 1980s, Lefevere's theoretical interests made him agreeable to Even-Zohar's polysystem theory, but he soon moved on to other propositions, taking in General System Theory. Later he even criticized polysystem theory for several reasons. As a consequence, Lefevere differentiated his own systems concept from Even-Zohar's, and made his own categories and terms. The most important of these are patronage, ideology, poetics and "universe of discourse" (Hermans, 2004, p. 125).

In *Translation/History/Culture: A Sourcebook*, Lefevere claims that translation aims at influencing the development of a culture and the development of a literature, and this aim is reflected on the level of each of the four constraints under which translators operate. According to Lefevere, translation is closely linked with authority, legitimacy and power. Therefore, translation needs to be studied in connection with power and patronage, ideology and poetics, with emphasis on the various attempts to shore up or undermine an existing ideology or an existing poetics. It also needs to be studied in connection with attempts to integrate different universe of discourse.

3.1 Ideology

The expression "ideology" was invented by Destutt de Tracy and his friends in 1790s in France, who assigned to it as an object (the genetic theory) of ideas. Ideology was first favored and later dismissed by Napoleon. After his conspiracy of establishing a monarchy was opposed by ideology theorists, Napoleon considered "ideology" negative and derogatory. When Marx took up the term, he

gave it a quite different meaning, even in his early works. According to Marx, ideology is the system of the ideas and representations which dominate the mind of a person or a social group. French philosopher Louis Althusser also used “ideology” to refer to a representation of the imaginary relationship of individuals to their real conditions of existence. From the above definitions, it is concluded that ideology is closely related to politics, power and history, etc. The “ideology” concerning translation studies will be based on such definitions.

In his *Translation/History/Culture: A Sourcebook*, Lefevere argues that translations are not made in a vacuum for they are undertaken in the service of power. Lefevere earlier defined ideology as “world view”. Later on he refers approvingly to Fredric Jameson’s concept of ideology as “that grillwork of form, convention and belief which orders our action” (qtd. from Hermans, 2004, p. 126). In one of his latest essays Lefevere defines ideology as “the conceptual grid that consists of opinions and attitudes deemed acceptable in a certain society at a certain time, and through which readers and translators approach text” (qtd. from Hermans, 2004, p. 127).

According to Gentzler, Lefevere understands “ideology” as a set of discourses which wrestle over interests which are in some way relevant to the maintenance or interrogation of power structures central to a whole form of social and historical life (Gentzler, 2004, p. 136).

It should be noted that the “ideology” concerning translation studies is also closely linked with power and politics as Lefevere understands ideology as the dominant concept of what society should be or can be allowed to be.

In *Translation/History/Culture: A Sourcebook*, Lefevere (2004b, pp. 14-18) also claims that ideology is often enforced by the patrons, the people or institutions who commission or publish translations. This shows that translation and patronage can’t be separated. According to Lefevere, ideology dictates the basic strategy the translator is going to use and therefore also dictates solution to problems concerning the process of translation.

3.2 Patronage

According to Lefevere (2004a, p. 15), Patronage refers to “something like the powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature”. Patronage is

usually more interested in the ideology of literature than in its poetics. Power, Lefevere reminds us, is to be understood in the pervasive Foucaultian sense.

Patronage can be exerted by individuals, groups, institutions, a social class, a political party, publishers, the media, both newspapers and magazines and larger television corporations. Patronage makes sure that the literary system stays in the same level with the rest of society. Patrons try to equalize the relationship between the literary system and the other system, which, together, make up a society, a culture. Patrons often rely on professional to bring the literary system in line with their ideology.

Patronage is composed of three components, namely ideological component, economic component and status component (Hermans, 2004, p. 126). In Lefevere's views, ideological component acts as a constraint on the choice and development of both form and subject matter. He means by economic component: patrons see to it that writers and rewriters are able to make a living, by giving them a pension or appointing them to some office. The status component means that the patron can confer prestige and recognition. Patronage can be differentiated or undifferentiated, or rather; literary systems can be controlled by a type of patronage that is either differentiated or undifferentiated in nature.

Patronage is undifferentiated when all three components are concentrated on one hand or institution, as under totalitarian regimes.

Patronage is differentiated, on the other hand, when economic success is relatively independent of ideological factors, and does not necessarily bring status with it. In system with undifferentiated patronage, readers' expectations are more restricted in scope and the "right" interpretation of various works tends to be emphasized by means of various types of rewriting. While in system with differentiated patronage, the result is the increasing fragmentation of the reading public into a relative profusion of subgroups.

3.3 Poetics

According to Lefevere (2004a, p. 14), poetics can be defined as what literature should (be allowed to) be. A poetics consists of two components: one is an inventory of literary devices, genres, motifs, prototypical characters and situations, and symbols; the other a concept of what the role of literature is, or should be, in the social

system as a whole. The latter is influential in the selection of themes that must be relevant to the social system if the work of literature is to be noticed at all (ibid., p. 26). In its formative phase a poetics reflects both the devices and the “functional view” of the literary production dominant in a literary system when its poetics was first codified (ibid., p. 26).

The functional component of a poetics is “obviously closely tied to ideological influences from outside the sphere of the poetics as such, and generated by ideological forces in the environment of the literary system” (ibid., p. 27).

The inventory component of the poetics of a literary system is not immediately subject to direct influence from the environment once the formative stage of the system is past (ibid., p. 34). The functional component of a poetics exerts an innovative influence on the literary system as a whole, while the inventory component of the poetics tends to be more conservative. And the conservative influence by the inventory component is attested by the fact that genres seem to be able to lead a shadowy existence as “theoretical possibilities” when not actively practiced and that they can be revived sooner or later (ibid., pp. 34-35).

A poetics, any poetics, is not absolute but always changing. In a literary system, the poetics dominant today is very different from that of the beginning of the system. Its functional component is likely to have changed, so is inventory component. However, every poetics tends to present itself as absolute. Obviously each dominant poetics controls the dynamic of the system.

Finally, a changeable and changing poetics, established mainly by means of rewritings, will also dictate which original works of literature and which rewritings are acceptable in a given system, or, rather, such a poetics will be the touchstone used by teachers, critics, and others to decide what is acceptable and what is not. Moreover, different poetics dominant at different stages in the evolution of a literary system will judge both writings and rewritings in different ways (ibid., p. 36).

3.4 Universe of Discourse

According to Lefevere, Universe of Discourse is defined as certain objects, customs, and beliefs thought unacceptable in their own culture (ibid., p. 87). Because of the uniqueness of each nation’s

cultures, customs and beliefs, most of what is to be found here is said in jest and contains jokes that are different in all languages, a regular translation, say word-for-word translation is impossible to conduct. In this case, translation involves a complex network of decisions to be made by translators on the level of ideology, poetics, and Universe of Discourse.

In most cases, translators have to strike a balance between the Universe of Discourse (i.e. the whole complex of concepts, ideologies, persons, and objects belonging to a particular culture) as acceptable to the author of the original, and that other Universe of Discourse which is acceptable and familiar to the translator and his or her audience (Lefevere, 2004b, p. 35). Translators usually do not reject outright, but decide to rewrite on the level of both content and style.

During rewriting, translators' attitudes toward the Universe of Discourse is heavily influenced by the status of the original, the self-image of the culture that text is translated into, the types of texts deemed acceptable in that culture, the levels of diction deemed acceptable in it, the intended audience, and the "cultural scripts" that audience is used to or willing to accept (Lefevere, 2004a, p. 87). The status of the source text can run the whole gamut from central to peripheral in either the source or the target culture. A text that is central in its own culture may not occupy the same status in another culture. The self-image of the target culture is always changing. And a culture with a low self-image will welcome translation from a culture or cultures it considers superior to itself. Different attitudes towards Homer of French at different times are a case in point.

In total there are four constraints listed above. However, Lefevere emphasizes that constraints are conditioning factors, not absolute. Translators definitely do not operate in a mechanistic universe in which they have no choice.

Rather, they can choose to go with or against them, say, stay within the perimeters marked by the constraints, or to challenge those constraints by trying to move beyond them.

4. Criticism leveled at Lefevere's theory:

Lefevere's theory is not without its critics. In Theo Hermans' view, while Lefevere sees constraints as "conditioning factors" that

translators can resist, thus allowing that translation can be potentially subversive, he analyzes his case studies in such a way that it “rarely grants translation more than a passive role, instead of seeing it as simultaneously determined and determining”.

Equally problematic is his distinction between criticism, an act of rewriting that is subject to constraints and seeks to manipulate, and scholarly study, analysis and theory, which try to explain those constraints. Although Lefevere concedes that translation contains “a bit of both”, Hermans considers such a distinction hard to maintain.

This is not the only criticism that has been leveled against Lefevere. Douglas Robinson, for instance, in *What is Translation? Centrifugal Theories, Critical Interventions*, cautions that he “tends to see translators as more or less in the service of a single system, specifically the target-language literary system”, and this is because he sees things through “the lenses of systems theory”. Robinson in fact devotes his whole chapter on Translation, Rewriting, and the Manipulation of Fame to criticizing the fact that Lefevere placed his rewriting theory within the frame of systems theory, although he praises his concept of rewriting on various other accounts.

His adoption of a systems theory framework, Robinson says, is problematic for several reasons, related to what he sees as flaws in systems theory in general. Such theorists claim, for instance, that people’s actions are conditioned by systems, which exercise what Lefevere calls “constraints”; this implies that they are part of their own system and therefore incapable of the objectivity they claim to possess.

Another weakness is that the theory describes systems, not as human constructs but as organic entities that move by themselves and constrain those who belong to them. Finally, Robinson also objects to the fact that systems theory conceives of systems as having clear, static and stable boundaries, and this raises many questions for translation, which is marked by transformations; yet despite this, Lefevere believes in the “stability of systemic boundaries”.

In his paper Ren Shuppig titled “Writing and Rewriting” considers the points of criticism briefly revisited here to be valid, especially when the theory of rewriting is applied to contemporary cases. Nevertheless he adds that, when one considers a distant historical period, one is forced to operate with temporal boundaries,

however arbitrary these human constructs might be. He then gives the example of, situating texts within Late Antiquity or the Middle Ages, even if the exact temporal limits of these constructs are often subject to debate.

Identifying multiple overlapping, opposing, and parallel systems in, for instance, Byzantine and Latin medieval literary culture will present some of the same problems as those of today's world, but it will also confront the translator with others specific to its own socio-historical context.

Conclusion:

This chapter is concluded by saying that: although all these theories base their facts on the fact that the translator faces many constraints, decisions and difficulties while translating a text. The rewriting theory cannot be all types of texts or to all genres of texts. Original texts such as the Bible or the Quran can never be changed or "Rewritten" simplifying the old language of these books while translating them does not mean that we are rewriting them it's simply a matter of "interpretation".

Also, we bring to light the other genres of literature or writings, Lefevere's theory, the Skopos theory, as well as the cultural turn theory base their principles and arguments upon the literature only. But, what about the scientific text? In the scientific text there's no writer but a producer, no reader but a user. These constraints cannot be valid for such texts.

Besides, we cannot assume that a text belongs to the translator just because he translated it. That will also mean that the same text can belong to different authors in various languages or even in the same language if the text for example was translated by two translators of the same target language.

Chapter Three:

***“THE HUNCHBACK OF NOTRE-DAME” AS A
CASE STUDY***

Introduction:

In our third and final chapter, the findings will be applied and based on the final findings, the researchers will be able hopefully to reach some answers to our questions. This chapter will start with the definition of the author of our case study, followed by the summary of the novel. We then move to the definitions of the translators for the translated versions that the researchers chose and finally to the example and comparison and analysis of the said examples, to end with a conclusion.

It is to be noted that the researchers chose this novel specifically for its rich cultural and religious references that are so different than that of ours and the translators. Also, because the book was written in a different era than the translations to see if it makes any difference

1- Definition of the author:

Victor Hugo: The French author Victor Hugo, is regarded by many as the supreme poet of French romanticism. He is known for producing large amounts of work, the ability to easily write poetry or novels, and his incredible vision.

Victor Marie Vicomte Hugo was born in Besançon, France, on February 26, 1802, to Joseph Leopold Sigisbert Hugo and Sophie Trebuchet. He lived with his brothers Abel and Eugène with their mother in Paris while their father, a general and the governor of the Italian province of Avellino, lived in Italy. The Hugo boys were taught by General Victor Fanneau Lahorie, who became an enemy of the French government and then received by Ms Hugo to hide in her house. The Hugo boys showed an interest in poetry so they were sent to school at the Pension Cordier. There they studied the sciences and spent their leisure time writing poetry and plays. When Victor was fifteen, he won the poetry contest held by the Académie Française and the next year placed first in the Académie des Jeux Floraux's contest.

Victor's reputation as a poet developed early in his life, and he received a royal salary in 1822.

In 1822 Hugo married his childhood sweetheart, Adèle Foucher, one and a half years after the death of his mother, who opposed the match. They later had four children, and their apartment, on the "rue Cherche-midi" in Paris, became the meeting place for the avant-garde of the Romantic Movement.

In 1824 some of Hugo's friends founded a review called "Muse française" which claimed as its contributors Alfred de Musset, Charles Nodier, and Hugo himself. All were young writers who were beginning to break with neoclassicism

The years 1826 and 1827 were triumphant ones for the Cenacle, the name given to the young romantics who recognized Hugo as their chief and called him the "Prince of Poets".

Hugo did not confine himself to the drama. In 1831 he published his magnificent novel *Notre Dame de Paris*, the work for which he is best known in the United States. He was originally inspired by Sir Walter Scott, on whom he hoped to improve by adding "sentiment" and "poetry" to the historical novel.

Also in 1831 Hugo published one of his most beautiful collections of poetry, *Les Feuilles d'automne*. Once again, Hugo wrote in the intimate vein: "Poetry speaks to man, to man as a whole.... Revolution changes all things, except the human heart." This volume expressed the sadness of things past as the poet approached his significant thirtieth birthday.

With the advent of the July Monarchy, which ended the Bourbon succession and brought Louis Philippe of the house of "Orléans" to power, Hugo achieved wealth and recognition, and for 15 years he was the official poet of France. During this period a host of new works appeared in rapid sequence, including three plays: "*Le Roi s'amuse*" (1832), "*Lucrezia Borgia*" (1833), and the triumph *Ruy Blas* (1838).

In 1853 Hugo was seized with a new ambition, he wished to become a statesman; so when Louis Philippe was deposed in the Revolution of 1848, he allowed himself to be elected as deputy to the Assembly.

In November 1853 Hugo's anti-Napoleonic volume, "*Les Châtiments*", was published in Belgium. Though banned in France, the books were smuggled in and widely distributed. The final edition of "*Les Châtiments*", with numerous additions, was published in 1870, when Hugo returned to Paris after the fall of Napoleon III.

2- Definition of the Corpus:

Summary of the Corpus:

The title refers to the Cathedral Notre Dame de Paris, it represents the main locations in the novel, and it contains 59 chapters divided to eleven books. The first two books are published in Mars 1831, in these two books **Piére Gringoire**, the author of a mystery that should be presented in sixth of January 1482 is gone mad because of the interruptions that distract the crowd ;once by the Flemish ambassador, then by the election of the pope of the foul won by the bell ringer the hunchback **Quasimodo**. During these events **Piére Gringoire** previews a gipsy dancer called **Esmeralda**; he was so taken by her beauty that he followed her wherever she goes. **Esmeralda** was almost kidnapped by **Quasimodo** and **Claude Frolo** the archdeacon of Notre Dame but saved by Captain **Phoebus**. **Gringoire** hit by **Quasimodo** fainted and when gain conscience he found himself in the dreaded **cour des miracles**; he almost died there if **Esmeralda** did not intervene and accept to take him as a husband to save his life.

The third book, Victor Hugo recalls the history of the Cathédral Notre Dame de Paris and depicts the capital Paris in the medieval times.

The fourth book describes **Claude Frolo's** life .He consecrated all his life to quest knowledge and to love his brother **Jehan Frolo** and his adopted son **Quasimodo**.

As for the fifth book, it is about **Claude Frolo** who became the archdeacon of Notre Dame and the visit of the king Louis XI to The Cathedral of Notre Dame de Paris, during this visit, they discussed the invention of the printing machine. **Claude Frolo** who disapproves the invention tried to explain its disadvantages and its repercussions. The threat of the printing machine is great that **Claude Frolo** himself intervened to kill the inventor

In the sixth book, **Quasimodo** was condemned for his attempt of rape to flagellation and pillory, the trial was a farce the deaf **Quasimodo** was heard by a deaf Judge. In this book Hugo reveals the real parents of **Esmeralda** who she appeared to be the daughter of a woman called **Paquette** kidnapped by gypsies when she is only one year old.

In the seventh book the murderer which is **Claude Frolo** hit again he stabbed **Phoebus** who was seducing **Esmeralda**. The author depicts **Esmeralda** as the most beautiful girl loved by **Claude Frolo** and **Gringoire** and **Quasimodo** but the latter was in love with **Phoebus** who wanted just having fun with her.

In the eighth book **Esmeralda** was arrested and accused of murder and sorcery. The latter who thought that the captain is dead confessed under torture of what she was accused of. In fact **Phoebus** survived the attack, but he refrained from interfering because he was afraid his affair with **Esmeralda** come up and compromises his reputation and his marriage to **Fleur de lys**. On the day of her execution **Esmeralda** saw **Phoebus** who hurried to disappear in the crowd, the gypsy desperate prepared herself to death. But the best is yet to come, **Quasimodo** intervened and took the girl with him to the church and asked for sanctuary.

In the ninth book the author shows **Claude Frolo** who thinks **Esmeralda** is dead wandering in the city tormented by her image, in that night when he returned to the cathedral he met with the gypsy who did not recognize him. During her indwelling in the cathedral

Quasimodo took good care of the gypsy and tried even to make match between her and her **Phoebus** but the latter refuses to see her and each time the hunchback lies to her saying that he could not find him. In this book Hugo explained that the love of **Quasimodo** to **Esmeralda** is greater than his love to **Claude Frolo** and that the hunchback was ready to defy him when it comes to defend the gypsy.

In the tenth book **Gringoire** supported by the truants besieged the cathedral and attempted to rescue **Esmeralda**; **Quasimodo** held the attack until the arrival of the soldiers sent by **Louis the eleventh**. During the chaos, **Quasimodo** killed **Jehan Frolo**.

In the last book, the archdeacon took advantage of the chaos and took **Esmeralda** and led her to an island far away from the cathedral. There, he reiterate his declaration of love and that he can help her if she accepts his love but the girl rejected him, furious, he deliver her to **Paquette** (her mother) who abhor the gypsies because of what happened to her daughter, but the women recognized her daughter and died trying to save her from the sergeants who found her. **Claude Frolo** and **Quasimodo** attended the pendaison of **Esmeralda**. The hunchback wanted to get revenge. So, he punched **Frolo** from the tower and spent the last of his days in the cave of **Montfaucon** with the body of **Esmeralda**.

3- Introducing the translators of the Corpus:

After introducing our writer and the summary of our book, we now move to the translators. First, the researchers introduce the translator of the original book. Since the novel of our study was originally written in French, The researchers had to use an English translation of it in order to complete our study. After introducing the translation that the researchers applied the findings on, the translators of the Arabic versions will be introduced.

3.1- Isabel Florence Hapgood, (born November 21, 1850, Boston, Massachusetts, U.S.—died June 26, 1928, New York, New York), an American writer and translator who was among the

first translators to introduce the Russian and French classics to the American readers.

After finishing her three years of studies at Miss Porter's School in Farmington, Connecticut, in 1868, she studied foreign languages independently. By the 1880s she had mastered virtually all of the Romance and Germanic languages and several Slavic languages as well. Her career as a translator began in 1886 with the publication of her translations of Leo Tolstoy's *Childhood, Boyhood, Youth*; Nikolay Gogol's *Taras Bulba* and *Dead Souls*; and a selection of *Epic Songs of Russia*. During 1887–89 she toured Russia and met Tolstoy.

Living in New York City thereafter, Hapgood produced a stream of translations that included such works as Victor Hugo's "Les Misérables" (1887), "Notre Dame de Paris" (1888), and *Toilers of the Sea* (1888), Tolstoy's *Life* (1888) and "Sevastopol" (1888), Ernest Renan's *Recollections and Letters* (1892), Pierre de Coubertin's *The Revolution of France Under the Third Republic* (1897), Maxim Gorky's *Foma Gordyeev* (1901) and *Orloff and His Wife* (1901), the 16-volume *Novels and Stories of Ivan Turgenev* (1903–04), Fyodor Dostoyevsky's *The Brothers Karamazov* (1905), Anton Chekhov's *The Seagull* (1905), and Ivan Bunin's *The Village* (1923).

Hapgood's pioneering work in introducing Russian literature to English-language readers was especially valuable. Her own writings include *Russian Rambles* (1895), a lively account of her visit to that country, *A Survey of Russian Literature* (1902), and many magazine articles. For 22 years she was a correspondent, reviewer, and editorial writer for the *New York Evening Post* and the *Nation*. It was said that during her second visit to Russia in 1917, she escaped being caught up in the turmoil of the revolution there only through personal acquaintances.

3.2- Ramdan Abd El Rahman LAWAND (1st translation) (born 1920 in Beirut, Lebanon, Died December 1995 in Beirut, Lebanon) since his early childhood, he has shown remarkable interest in knowledge

- He received his first education in "Sheikh Abbas" School and was passionate for science and literature, due to his age, he had not reached adolescence when he was assigned to deliver a Friday prayer sermon at the time, then he moved to the "Sharia College" in Beirut,

and then joined "Al-Azhar" in Cairo. He continued his studies independently until he was accepted at the Sorbonne as a student and lecturer in it and presented his distinguished thesis in "Ibn Sina's" philosophy and then joined the education and national work, then joined the National Call Party and then to the "Najdah" Party, in addition to his presidency to "Sawt Al-Orouba" newspaper.

He ran for Parliament in 1964

- He prepared and presented many television programs, and his famous program (from my window), which was shown on Lebanon TV, he also hosted Lebanese, Kuwaiti and Saudi radio shows in addition to BBC Arabic. In 1966, he moved to Kuwait where he worked as an expert and advisor for educational curricula in The Ministry of Education, then head of the targeted programs in the Kuwaiti Ministry of Information

- He was a lecturer in many Arab universities, among them the universities of Sudan, Nigeria, Tunisia and Morocco, and participated in many cultural and media symposia in different Arab countries.

- He wrote more than twenty books on Islamic politics, and civilization. He also translated many books from French into Arabic, the most important of which were "The sea workers", "The Hunchback of Notre Dame", Victor Hugo, "The Birth of the Kingdom", Faisal Benoit Michel.

He also wrote about his concept of the Qur'anic media message in his book "Media in the Qur'an" and his book "The Curriculum of Knowledge in the Qur'an".

- He wrote thousands of press articles in many Arab magazines and newspapers, among them the Kuwaiti Al-Nahda magazine, and one of the most important articles in it under the title of contemporary issues where he discussed the situation of the Arab and Islamic nation with a distinct historical and political perspective.

3.3- Amira Ali Abdel-Sadiq (2nd translator): She graduated from the Department of English Language, Linguistic Faculty, Ain Shams University in 2006. After graduation, she worked in translation. She joined work in a number of publishing houses, starting with "Dar Al Farouk for Cultural Investments", then "Nahdet Misr for Printing, Publishing and Distribution", and finally she held the position of a first translator in the "Hindawi Institution for Education and Culture" -

"Arab Words" at that time - for about a year and a half Before moving to work with the Foundation as a free translator.

3.4- Zakaria Mirza (3rd translator) No information were found

4- Methodology of Analysis:

In this research, the researchers attempted to analyze the corpus of our study "**The Hunchback Of Notre-Dame**" based on comparison.

At first, the researchers had to read both the original French version of the book, since our corpus was originally written in French and not English to see if there's any difference between the English version and the original one. Fortunately, Hapgood's translation was impeccable in our humble opinion and truly did justice to the style and originality of Victor Hugo, since the translation itself was old. After reading both versions, the researchers went on a quest to search for the Arabic version of the book.

The three translations were to be the subject of the study. The first was by **Ramdan Lawand** that was one of the first translations of the book. Then, the researchers tried two newer versions to really note or discover a difference if there's any.

After reading each version, the comparison between the English version as our reference to the three translations started.

The findings were analyzed based of course on the research and findings in the first two chapters of this thesis. To finally come to the conclusion and answer if there are boundaries between Translation and Rewriting.

It should also be noted that, the researchers had faced many difficulties while selecting the examples to undergo the analysis because the three versions of this book are so different from each other, especially in volume.

The first translation is the longest and contains more translated chapters. The second translation was the shortest with less than 100 pages and omitted lots of details. While the third was longer than the second, yet it was nowhere near the first one let alone the original version.

Bearing that in mind, here are the following extracted examples and analysis:

5- Analysis of patterns:

5.1 - Pattern N°1

Table N°1: Extracted Example for Analysis n°1

Original Text	1 st Translation (LAWAND)	2 nd Translation (Amira Ali)	3 rd Translation (MIRZA)
the beggar, who, far from being dis-concerted by this, saw, in this incident, a good opportunity for reaping his harvest, and who began to whine in a doleful way, half closing his eyes the while,— “Charity, please!”	تلفتت الرؤوس كلها إلى الشحاذ الذي لم ينشده أو يفقد توازنه، بل اغتنمها فرصة مناسبة للربح الوفير، فأخذ يضحك ضحكة كسولا مغمضا عينيهِ، نصف إغماضة و يقول: <u>صدقة لله أرجوكم</u>	نظر المتسول حوله وقال: " هل لي في بعض الفكة، رجاء؟"	و تلفتت كل الرؤوس إلى الشحاذ الذي وجد في هذا فرصة ملائمة للحصاد فراح يقول بصوت ضعيف : <u>صدقة لله يا محسنين</u>

Analysis:

The English version of this pattern is “Charity, Please!”

We notice that both Lawand and Mirza used the equivalence صدقة لله which upon research in AL Maani dictionary you find that the translation of charity is زكاة، تصدق، بر، إحسان، both translators stayed away from the Islamic or religious version of the word and chose to go with صدقة which has more open and whole meaning and added the word لله as a way of to the word. Mirza went further and added the word يا محسنين and omitted the word please. In adding that word Mirza fully proved the universal discourse of Lefevere’s theory since this is what is known to be used or said in the Arab World and specifically in the Egyptian side of it.

While we notice that Amira chose to rewrite the whole sentence and used هل لي ببعض الفكة رجاء؟. The use of الفكة is common in Egypt. فكة means عملات أو نقود من فئات صغيرة. While the translation of Amira is not wrong, it shows, however, her background the universal discourse of Egypt.

All of the three translators manipulated the text in their own way. Thus, all of the three translations are a rewriting. The rewriting was done by choice. It wasn’t inevitable.

5.2- Pattern N°2

Table N°2: Extracted Example for Analysis n°2

Original Text	1 st Translation (LAWAND)	2 nd Translation (Amira Ali)	3 rd Translation (MIRZA)
Jacques Coppenole hosier	جاك كوبنول صانع الأحذية	جاك كوبنول حائك الدوق	جاك كوبنول صانع الجوارب

Analysis:

In this example, we see that the word Hosier was translated differently by all the three translators. None of them had the same translation as the other. If you consult the dictionary, you will find that the word Hosier means a tradesman who sells hosiery (and (in England) knitwear). When we search for the word hosiery we find that it's socks, stockings and tights collectively (the British include underwear as hosiery). In Al Maany dictionary the translation of the word Hosier is: تاجر الجوارب و الملابس الداخلية. The 1st translator changed the whole word from a person who sells socks and stockings to a person who makes shoes, which is totally not related to the original text. While the 2nd translator chose a more global word حائك الدوق rather than going into details about what he actually knits. The 3rd translator used the word صانع الجوارب which we find more accurate and close to the original text. So, we say that both the 1st and 2nd translator modified the original text and produced a type of rewriting while the 3rd translation was a literal one. The rewriting was done by choice.

5.3- Pattern N°3

Table N°3: Extracted Example for Analysis n°3

Original Text	1 st Translation (LAWAND)	2 nd Translation (Amira Ali)	3 rd Translation (MIRZA)
“In truth,” said Gringoire to himself, “she is a salamander, she is a nymph, she is a goddess, she is a Bacchante of the Menelean Mount!”	قال جرينجوار في نفسه: " الحقيقة، إن هذه هي السمندل، بل حورية من الآلهة، بل هي إلهة، أو كاهنة من كاهنات قمة ميناليان"	حذف المقطع	قال جرينجوار في نفسه: "حورية، إنها حورية"

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Analysis:

In this example, we notice that the writer chose the words: salamander, nymph, goddess and bacchante to describe Esmeralda. The 1st translator as we notice translated all these words one by one كاهنة، إلهة، حورية، سلمندر in the same order literally and he didn't change anything, while the 2nd translator chose to delete the whole scene altogether. Omission is a type of rewriting as we know. But, the 3rd translator omitted part of the sentence and translated only the word nymph حورية and chose to repeat it twice to convey the awe of the speaker when he described Esmeralda. So, the 1st translation was literal, while both the 2nd and 3rd were a rewriting. Also, both are done by choice.

5.4- Pattern N°4

Table N°4: Extracted Example for Analysis n°4

Original Text	1 st Translation (LAWAND)	2 nd Translation (Amira Ali)	3 rd Translation (MIRZA)
The priest tore off his tiara, broke his crozier, and rent his tinsel cope.	أما الكهن فقد <u>انتزع</u> <u>قبعته</u> وحطم عصاه ومزق ثوبه.	خلع فرولو عن كوازيمودو عباءته فضية اللون، وألقى بصولجانه الكرتوني على الأرض.	<u>ونزع الكاهن التاج الورقي</u> عن رأس كوازيمودو و كسر عصاه ومزق رداءه الملون.

Analysis:

-As you have noticed the 3rd translator has used the word التاج as an equivalent to the word **TIARA** whereas the 1st one has used the word القبعة while the second translator completely omitted the word from her translation

To start, the definition of **TIARA** in Merriam Webster is as follows:

1- TIARA: a tiered crown worn by the pope.

2-TIARA: a decorative jeweled or flowered headband or semicircle for formal wear by women.

As so, the closest equivalent to TIARA is التاج and the word قبعة sounds somewhat like domestication (a kind of manipulation).

Digging deeper more appropriate translations may pop up like : إكليل , البابا , عمامة , البابا . Now if translation means finding the closest equivalent that leads to say : All the other equivalents are considered as rewritings.

-Consider the following example:

It is a beast the world beast is translated as الوحش or المسخ or البهيمة or الحيوان it may appears that الوحش and المسخ are the closest equivalents to beast for two reasons

Semantically, beast means وحش and contextually because the personality of Quasimodo inspires ugliness and disgust.

As for البهيمة it is generally used to refer to a living thing that we cannot distinguish its shape. As for الحيوان it is used to describe rude or brute characteristics.

After this analysis: it is clear cut that وحش and مسخ share mostly the same features in contrast حيوان and بهيمة

Are a little bit intruders in this context, so وحش and مسخ are considered as translations whereas بهيمة and حيوان are perceived as rewritings.

We also notice that both the 1st and 3rd translator chose the word عصا as a translation for the word « crozier » while the 2nd translator chose the word صولجانه الكرتوني.

When we search for the word “crozier” according to Al Maani dictionary it is: a staff surmounted by a crook or cross carried by bishops as a symbol of pastoral office.

To show that the crozier was fake both the 1st and the 3rd translator chose the word عصا while the 2nd translator chose to keep the correct equivalent of the word which صولجان and add the word كرتوني to show that it's fake. This shows us that all the three translations are different forms of rewriting.

5.5- Pattern N°5

Table N°5: Extracted Example for Analysis n°5

Original Text	1 st Translation (LAWAND)	2 nd Translation (Amira Ali)	3 rd Translation (MIRZA)
<p>“Brother,” then said the Duke of Egypt, laying his hands upon their foreheads, “she is your wife; sister, he is your husband for four years. Go.”</p>	<p>و هنا قال دوق مصر واضعا يده فوق الجبهة " أيها الأخ، إنها زوجتك. أيتها الأخت إنه زوجك لأربع سنوات. اذهبا.</p>	<p>قال كلوبان : " حسناً، بحكم السلطة المخولة لي أعلن زواجكما مدة أربع سنوات"</p>	<p>و هنا قال الدوق واضعا يدا على رأس كل منهما " أيها الأخ إنها زوجتك، أيها الأخت إنه زوجك لأربع سنوات."</p>

Analysis:

In this example, we see that the 1st translator translated the whole sentence with no changes whatsoever. The same can be said about the 3rd translator. But, the 2nd translator changed the whole sentence to "بحكم السلطة المخولة لي، أعلن زواجكما مدة أربع سنوات". If we perform backwards translation, we will have “by the power vested in me, I declare you husband and wife for four years”. Amira Ali changed the whole sentence and adopted another meaning as if the Duke was a priest performing an actual ceremony, which is far from it actually. Since breaking a jug doesn’t fall into that category. We think that since the book was written in the 19th century and the Catholic Church was in full power and since the book talked about that epoch and contained many expressions about the catholic religion and church, the translator chose the translation that she thought suited the novel more than the literal translation would.

So, in this example, the 1st and 3rd translation were literal while the 2nd was a rewriting.

5.6- Pattern N°6

Table N°6: Extracted Example for Analysis n°6

Original Text	1 st Translation (LAWAND)	2 nd Translation (Amira Ali)	3 rd Translation (MIRZA)
“accursed be thou, daughter of Egypt, accursed, accursed”	"كوني ملعونة يا بنت بوهميا، ملعونة، ملعونة"	"أيتها العجرية الملعونة، اللعنة عليك"	"كوني ملعونة يا ابنة العجرية، موتي يا ملعونة"

Analysis:

In this example, we notice that the word daughter of Egypt was translated with بنت بوهميا in the 1st translation. If we search for the word Bohemia we find that Bohemia is the westernmost and largest historical region of the Czech lands in the present-day “Czech Republic”. The translator chose this word in order to avoid mentioning Egypt, which was known in France at the time as the origins of Gypsies. As an Arab, it’s considered as an insult. So, he chose another country that was known of moving a lot and close to France as a way of domestication. The 2nd and 3rd translator chose the word عجرية a more neutral and more accurate since they were talking about a gypsy girl while also avoiding to mention Egypt. The 1st translation was a rewriting. While, the 2nd and 3rd were more correct and could be considered as literal.

5.7- Pattern N°7

Table N°7: Extracted Example for Analysis n°7

Original Text	1 st Translation (LAWAND)	2 nd Translation (Amira Ali)	3 rd Translation (MIRZA)
Founding himself powerless , he began to laugh at him in the	وعندما وجد الطالب نفسه <u>أعزل ضعيفا</u> ، لم يحاول أن يتكلم بل انطلق يضحك ويغني في جراحة	حذف المقطع	وحين وجد جوهان نفسه <u>أعزل لا حول له ولا قوة</u> راح يضحك من كوازيمودو في وجهه بجرأة ولد طائش في

face with all the thoughtless gaiety of a boy of sixteen.	طفل في السادسة عشرة من عمره.		السادسة عشرة من عمره.
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Analysis:

In this example powerless has been translated as أعزل لا and أعزل ضعيفا , both translators opted for using two words to emphasize the meaning. Arabic is well known by using this style(repetition of synonyms or near synonyms.)

The point here is: since it is a repetition of synonyms that reflect the same meaning even if this occurrence respects the target language style , is this a deliberate case of rewriting or not ?

Considering that there is a modification of style, it is a case of rewriting.

Suppose the source text is Arabic and the target text is English

أعزل و ضعيف is translated as powerless, here the two Arabic words are reduced(merged) to a single word in English. Stylistically even this case is a kind of rewriting.

As for translating powerless as أعزل لا حول له و لا قوة, the use of just لا حول له would render the meaning perfectly but since لا حول له collocate with لا قوة, the translator added this part to maintain a kind of parallelism in the sentence. Even in this case it is a case of rewriting to respect the target language style.

The 2nd translator, however, chose to delete the whole scene. And because, all omission is a rewriting, we say that both the 2nd and the 3rd translation were a rewriting, while the 1st translation was the most accurate, suitable closest in meaning.

5.8- Pattern N°8

Table N°8: Extracted Example for Analysis n°8

Original Text	1 st Translation (LAWAND)	2 nd Translation (Amira Ali)	3 rd Translation (MIRZA)
At the exact time, he strode across the balustrade of the gallery, seized the rope with feet, knees and hands glide down, run up to the two men, filled both of them to the ground with his enormous fists, bore off the Egyptian on one arm and at one bound he was in the church shouting with his terrific voice: “sanctuary, sanctuary”.	وفجأة قفز فوق حاجز الردهة، وركض نحو الجلادين بسرعة قط هابط من أحد السطوح، ثم ألقى بهما فوق الأض بلكمتين سريعتين من قبضتيه المخيفتين، واختطف العجرية بيده، ثم أصبح في الكنيسة بقفزة واحدة يحمل الفتاة فوق رأسه يصرخ بصوته الرهيب: <u>“حمى، حمى”</u>	حذف المقطع	و في اللحظة المناسبة قفز فوق حاجز الردهة و أمسك الحبل بقدمه و ركبتيه و يديه و انزلق إلى الأسفل، وركض نحو الجلادين ثم ألقى بهما فوق الأرض بلكمتين سريعتين من قبضتيه المخيفتين واختطف العجرية بيده و بقفزة واحدة أصبح داخل الكنيسة وهو يصرخ بصوته الرهيب: <u>“الملجأ، الملاذ”</u>

Analysis:

In this extract : sanctuary ,sanctuary is translated as "حمى،حمى"and "الملجأ، الملجأ"this translations entail certain ambiguity, the reader who does not know what a sanctuary is would not be able to guess what is meant by حمى Or الملجأ,because it is a question of cultural specific items. But anyone who had examined the biography of the prophet Muhammed peace be upon him could notice that this cultural situation has a precedent in Islamic culture when the prophet returned to Makka and said: “whoever entered the Haram house is safe, and whoever entered the house of Abi Sofiane is safe, and the one who entered his administration is safe.”Opting for the expression من دخل الكنيسة فهو آمن seems to fit this situation even if it sounds irrelevant but this expression evokes the story above mentioned in a way the whole story becomes part of the overall meaning of the expression.

The reason behind mentioning this example is to explain that manipulations in translation may sometimes occur when there are gaps between cultures, thus translators resort to widespread expression that evokes the same situation (an allusive meaning) and these occurrences might seem extremely odd but in reality they are the most suitable.

The researchers also would like to direct the attention to the 1st translation where LAWAND added the image ركض نحو الجلادين بسرعة قط هابط من أحد السطوح. You may notice that this image does not exist in the original text at all but LAWAND chose to add it in order to make the scene more vivid in the readers mind. And as we all know, addition is also a type of rewriting.

5.9- Pattern N°9

Table N°9: Extracted Example for Analysis n°9

Original Text	1 st Translation (LAWAND)	2 nd Translation (Amira Ali)	3 rd Translation (MIRZA)
“Here is money” said	قال الغريب : "هاك ما تدفع به أجرة	حذف المقطع	قال الغريب : "هاك ما تحتاجه"

the stranger.	مبيتك"		
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Analysis:

The literal translation of this sentence may be : "قال الغريب: إليك النقود", notice that, although it is not mentioned in this sentence as to why the stranger gave money to the captain, the translator added it in his translation and additional information could be considered as manipulation even if it is deduced from the context.

Notice that both translators have used radically different forms and terms of those of the source text.

Notice also that the two translations (the two translations of Ramdan Lawand and Zakaria Mirza) gave an easy read and respect the source text message content. Now, if a choice has to be made between the three translations in terms of which one prioritizes faithfulness to the source text, the answer would be without doubt the literal translation, the other translations are rewritings because using different forms and terms is one of the criteria that make of any target text a rewriting namely one there is other choices just like in this example.

Consider the following example: كيف حالك can be rendered literally into English as: how is your state? This translation may seem unnatural, as so translating it as: how are you? Using a different form and terms may sound most appropriate. To conclude, this example shows that if translators have no choice but undertake modifications the target text would be conceived as translation rather than rewriting.

5.10- Pattern N°10

Table N°10: Extracted Example for Analysis n°10

Original Text	1 st Translation	2 nd Translation	3 rd Translation
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	(LAWAND)	(Amira Ali)	(MIRZA)
The day began to dawn. A gray light faintly illuminate the scene.	بدأ الفجر يرسل خطوطه الأولى، وانبعث شعاع رمادي يضيء هذا المشهد في اختلاف و غموض .	حذف المقطع	بدأ الفجر بالبزوغ، وانبعث شعاع رمادي يضيء هذا المشهد في غموض.

Analysis:

In this example the English and Arabic structures are different; however, the same basic order of ideas is maintained in all sentences. The difference here is that the 1st translation has a more poetic structure and tone to it. It paints a picture for you, which is one of the most favored uses of the Arabic language besides redundancy. So the 1st translation is not literal yet it conveyed the meaning and added beauty to it, to entice the imagination of the reader, which is more suitable for a novel even if changing the style of writing is considered a type of rewriting. And again, the 2nd translator deleted the whole scene. The 3rd translation was literal.

5.11- Pattern N°11

Table N°11: Extracted Example for Analysis n°11

Original Text	1 st Translation (LAWAND)	2 nd Translation (Amira Ali)	3 rd Translation (MIRZA)
« Ah » said he,? I frighten you , I see .? I am ugly enough .Don't look at me.	قال كوازيمودو: "(إنني) أخيفك، (و) أنا جد قبيح، أليس كذلك، فلا تنظري إلي بل أصغي إلي فقط)	حذف المقطع	قال كوازيمودو: "(لقد) أخفتك، (إنني) قبيح جدا، أعرف ذلك . لا تنظري إلي، فقط استمعي إلي.(إنك)

<p>Listen only in the day time? You shall stay here, at night you can walk about all over the church but stir not a step out, ?they will catch you and kill you, and it will be death of me.</p>	<p>إنك ستبقين هنا أثناء النهار (أما) في الليل (ف) في وسعك أن تتنزهي عبر الكنيسة كلها) ولكن) لا تخرجي من الكنيسة أبدا في ليل أو نهار، (فإذا فعلت) فقد ضعت، إنهم سيقتلونك و أموت معك .</p>		<p>ستبقين هنا أثناء النهار (أما) في الليل (ف) بوسعك أن تتنزهي عبر الكنيسة كلها) ولكن) لا تخرجي منها أبدا) فإن فعلت) سيقون القبض عليك وستموتين وسيكون ذلك موتي أيضا.</p>
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Analysis:

We have placed the Arabic connectives between brackets and we have put question marks to indicate their equivalents in the source text. Here the source text mostly does not make use of connective whereas the target text add connectives, these additions correspond to **لقد** ...، **إن**، **إما**، **ف**، و....

The concessive feature of this passage is the concessive use of connectives in Arabic and rather less often in English due to the difference between the two languages obliges often translators to undertake some changes in order to avoid distorting the meaning or producing texts that are stylistically odd, as you have noticed connectives are compulsory in Arabic and a comparison between the original text and both translations shows that there are many modifications that took place at that level but since translators have no choice.

After seeing the patterns and their analysis, the next table will be a summary of the translations' analysis. It should be noted that the following abbreviations shall mean the following:

Rv: rewriting by choice “voluntary”

Rc: rewriting “compulsory” where the translator had no choice but to change the translation to achieve the correct meaning.

L: Literal translation.

Patterns	1 st T	2 nd T	3 rd T
1	Rv	Rv	Rv
2	Rv	Rv	L
3	L	Rv	Rv
4	Rv	Rv	Rv
5	L	Rv	L
6	Rv	L	L
7	L	Rv	Rv
8	Rc	Rv	Rc
9	Rc	Rv	Rc
10	Rv	Rv	L
11	Rc	Rv	Rc
Total N° of L			5
Total N° of Rv			20
Total N° of Rc			6

The frequency of the three translation techniques:

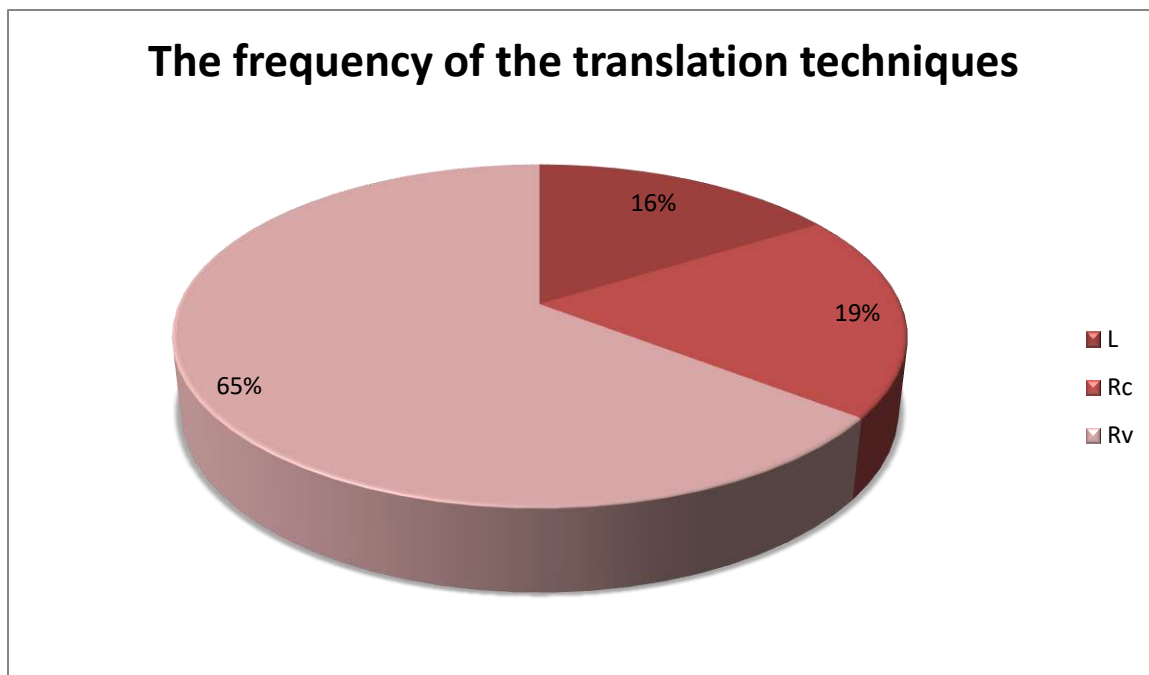


FIGURE: 01 The frequency of the three translation techniques

6- Discussion of the findings:

The results of our analysis of these examples denote that:

- Among all the three translators, the literal translation was used the least, only 16% of the translations were literal.
- The Voluntary Rewriting “Rv” was used the most, with a rate of 65% of use.
- The compulsory Rewriting “Rc” was used more than the literal translation yet less than the voluntary translation with a rate of 19% of use.
- The rewriting aspect appeared in using:

Domestication, which appeared in patterns 1 and 7:

In the 1st pattern: the 1st and the 3rd translator chose to make the sentence appear more natural and close to home for the Arabic reader, so they chose to add the word **الله** for the 1st translator and **الله يا محسنين** for the 3rd one.

In pattern 7: the word “powerless” was translated by the 3rd translator: **أعزل لا حول له ولا قوة** which screams Arabic and frequently used in the Arabic language.

Omission: it appeared a lot in the translation of the 2nd translator. Amira Ali since she deleted many scenes in her translation.

Exoticism: it appeared in pattern 5, when the 2nd translator translated the following passage:

“she is your wife; sister, he is your husband for four years. Go.” To

بحكم السلطة المخولة لي أعلن زواجكما مدة أربع سنوات

The translator wanted the reader to feel the foreign ways of marriage and the feel of the religion of the church so made the ceremony look like it happened in the church which was far from the truth since the gypsies don't follow the church.

Addition: it appeared in patterns 8 and 10 when the 1st translator added images to the reader that first suited the Arabic language and draw a picture of the scene.

At the end of the chapter, the comparison of the three translations and the English version of the book lead to the following:

- The 1st translator (Lawand): had translated using literal translation with a rate of 26% of his translation, 27% compulsory rewriting and 46% voluntary rewriting.
- The 2nd translator (Amira Ali): had translated using literal translation with a rate of 9% of his translation and 91% voluntary rewriting.
- The 3rd translator (Mirza): had translated using literal translation with a rate of 36% of his translation, 27% compulsory rewriting and 37% voluntary rewriting.
- The first translation of Ramdan Lawand was close to the original one. Although there were many rewritten passages, but the novel was closest because it contained most of the chapters and it used a language and style that was closer to that era and style of the writer. He used literal translation as much as possible in his translation.

- The second translation of Amira Ali Sadeq was too short and omitted a lot of chapter. This was due to the fact that it was the most recent translation and it was the most obvious form of rewriting among all the three translations. Because, it has all the factors that give to rewriting. In the translation, we can really see the Ideology of the translator, her beliefs and religion and orientations. We can clearly see the patronage since the original of the novel is too long, it'll be a financial loss to the publishing institution to print and sell a book of more than 900 pages. So, for financial reasons the number of pages of the book had to be reduced and even modified to suit the intended target audience. And since the book is intended for a specific audience it has to use a simpler style and language and also adhere to specific customs and beliefs of the target audience, which means we are talking about Poetics and Universe of Discourse.
- The third translation that was by Zakaria Mirza also contained a lot of editing and omitting but it was closer to the original than the second and the first according to the analysis of the patterns. So, it is also a rewriting because universe of discourse and Poetics are very apparent in this version. The influence of the origins of the translator, his religion and customs were apparent in his translation.

Conclusion

This chapter investigated the degree of rewriting in the three translations that the researchers chose as a case study, the novel of “The Hunchback Of Notre-Dame”, by comparing sections of the translations to the original one and applying what was found in the second chapter to see if all translation is truly a rewriting. The chapter has focused on dissecting the types of rewriting and their existence in the translations. It was discovered that:

Ideology was the most apparent of Lefevere’s constraints. This was due to the difference of religion in the Original Version and the Arabic translations. While the book was about church we notice the mention of Allah in all the translations.

Patronage appeared more in the second translation (Translation of Amira Ali Abdel Sadiq) since the book was published for children many concepts and scenes were deleted, the number of pages was also greatly shortened to be less expensive and more profitable.

Since poetics is largely related to the patronage, it is clear in the second translation as well. For the function of the translation is dictated by the patronage “who gives the order of the translation and for what purpose”

Universe of Discourse appears in all the translations based on the decisions each translator has to take in order to maintain the balance between the customs, beliefs and ideologies of the original and those of the target language and reader for the translation to be more natural, acceptable and accepted in the TL.

Conclusion

“Slaves we are, and labor in another man’s plantation; we dress the vineyard, but the wine is owner’s” (Lefevere, 2004b, p.24)

This statement makes its reader really think and ponder its implications. It makes them question the role of the translator and that of the writer. Are they equal? Or is there inequality?

This statement shows an injustice; it shows that its writer feels an injustice has befallen him. With this sentence Lefevere rebelled on all previous theories and roles that the translator has filled. It’s this statement that gave seed to this research and compelled the researchers to seek an answer and to know if Lefevere gave too much power and credit to the translator with his rewriting theory.

During this journey, the researchers tried to view all sides in order to have a better perspective. All the theories that were related to this issue were discussed (the Cultural Turn Theory, Skopos Theory) as well as Lefevere’s theory.

Upon reading, the reader may think that these theories are all one, while in reality they are not. These theories are related because all of them have one purpose: which is to give more value to the translator and to prove that all translation has to be a rewriting and not a simple act of translating. All these theories rebelled on the old theories such as literal translation or the invisibility theory that was the ultimate goal of the translators for many years if not decades.

Lawrence Venuti in his book *The Translator’s Invisibility: A History of Translation* said “I see translation as the attempt to produce a text so transparent that it does not seem to be translated. A good translation is like a pane of glass. You only notice that it’s there when there are little imperfections, scratches, bubbles. Ideally, there shouldn’t be any. It should never call attention to itself”

Although, Venuti was criticized by many, but in reality, this was the ultimate goal of the translator; to produce a translation as identical as the original version.

Due to many obstacles, such as linguistic obstacles between two different linguistic systems as well as the huge gap of cultural differences, Venuti's statement was too ideal to achieve in the eyes of many translators. This was why the new era and the new theories were very well received. This is why this research started.

In order to prepare the reader, it was started by defining all the concepts that will be dealt with in the whole study. The next step was to share all the theories that have relation to this study. Then, the findings were applied on the case study.

After analyzing the case study, it was discovered that rewriting can be compulsory to fill a linguistic or a cultural gap that exist between the two languages when literal translation cannot fulfill it.

Rewriting can be a choice "voluntary" when the translator changes the style or even genre of the translated text. It is done to make the TT appears more natural in the TL and acceptable to the reader.

It is also done to enhance the translated text when the translator thinks that they can express a statement better than the writer in a specific situation.

All of the compulsory rewriting was to done to diminish the cultural gap between the two languages.

The closer the date and era of the translation to the date and era of the writing of the original, produces the closest translation to the original text and not a rewriting.

The three translators of *The Hunchback Of Notre-Dame* has apparently used more than one strategy, though the tendency towards domestication and omission were quite prevailing. However, the

patterns presented and discussed above, show that the translators encountered very particular issues in translation, which each one of them used different techniques to arrive at an output adequately fitting in with target readers' expectations.

Ideology, which Lefevere defines as “that grillwork of form, convention and belief which orders our action” (qtd. from Hermans, 2004, p. 126). And in one of his latest essays Lefevere defines it as “the conceptual grid that consists of opinions and attitudes deemed acceptable in a certain society at a certain time, and through which readers and translators approach text” (qtd. from Hermans, 2004, p. 127), was very apparent in the three Arabic translations.

Upon reading the three translations, the reader can feel their beliefs and to a certain extent even their religion; it was apparent that Lawand being a Lebanese felt more at ease while translating all religious related concepts because he was Christian himself. While Amira Ali Abdel Sadiq basically deleted most of these scenes and chapters.

According to Lefevere (2004a, p. 15), Patronage refers to “something like the powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature”. Patronage was very apparent in the translation of Amira Ali Abdel Sadiq. The translated book was destined for children and for purely economic reasons; this can be seen in the number of chapters and pages of the translation.

While Lefevere's theory cannot be denied, and his constraints prove to be valid, this cannot be said about all translations. Comparing the original French version of the book and the English translation proves this point very clearly. The English translation seems effortless and smooth. And as Venuti pointed out the ideal translation is the one that reflects the original one effortlessly and appears to be written in the translation language. It also has the same effect on the reader as that of the original. The English translation seems a mirror image to the original one because it followed the same style, both languages share

the same religion, which made the translation of all related church concepts, visuals and images to be easy and appears to be native. Both the French and English translation share that old style and feel of the language, which was absent in the Arabic translations. Both also share the use of Latin, which was kept and transferred effortlessly, while its substitution was absent in Arabic.

Finally, it is concluded that rewriting is not always inevitable as Lefevere makes to be. It can be a choice if the two language systems are close as well as the absence of cultural restraints.

This journey has ended, but with each door closes another one opens. Although this research had finished, other researchers can hopefully benefit from it and use it as a first step to another one.

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الملخص باللغة العربية

المخلص

المقدمة

كل أهل علم من العلوم يحتجون لعلمهم بما يفخم شأنه ويعلي قدره ولم يحد علماء الترجمة عن هذا المسار وما كانوا استثناء لهذه القاعدة، فعندما يقول علماء الترجمة أن هذا العلم من أجل العلوم قدرا و أرفعها منزلة وذكرها وأنفعها عائدة ونخرا فإنهم يستدلون بدورها في نقل أنباء الأمم الماضية وأخبار القرون الخالية والحاضرة و هو العلم الذي يفسح المجال لكل غريبة أن تعرف ولكل أعجوبة أن تستظرف ويجمع الأول و الآخر والناقص والوافر و البادي و الحاضر و الموجود والغابر، يسمح بمنادمة الملوك والعلماء الكبار و لا يألو نصحا و إدكارا فترى البلاد وساكنيها كأنك ساكن بها جهارا.

تحديد الإشكال:

تلعب الترجمة دورًا مهمًا ليس فقط في التواصل بين مختلف الأشخاص من مختلف الأصقاع، ولكنها تلعب دورا أساسيا أيضًا في تطوير السياسة والثقافة والمجتمع في الدول. ومع ذلك فإنها اقتصرت دراسات الترجمة، لفترة طويلة، على النهج اللغوي. علق العلماء في الماضي أهمية كبيرة على النص المصدر، معتبرين أن النص إيجابي وموثوق. ومع ذلك، اعتبرت الترجمة مشتقة وخاضعة

مع مرور الوقت أعطيت الترجمة أدوارًا أكثر فأكثر، لعبت أدوارًا مختلفة عن غرضها الأصلي التواصل. يسعى المترجم إلى لعب دور مهم في ترجماته بعيدًا عن دور المرشد الخفي الذي يقود أعميين.

"دور الكاتب الثاني" يفترض هذا المفهوم الجديد أن المترجم هو الكاتب الجديد للنص الأصلي، مما يمنح للمترجم المزيد من الحرية بعيدا عن حدود النص المصدر. تجاوز دور الترجمة حاليا الجدل العميق حول الإخلاص وتركز أكثر بكثير على الثقافة والأيدولوجية.

أهداف الدراسة:

السبب الرئيسي وراء دراسة موضوع الحدود بين الترجمة وإعادة الكتابة هو أن العديد من المؤلفين الذين كتبوا نسختين من نفس الكتاب لا يحبون تسمية ما يفعلونه بالترجمة وهنا مثال:

يقول الكاتب الإفريقي أندريه برينك إنه لا يترجم كتبه، إنما يعيد كتابتها بالإنجليزية أو أي لغة أخرى، وأحيانًا يقوم بتعديل الفصول وفي خضم عملية إعادة الصياغة فإنه يحدث تغييرات على النص الأصلي من خلال التعديلات التي تم إجراؤها للنقل للغة الأخرى.

ويعتبر المؤلفون ترجمة كتبهم بمثابة تحويل

ينظر الكاتب رولاندو هينجوسا إلى النسختين الإنجليزية والإسبانية من كتبه ليس كترجمة بل تحويل وإعادة كتابة.

إشكالية البحث:

أثار هذا الاقتباس العديد من الأسئلة بشكل رئيسي:

ما هي الحدود التي تفصل بين الترجمة و إعادة الكتابة؟ ولتحقيق هذا الهدف نحتاج للإجابة على الأسئلة الفرعية التالية:

- ✓ هل استراتيجية إعادة الكتابة هي مجرد خيار يقوم به المترجم أم استراتيجية إلزامية في أي عملية ترجمة؟
- ✓ ما هي المعايير الرئيسية التي تميز الترجمة من إعادة الكتابة؟
- ✓ هل تنطبق هذه المعايير على جميع أنواع الأدب؟

أسباب البحث:

أجريت هذه الدراسة للأسباب التالية:

- إبراز أهمية دور الكاتب وكذلك دور المترجم.
- معرفة متى تكون إعادة الكتابة خيارًا ومتى يكون ذلك فعلاً حتمياً في الترجمة.
- تقنيات الترجمة المستخدمة أثناء إعادة الكتابة.

الفرضيات:

في محاولة استقصاء إشكالية البحث هذه، تقترح الباحثتان الفرضيات التالية:

- لا يمكن تسمية كل ترجمة إعادة كتابة
- تغيير شكل النص المصدر أثناء الترجمة يمكن أن يحول الترجمة لنوع من أنواع إعادة الكتابة على سبيل المثال: ترجمات لطفي المنفلوطي
- تحويل الترجمة لإعادة كتابة يعد قراراً واعياً وأحياناً عملاً حتمياً.

منهجية البحث:

يهدف هذا البحث لإتباع بعض نظريات الترجمة التي تهتم بالترجمة على أنها إعادة كتابة. من أجل الوصول إلى هدفنا، اخترنا النهج القائم على دراسة حالة. تم اختيار رواية "أحدب

نوتردام" لكتابها فيكتور هيغو بسبب تنوعها الثقافي. تم اختيار ثلاث ترجمات مختلفة للرواية من أجل جمع البيانات وتحليلها.

بعد قراءة الترجمات الثلاث، تم جمع ومقارنة ترجمات مختلفة لنفس المقاطع للوصول إلى نتيجة. و بعبارة أخرى، فإن هذا الاستقصاء والتحليل يمر من خلال دراسة مقارنة وتحليلية يتم من خلالها مناقشة أمثلة الترجمات الثلاث وتحليلها ومناقشتها واستخراجها من النسخ العربية المترجمة للرواية التي تقارن بين الأمثلة العربية والنسخة الإنجليزية التي تم اختيارها كمصدر. وقد تم اعتماد نهج قائم على النظام الأساسي كونه مناسباً لتحليل البيانات.

هيكلية البحث:

اعتمدت هذه الدراسة منهج دراسة الحالة. تم اختيار رواية "أحدب نوتردام" لأنها تنطوي على العديد من حالات إعادة الكتابة و ذلك لاحتوائها على العديد من المراجع الثقافية (ديانة مختلفة "الكنيسة" ذكر مجموعات من الأفراد التي لا نجدها في مجتمعنا العربي كالغجر) بالإضافة إلى توفر العديد من الترجمات العربية لنفس الكتاب.

تحتوي هذه الدراسة المتواضعة على فصلين نظريين وفصل عملي. كان الفصل الأول بعنوان: مفاهيم في الترجمة وإعادة الكتابة. فبهدف فحص الحدود الفاصلة بين الترجمة وإعادة الكتابة، لا غنى عن معرفة المقصود بالكتابة وإعادة الكتابة وما هي العوامل الرئيسية التي تؤدي إلى إعادة كتابة النص. من ناحية أخرى ، يمكن اعتبار مناقشة تعريفات الترجمة في نموذج مختلف (لغوي ، ثقافي ، اجتماعي ...) ضرورة.

خلال هذه الرحلة، لاحظت الباحثين أن الترجمة مرتبطة ارتباطاً وثيقاً بالسرقة الأدبية والأصالة من حيث استخدام أفكار الآخرين والتلاعب بها لتقديمها في شكل جديد (حلة جديدة). أدى ذلك للتطرق إلى عناصر أخرى مثل: الأمانة والخيانة وإلى أي مدى يمكن للمترجم تغيير (معالجة) النص الأصلي دون تشويبه. إن مفاهيم النص الأصلي والنصوص الفرعية هي مسائل أخرى تنشأ لأن النص الفرعي هو النتيجة الطبيعية لتحويل نص معين.

وأخيراً، تبدو المقارنة الدقيقة بين الكاتب والمترجم ذات أهمية كبيرة من أجل تحديد الاختلافات والتشابهات.

يمثل الفصل الثاني جوهر هذه الدراسة وكان بعنوان: الحدود بين الترجمة وإعادة الكتابة.

يعرض هذا كل من نظرية لوففير، و ذلك لأنه أول منظر عالج هذا الموضوع ؛ فهو يقول أن الترجمة هي حالة واضحة لإعادة الكتابة وأن الترجمة تتم تحت قيود كثيرة مثل المحسوبة والأيدولوجية.

يتضمن هذا الفصل أيضًا النظرية الغائية لأنها نظرية تدعم إلى حد ما ادعاءات أنصار نظرية التلاعب. المبدأ الرئيسي لهذه النظرية هو أن الترجمات تتم لغرض معين ، والذي يعتمد على احتياجات القارئ الهدف.

الهدف من الفصل الأخير هو: إبراز القضايا التي تتعلق بالحدود بين الترجمة وإعادة الكتابة من خلال تقديم أمثلة مختارة من تحفة الكاتب الفرنسي فيكتور هيغو "أحدب نوتردام". اختارت الباحثين مجموعة من الأمثلة وصنفاتها وفقًا لمستوى التلاعب وقد اختارت الباحثتان مثالًا واحدًا لكل فئة لمناقشتها.

تم اختيار ثلاث ترجمات لتكون موضوع الدراسة، كانت الترجمة الأولى لرمضان لاوند، والثانية لأميرة علي عبد الصادق والأخيرة لزكريا ميرزا. استندت المناقشة إلى مقارنة بين النسخة الأصلية والترجمات الثلاث. في البداية حاولت الباحثتان تقييم أي ترجمة هي الأقرب إلى النص المصدر، وما إذا كانت الترجمات قد احترمت شكل النص المصدر ومحتواه وأسلوبه وبنيته و استقصاء سبب إعادة الكتابة إن وجد و إذا كان ذلك حتميا أو اختياريًا.

حدود الدراسة

هناك عدد من العراقيل التي تمت مواجهتها خلال رحلة هذا البحث. أول وأهم ما يجب الإشارة له هو عدم وجود ترجمات أخرى للمقارنة. من المهم أيضًا التأكيد على طول الترجمات. فلو كانت جميع الترجمات متساوية الطول، لوجد المزيد من الأمثلة ولكانت النتائج أفضل و أدق وأكثر وضوحًا.

الفصل الأول: مفاهيم في الترجمة و إعادة الكتابة

عرفت الترجمة منذ ظهورها تيارين أحدهما ينادي بالالتزام بمنهج الترجمة الحرفية و الآخر ينادي بالتزام منهج الترجمة الحرة، إلا أن كلا المنهجين ينطويان على صعوبات عدة يتعذر على المترجم تجاوزها مما استدعى إلى ضرورة تناول دراسات الترجمة من جوانب أخرى و تحريرها من تبعيتها لحقل اللسانيات وجعلها علما قائما بذاته له منهجه وموضوعه الخاص به. يعد الباحث الأمريكي **جيمس هولمز** من أوائل الباحثين في هذا المجال، إذ بين في بحثه "اسم و طبيعة دراسات الترجمة" إمكانية البحث في موضوع الترجمة وقسم دراسته إلى قسمين : دراسات نظرية و دراسات وصفية. و هكذا تتالت النظريات وازداد الاختلاف في ماهية الترجمة و دورها وأساليبها فإذا كانت المادة الأولية للترجمة هي اللغة والثقافة اللتان لم يحصل اتفاق على تعريف لهما حتى الساعة فلا ضير إن تعثر المنظرون في الترجمة في إيجاد تعريف جامع و مانع لها. لعل أهم الأسئلة المطروحة بخصوص الترجمة في هذا القرن هي: لماذا يلجأ المترجم إلى إعادة كتابة النص الأصلي ؟ و لماذا تتخذ النصوص المترجمة صبغة إعادة الكتابة؟ وهل إعادة الكتابة شيء حتمي لا مناص منه أم أنه خيار؟

للكشف عن مكونات هذه القضية اعتمدنا المنهج الوصفي في القسم النظري المكون من فصلين حيث قمنا بعرض بعض المفاهيم ذات الصلة بموضوع دراستنا الذي يحمل عنوان **"الحدود الفاصلة بين الترجمة و إعادة الكتابة"**.

فكان أول مفهوم استرعى الانتباه هو الكتابة التي تعد مهارة إنتاج الكلام أو التعبير عن الأفكار. فإذا كان هذا تعريف الكتابة فما هي الترجمة إذن؟ يرى **كاتفورد** أنها استبدال نص بآخر باستخدام لغة مغايرة. أما **نايدا** فيعتقد أنها إيجاد أقرب مكافئ طبيعي للنص الأصلي. و ذهب **نيومارك** إلى القول أن الترجمة هي حرفة تتمثل في استبدال عبارة أو رسالة بعبارة أو رسالة أخرى باستخدام لغة مختلفة. أما **لوففير** فجلها إعادة كتابة للنص الأصلي. و **سوزان باسنت** اعتبرتها حوارا بين الثقافات.

من أهم ما جاء في هذا الفصل هو الحديث عن الأمانة و الخيانة في الترجمة فلطالما شغل المترجمين هذا الموضوع و اختلفت آرائهم فيما إذا كان عليهم يمنحوا ولاءهم للنص الأصلي أم للغة الهدف أم للمتلقي أم للغة الهدف فالولاء لأحد هذه الاتجاهات قد يؤدي إلى خيانة الآخر.

و الحديث عن الأمانة و الخيانة في الترجمة أثار الحديث عن التصرف في الترجمة وقد يعني هذا المصطلح عملية إيجاد مكافئ ثقافي تارة و ترجمة حرة لاستبدال عناصر ثقافية ليس لها

مقابل في اللغة الهدف. فإذا كان التصرف في الترجمة يعني الحرية في الترجمة فالسرقة الأدبية خطر محقق بالمترجم فاستوجب الوقوف عند هذه النقطة خاصة وأن السرقة الأدبية تعرف على أنها استخدام أفكار الآخرين وهذا ما يقوم به المترجم بالضبط ولكن دون الإشارة إلى صاحب الأفكار الأصلي وهنا تختلف الترجمة عن السرقة الأدبية.

فمهما بلغ تصرف المترجم في النص الأصلي فطالما نسب العمل إلى كاتبه الأصلي فالمترجم بخير. كما أن الحديث عن التصرف في الترجمة أحالنا لعنصر النص المتشعب والنص المشعب منه أو النص الأصلي.

النص المتشعب هو نص طرأت عليه تغييرات وتحويلات وتعديلات تماما كم يحدث في حالة التصرف في الترجمة ولا يمكن الإطلاع على النص المتشعب دون أن نستحضر النص الأول الذي تشعب منه. وآنرنا أن نختم الفصل الأول بمقارنة بين دور الكاتب ودور المترجم فتشابهها في كونهما يتطلبان الممارسة المكثفة لبلوغ الإتقان واختلفا في كون الكاتب حرا ومستقلا ينقل تجربته الخاصة بينما يحكم المترجم أفكار الكاتب وأسلوبه كما أنه ينقل تجارب غيره .

الفصل الثاني: الحدود الفاصلة بين الترجمة و إعادة الكتابة

بما أن هذا البحث يتناول الحدود الفاصلة بين الترجمة و إعادة الكتابة فمن الطبيعي أن يخصص الفصل الثاني للحديث عن هذه النظرية و نشأتها و أهم روادها و مبادئها الأساسية و مواضع قوتها وضعفها.

أندريه لوفيفير هو الأب المؤسس لهذه النظرية وكان أهم ما جاء به هو وجود أنواع مختلفة لإعادة الكتابة ولعل أبرزها النقد و الأنطولوجيا، و اعتبر الترجمة بمثابة إعادة كتابة للنص الأصلي، إذ قال في هذا الشأن "أنا لا ألتزم بكلمات الكاتب الأصلي للنص ولا بأفكاره كل ما أقوم به هو إحداث التأثير الذي يرغب في إحداثه نصب عيني".

و أضاف أيضا أن الترجمة إعادة الكتابة وسيلة للإطلاع على مفاهيم وأنواع أدبية جديدة و تاريخ الترجمة يعكس تاريخ تجدد الأدب. قام لوفيفير من خلال نظريته بتحرير المترجمين و منحهم مكانة مرموقة بينما كان ينظر إليهم كعبيد كما وصفهم دريدن. كما أكد أيضا أن الترجمة ليست مجرد ممارسة لسانية بل وسيلة تواصل بين الأدب والثقافة و المجتمع والسياسة. محكومة بأربعة عوامل رئيسية هي: الأيديولوجية و السلطة و الشاعرية و الحوار الكوني إلا أنه أسهب في الحديث عن السلطة والأيديولوجية .

- الأيديولوجية:

تم وضع هذا المصطلح من لدن **ديستوت دي ترايسي** وزميله سنة 1790 في فرنسا يعرفها على أنها النظرية الوراثة للأفكار، ويعتقد ماركس أن الأيديولوجية هي مجموعة من الأفكار والتصورات المهيمنة على عقول الأفراد. أما **لوففير** فقد عرفها أولاً على أنها النظرة للعالم ثم طور فيما بعد ليصبح شبكة النظم و الأعراف والمعتقدات التي تنظم سلوكياتنا. يرى لوففير أيضاً أن الأيديولوجية مرتبطة ارتباطاً وثيقاً بالسلطة ويعدها أهم إستراتيجية يتبناها المترجم لإيجاد حلول لمشكلات الترجمة. و يقول في الأخير بأنها "الشبكة المفاهيمية التي تتكون من الآراء والمواقف التي تعتبر مقبولة في مجتمع معين في وقت معين ، والتي من خلالها يقترب القراء والمترجمون من النص"

- السلطة:

يقول **لوففير** بوجود أشخاص و مؤسسات أحزاب سياسية و ناشرين و وسائل إعلام يحاولون التأثير على النظام الأدبي و جعله يتماشى مع الأنظمة الأخرى ويقول أيضاً أن هناك ثلاثة عناصر مكونة للسلطة وهي العامل الأيديولوجي و الخامل المادي وأخيراً المكانة أو المنزلة .

- الشعرية:

يقصد بالشعرية كل نظرية داخلية للأدب، وقد تعني الاختيارات الأدبية والأسلوبية و البلاغية و التصويرية و الموضوعاتية و التأليفية التي قد يختارها المبدع في التعبير و الكتابة عن الذات و الموضوع معا .تعتمد الشعرية على خطوتين منهجيتين متكاملتين هما:

1. تفكيك النص إلى عناصره البنيوية الجزئية من أصوات ومقاطع ودلالات و تراكيب و حقول دلالية ومعجمية و صور بلاغية.
2. ثانياً تركيب النص بطريقة كلية في شكل ثنائيات أو استنتاجات بنيوية شكلية وتتم هذه العملية استقراء و استنباطاً.

- الحوار الكوني:

يعرف لوففير الحوار الكوني على أنها بعض العادات والتقاليد و المعتقدات التي يعتقد أنها غير مقبولة في ثقافتها الخاصة. بسبب تفرّد ثقافات وعادات ومعتقدات كل دولة، كمثال على هذا نذكر النكات المختلفة في جميع اللغات، و التي يستحيل ترجمتها حرفياً لأنها تفقد معناها و غرضها. في هذه الحالة ، تتضمن الترجمة شبكة معقدة من القرارات التي يتخذها المترجمون على مستوى الأيديولوجية والشاعرية و الحوار الكوني.

في معظم الحالات، يجب على المترجم إحلال التوازن بين الحوار الكوني (أي مجمع

المفاهيم والأيدولوجيات والأشخاص والأشياء التي تنتمي إلى ثقافة معينة) كما هو مقبول لمؤلف النص الأصل، و الحوار الكوني الآخر المقبول والمألوف للمترجم وجمهوره (لوففير، 2004 ب، ص 35).

إذ يسלט لوففير الضوء على المؤسسات والأشخاص الذين يتحكمون في الترجمة لتحقيق أغراضهم كما يشير إلى أن القرار الترجمي خاضع لوجهة نظر المترجم ونظرته للعالم وهذا ما يعبر عنه بالأيدولوجية. من أهم الانتقادات الموجهة لهذه النظرية هي أن الفعل الترجمي خاضع لسلطة ما وهذا ما نفاه ثيو هيرمان، كما انتقد هذه النظرية دوغلاس روبنسون الذي يقول بتأثر لوففير بنظرية الأنساق المتعددة.

ارتأينا أن نورد في الفصل أيضا النظرية الغائية لما لها من دور مهم في عالم الترجمة و كذا لأنها تولي اهتماما كبيرا للقارئ الهدف ولأنها مبنية على مبدأ غائية الترجمة أي أن كل فعل ترجمي يأتي لتحقيق هدف معين.

إذ يقول فيرمير أن الأمر بالترجمة هو الذي يحدد الهدف من الترجمة في الغالب وليس المترجم. و بالتالي يمكن أن يكون للنص المترجم وظيفة مختلفة تماما عن وظيفة النص الأصلي.

يقول مستحدث النظرية أن أصل كلمة "سكوبوس" يوناني وتعني الهدف و الغرض وركز في نظريته على المظاهر اللغوية و خاصة الجواب الثقافية و الاجتماعية لعملية الترجمة، من توظيف نظرية أنواع النصوص لكاتارينا راييس ونظرية الاتصال وهو نفس النهج الذي انتهجه كريستيان نود.

تهتم هذه النظرية بغرض الترجمة من خلال تحديد طرق واستراتيجيات الترجمة التي يتم استخدامها من أجل الحصول على نص وظيفي أطلق عليه اسم "ترانسلاطم" والذي يعني الهدف.

الفصل الثالث: دراسة رواية أحذب نوتردام "دراسة حالة"

و أدرجنا في الفصل الأخير دراسة تحليلية للرواية العالمية أحذب نوتردام و لم يكن اختيار هذه الرواية عشوائيا بل انتقائيا ومن أهم المعايير التي دفعت بنا لانتقائها:

- ثراء الرواية بمعالم ثقافية وتاريخية ودينية
- وكذا بسبب تمكننا من الحصول على ترجمات عديدة باللغة العربية بعضها ترجم عن اللغة الفرنسية(اللغة الأصل) والأخرى عن اللغة الإنجليزية.

لقد تطرقنا في هذا الفصل أيضا إلى منهجية التحليل التي اتبعناها خلال مناقشتنا للأمثلة، حيث حاولنا تتبع خيارات المترجمين ومقارنتها ببعضها.

حاولنا استنباط الأسباب التي تدفع بالمترجم إلى إعادة كتابة النص وما إذا كانت كل محاولات إعادة الكتابة موفقة في نقل المعنى وحل المشاكل التي يواجهها المترجم كما حاولنا اكتشاف ما إذا كانت إعادة كتابة النص أمرا اختياريا أم إجباريا.

لذا ختمنا هذا الفصل بعنصر أخير رصدنا فيه أهم النتائج المتوصل إليها والتي كان أبرزها أن المترجم الذي يسعى لإعادة كتابة النص الأصلي قد يشوه شكل النص لأن بعض أساليب إعادة الكتابة كالإضافة و الحذف و إعادة الترتيب و التركيب و التكافؤ و غيرها قد يؤدي إلى الإخلال بالقيمة الجمالية للنص الأصلي و ظهور بعض العيوب فيه كالحشو والإطناب و ضعف الأسلوب والشعور بغرابة النص المترجم .

كما يمكن لإعادة كتابة النص الأصلي أن يؤدي إلى مقروئية النص المترجم وتنوع الأساليب و إثراء النص الهدف وسد الثغرات الناجمة عن الانتقال بين اللغات والثقافات .

الخاتمة

الملاحظ خلال هذه المناقشة المتواضعة هو أن المترجم قد يلجأ إلى إعادة الكتابة مجبراً وذلك راجع إلى الاختلاف في القواعد اللغوية وتراكيبها إذ يتوجب على المترجم احترام الأبنية المتعارف عليها في اللغة الهدف وتقديم نصوص ذات تراكيب مناسبة .

كما تعد الثغرات الثقافية سبباً آخر يدفع بالمترجم إلى إعادة الكتابة سعياً منه لإجلاء الغموض أو إحداث أثر مماثل في نفس قارئ النص المترجم.

وقد تكون إعادة الكتابة قراراً يتخذه المترجم (أي اختيارية) رغم توفر خيارات أخرى ومرد ذلك هو مدى تحكم المترجم في اللغتين والثقافتين الأصل والهدف وكذا حرصه على تقديم نص لا تشوبه شائبة من حيث المعنى والمبنى. يتم ذلك أيضاً لتحسين النص المترجم عندما يعتقد المترجم أنه يمكنهم التعبير عن بيان أفضل من الكاتب في موقف معين. خلال هذا البحث، تم الاكتشاف أن كل إعادة كتابة إجبارية تم اكتشافها خلال تحليل الأمثلة كانت لتقليص الفجوة الثقافية بين اللغتين، وأنه كلما اقترب تاريخ الترجمة وعصرها من تاريخ عصر الكتابة الأصلية وعصرها، أنتج أقرب ترجمة إلى النص الأصلي وليس إعادة كتابة.

يبدو أن المترجمين الثلاثة لأحدب نوتردام قد استخدموا أكثر من إستراتيجية لإعادة الكتابة، على الرغم من أن الاتجاه نحو التدجين والحذف كان الغالب. ومع ذلك، تُظهر الأنماط التي تم عرضها ومناقشتها أعلاه، أن المترجمين واجهوا مشكلات خاصة للغاية في الترجمة، والتي استخدم كل واحد منهم تقنيات مختلفة للوصول إلى حلول تتناسب بشكل كاف مع توقعات قراء اللغة الهدف. على الرغم من أننا لا يمكن إنكار نظرية لوففير، إلا أنه لا يمكننا القول أن هذه النظرية صالحة لكل عملية ترجمة تتم كما يزعم لوففير. إن مقارنة النسخة الفرنسية الأصلية من الكتاب والترجمة الإنجليزية تثبت هذه النقطة بوضوح تام.

إذ تبدو الترجمة الإنجليزية سهلة وسلسة، لا تشوبها شائبة. وكما أشار فينوتي، فإن الترجمة المثالية هي الترجمة التي تعكس الترجمة الأصلية دون عناء وتبدو مكتوبة بلغة الترجمة. كما أن له نفس التأثير على القارئ في اللغة الهدف كما في الأصل. تبدو الترجمة الإنجليزية صورة طبق الأصل للنسخة الأصلية لأنها اتبعت نفس النمط. تشترك كلتا اللغتين في نفس الدين، مما جعل ترجمة جميع مفاهيم الكنيسة والمرئيات والصور ذات الصلة سهلة وتبدو أصلية.

تشترك الترجمة الفرنسية والإنجليزية في هذا الأسلوب القديم والاستعمال للمصطلحات القديمة، الذي كان غائباً في الترجمات العربية.

فقد كان كلا من النص باللغة الفرنسية والإنجليزية يشتركان أيضاً في استخدام اللاتينية، التي تم الاحتفاظ بها ونقلها دون عناء، بينما كان استبدالها غائباً باللغة العربية. أخيراً، يُستنتج أن إعادة الكتابة ليست دائماً أمراً حتمياً كما يعتقد لوففير. بل يمكن أن يكون اختياراً إذا كان النظام اللغويان قريبين بالإضافة إلى عدم وجود قيود ثقافية.

و آخر ما يمكن قوله في هذا البحث هو أن إعادة الكتابة يجب أن تكون لسبب محدد و ليس عبثاً.

على سبيل المثال، إذا كان على المترجم نقل النص من اللغة الأصل إلى اللغة الهدف لجمهور يوازي الجمهور الأصلي فإنه لا ضرورة لإعادة الكتابة إن لم تكن هناك عوائق لغوية أو ثقافية تمنع ذلك.

كحوصلة نقول أن إعادة الكتابة تكون إجبارية في حالتين:

- إذا كان هناك ثغرة لغوية أو ثقافية لا يمكن حلها من خلال الترجمة الحرفية
 - إذا كان هناك اختلاف بين جمهور النص الأصلي و الجمهور الموجه إليه النص المترجم مثل تكيف كتاب أهدب نوتردام لقصة كرتونية للأطفال.
- و بخلاف ذلك، تكون إعادة الكتابة طوعية و أن الترجمة الرجعية قد تكون المعيار الفصل الذي يحكم في أمر الترجمة وإعادة الكتابة، حيث قمنا بإعادة ترجمة الأمثلة المدروسة إلى اللغة الأصل فإذا كان الناتج هو النص الأصلي بالضبط أو يقترب منه كثيراً فهي ترجمة وأما إذا كان الناتج بعيداً عن النص الأصلي فهو إعادة كتابة.
- و هذا ما أكدته إعادة ترجمة القرآن و الإنجيل فترجمة الترجمة تعطي نصوص قريبة جداً هذا إن لم نقل مطابقة للنص الأصلي خاصة وأن هذه النصوص المهيمنة بحكم قداستها لم تم نقلها بتحفظ تام.

انتهت هذه الرحلة ، ولكن مع إغلاق كل باب يفتح باب آخر. على الرغم من انتهاء هذا البحث ، نأمل أن يستفيد باحثون آخرون منه و أن يتم استخدامه كمرجع لطرح تساؤل تم التغافل عنه في هذا البحث.