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## **Addition and Omission in Translating Literary Works**

**Case Study:** Volume II Entitled "*Cosette*" of Victor Hugo's "*Les Misérables*" Translated by Isabella F.Hapgood

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## **Dedication**

I dedicate this work To my parents in particular, and my family general

I would like also to dedicate this work to my friends: Ali, Hadj Aissa, Youcef , Tarek and his Family and to my boss Bidouche Chahira and to my colleagues Hadjira , Fatima Zohra and Tahar.

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## Abstract

The present research is about " Addition and Omission in Literary Translation of the Volume II Entitled "*Cosette*" of Victor Hugo's "*Les Misérables*" which translated into English by the English-Scottish translator Isabella Florence Hapgood. It aims first, to answer the reason for choosing addition and/or omission in translation studies. Second, confirming the possibility to convey what the author intended to communicate. Also, determining any given changes that occur in the meaning of the message when additions or/and omissions are applied in translation. In addition, to prove the hypothesis that metaphorical languages always have equivalents in any foreign given translated language . The descriptive and analytical methods are chosen to answer the preceding mentioned research questions. This study is made up of two theoretical chapters and practical one. The first two chapters are all about the review of literary translation and aim to identify the impact if using addition and omission by the translator while translating literary works .In addition, the difficulties that may face translators and criteria that maintain them meaningful and faithful translators. At last, in the practical chapter, we tried to project these concepts on the novel translated.

**Key Words :** Translation, addition, omission, faithful.

## **List of Abbreviations:**

**Vol II :** Volume Two entitled “*Cosette*” of the translated version .

**SLT:** Source language text.

**TLT:** Target language text.

**ST:** Source text.

**TT:** Target text.

**Ibid:** source already mentioned

**Cv:** Curriculum vitae

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# **General Introduction**

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## General Introduction

Language serves as a mediator among human beings, because intercommunication among them is difficult to ensure. Translation has played an important role in the dissemination of knowledge. Translation began when people felt a need for contact and communication. In this vein, I. A Richards(1924) claims that “ *Translation is probably the most complex type of event in the history of the cosmos* ” .Therefore, translation bridges the language gap by comprehending the texts of the source language and providing an approximate equivalence of the texts of the target language, Nida,E.A(1993: 1) . Among all types of translation which exist, literary translation is one distinct genre. In this type of translation, the translator uses the techniques of addition and omission to reproduce, say, write what has been already produced and offers the other different nations an access to a foreign language in their own mother tongue. In addition, a literary work is accessible only to those who know the language in which it is written. The specific characteristics of literary translation are defined by its place among other types of translation and by its relationship to original literary creativity. Umi-S,U (2010)

When it came to my Master dissertation, I found myself looking forward to working on a subject in which I could combine literary translation with addition and omission. During this research, I chose the literary work entitled « *Les Misérables* by the French novelist Victor Hugo and translated by Isabella Florence Hapgood. My choice of this novelist was guided by his great fame and importance in the Romantic movement in France in the 19th century. The novel was an instant popular success. Therefore, it was translated into several languages, reproduced as a popular musical stage work and a movie cartoon. The purpose

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for writing “*Les Misérables*” was to inform about and expose social injustice, and demonstrates the effects of ignorance and poverty. Hence, Hapgood is one of the major translators of French and Russian literature. She showed considerable linguistic abilities, mastering many Latin and Germanic as well as Slavic languages. In addition, her translation of the novel includes addition and omission. Indeed, this is a good reason for choosing “*Les Misérables*” as a corpus in this study. Another reason is, to see to what extent the two versions of the text convey the same ideas and whether the text in the target language retains the flavour of the original text.

The objective of this study is, to examine whether the translator conveys the author’s intention in the original text, while using addition and omission in the text of the target language. To this end, I will select a sample of passages from different chapters in the second volume of the novel translated. I will compare the translated passages with passages from the original text in order to find out if the translation involves credibility, subjectivity, and preserves faithfulness. The aim of this study is to examine the role of addition and omission in translating Victor Hugo’s “*Les Misérables*”.

In this research, I will attempt to answer the following question:

- Why do we choose addition and/ or omission in translation ?

I will also attempt to answer the following sub-questions:

-What are the changes which occur in the meaning of the message when additions or omissions are applied ?

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-Does metaphorical language always have equivalents in any strange given translated language ?

In order to answer the above-mentioned research questions, the following hypotheses are developed:

- Some literary phrases are translated in different ways. For example, the French proverb "*Qui donne aux pauvres prête à Dieu*" is translated “ *Charity is rewarded in heaven* ” instead of the equivalent translation "Who gives to the poor, ready to God". We notice in the English translation of the proverb that the word “*God*” is missing in the original proverb and replaced by “*heaven*”. Additionally, the word “*charity*” cannot always express the voluntary help to the poor. These techniques of omission and addition justify the idea of helping those in need, and through addition and omission of some words, the proverb still keeps its original flavour and preserves its meaning.

- Addition and omission are selected because they are applied either to avoid the confusion of the reader or when the translator cannot find an adequate way to convey the original meaning of any given text.

- The use of addition and omission in translating metaphorical language may help keep the same flavour.

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Many literary works are translated in different languages such as “*The Book of Mormon*” by Joseph Smith, “*The Adventures of Tintin* ” by Hergé, “*Animal Farm*” by George Orwell, “*Les Misérables*” by Victor Hugo etc. In this vein, many researchers in translation studies deal with the use of the techniques of addition and omission. Such studies reveal that addition and omission are advocated and proposed by only a few theorists, among whom, Baker, M (1992), Bielsa and Bassnett, S (1980), Hajar Khanmohammad (2015). The latter studies additions and omissions in English translations of Persian-based social, cultural and political news headlines. Khanmohammad asserts that, the deformation of the original in translation is mainly attained by addition and omission, the techniques which result from certain reasons, as well as translators’ understanding and interpretation of the text, or rising inevitably from untranslatability.

This research is divided into three chapters. Chapter one will attempt to deal with some concepts in translation in general and literary translation in particular. Chapter two will examine how addition and omission clarify equivalent meaning. Chapter three will be the practical aspect of the study.

# **Chapter One :**

## **An Overview of Literary Translation**

This chapter aims at distinguishing between the two concepts that concern translation in general and literary translation in particular. As well as, we will try to deal with the main process and problems of literary translation. By doing so, we have chosen literary translatability of style and step by step translatability as the process of literary translation. In addition, we will select the two problems of literary translation which related to conventional symbols and to complete equivalence. Furthermore, in this chapter, we wish to cover literary translation in relation to faithfulness.

### **I. Definition of translation:**

Translation is a science and an art, it requires much talent, skill, inspiration, patience and toil, by which the translator has been dubbed the second author of the book. It began with the need for contact and communication, this need might have emerged shortly after the incidence of the tower of Babel and consequent diversity of tongue were translators needed to work for dealmakers, marriage brokers and peace seekers while to perform this mission successfully, translators should meet three main important requirements which are; the source language, the target language and the subject matter. From this last, it becomes clear that translation isn't an easy task were translators may face some difficulties and they have to struggle in gaining the balance between the source and the target of verbal and textual forms of language.

Newmark, P (1988:12) defined "*the act of translating as transferring the meaning of a text, from one language to another, taking care mainly of the functional relevant meaning*". For him, "*theory of translation is neither theory nor science, but a huge group of knowledge*". While Holmes, J(1975:25), who is considered to be the founder of

translation studies defines translation as an independent field of study and coined the name of ‘Translation Studies’ for the field. Before that, the translation was considered a sub-branch of linguistics and didn’t have any names by its own and different scholars were using different titles to refer to this field. But now, thanks to James Holmes, we have a name for our field of study.

To sum up, researchers have divided translation into literary and non-literary translation, in literary translation, language and the beauty of the language is the ultimate goal, whereas, in non-literary translation, language is a means to an end the style also varies, Mohamed, A(2015:115).

## **II. Definition of Literary translation :**

Literary translation has traditionally been separated from non-literary or technical. Indeed, for “literary and technical and translation”; and the differences on the surface appear to be so profound that university courses clearly differentiate between one and the other. it devoted more space to literature. David,K(1999.13)

The concept of literary translation is defined as a type of translation by which a translator recreates another similar form of ideas using different language with particular style, it concerns the translation of literary texts, literary books, poetries, plays, as well as songs, rhymes, literary articles, novels, short stories, poems, etc. So doing that, many literary works were translated in different languages such as : “*Book of Mormon*”by Joseph Smith, “*The Adventures of Tintin*” by Hergé, “*Animal Farm*” by George Orwell, “*The Imitation of Christ*” , by Thomas à Kempis , “*Les Misérables*”, by Victor Hugo, etc. This type of translation based on two philosophies which are formal correspondence translation

and dynamic equivalence. Formal literal translation is when the form of translation corresponds

to the original text, this is characterised by a good sense of structure of the original text. Unfortunately translations are often stilted (awkward), because a translator cannot usually shape one language like another in term of structure for example, also this theory requires more advanced reading skills particular in vocabulary and more ideas. Literal dynamic equivalence translation viewed that the effect of translation on the reader should be the same as the effect of the original text on the original reader, in other words, the translator in this case should translate the way that conveys the meaning that person have experienced. Nida,E(2001.14).

Literary translation is fundamentally different from other categories of translations, because, its main principle is the dominance of poetic communicative functions. In other words, while translation carried out, there must be the aesthetic functions, in addition, of rendering information to the reader. The artistic image created in the particular literary work, whether the image of a character or nature, will certainly have an impact on the reader. In this case, the translator should take into account specific features of the text, features that make the literary texts differ from the non-literary ones (website7).

### **III. The Main Process and problems of Literary translation:**

In this section, we will try to see the main process that literary translator may follow to do his or her job well. First, we have selected the literary translatability of style and step by step by translatability. These two processes were suggested to enhance the translator's abilities of being eclectic and mastering the task of

translation. Second, we have also selected the problem related to conventional symbols and what is related to complete equivalence problem as the two main problems which the literary translator may face, and which all impose the translator being multicultural, and featured by many criteria among them having the abilities of enhancing the credibility, subjectivity, and faithfulness to translation and maintaining its original flavour. Peter, F(2000)

### **III.1) The Process of Literary translation**

#### **III.1.1) Literary Translatability of Style:**

Style is the author's choice of words and phrases and the way he organizes these words and phrases into sentence and paragraphs, the question of translatability of style is worthy discussed, because many translators are still considering the original literary style untranslatable and it may be possible to reproduce it. Their arguments that literary works are a kind of art created in language. What we demand of them is not merely the representing of events and incidents in artistic aesthetic way to attract the reader, but he must have a strong feeling toward the characters' environment including his/her mood, culture, historical background, In this vein, the beauty of language is portrayed in literary works artistically, and allowing the reader of the translated work to be inspired, moved and aesthetically entertained in the same way as of the native reader of the original. In conclusion, literary translation of styles has nothing to do with the original work and original writer; rather, it depends on the theoretical knowledge and practical skill of the translator. It is because translation is not only a science, a science with its own peculiar laws and methods, but also an art—an art of reproduction and re-creation. *Song, X & Cheng, D* (2003)

Shi,A (2003) believes that the good style of the source language text helps the translator to transfer the meaning into the target language text. She claims that literary language entails the good form which transmits content in more sufficient and adequate manner. All in all, Literary translatability of style imposes for translator maintaining the same style of the SLT as well preserving the same idea of SLT.

### **III.1.2) Step by step Translatability:**

After careful translation and appreciation of the tone and spirit of the whole original work that determines what kind of style it reflects from the literary points of view .The translator should start translating the literary work, sentence by sentence and paragraph by paragraph, from beginning to the end, keeping in mind the reproduction of the original style and this known as step by step ability of translation. This last takes into account the translation of same tone of the author of the original text whether translating words, sentences or paragraphs. Meaning while, the translator should pay attention to the three aspects ; the verbal, syntactic and syntactic utterances. The verbal aspect is reflected by the sentences in the work. The syntactic aspect involves the interrelation of the parts of the text, while the semantic aspect involves the global sense of the utterance, the theme it evokes. In other words, how does he the author say it? *Song,X & Cheng ,D (2003)*

Furthermore, Savoy believes that the literary translator, should remain faithful to the original text, depending on following translation's criteria must give the words and ideas of the original text, it should read like an original work, may also add or omit from the original language text, All in all, step by step Translatability, imposes for translator moving step by step through the three mentioned aspects, as well preserving the same criteria of a faithful translator. *Song,X & Cheng ,D (2003)*

**III.2) The Problems of Literary translation:****III.2.1) Problem Related to Conventional Symbols:**

Because literature consists of conventional symbols the term, symbol, when used in literature of either a figure of speech in which a person, object, or situation represent something in addition to its literal meaning. Conventional or traditional literary symbols work in much the same way, and because they have a previously agreed upon meaning, they can be used to suggest ideas more universal than the physical thing itself. The following words explain more: the word “rain” symbolized “sadness” where “sunlight” symbolises “happiness” and “flowers expresses beauty”. In addition the link between lexical meanings of some words does not make the reader able to associate between them. In addition, translators of poetries face special difficulties because their tasks to find out the better equivalent of poetry. In this vein, the task of translator becomes not merely to faithfully translate but to interpret the text as well the literary text may often belong to a period remote in time so that the significance of the text in its context may be totally loss. The problem becomes quite acute particularly in the case of poetry. Susan, B(1980:125-133)

**III.2.2) Problem of Complete Equivalence:**

In the field of translation complete equivalence does not exist under the influence of different languages and distinct cultures. However, the overriding purpose of any translation should be to achieve ‘equivalent effect’, i.e. to produce the same effect (or one as close as possible) on the readership of the translation as has obtained on the readership of the original” (Newmark, 1988:48). By this it is implied, that although complete equivalence does not exist translators should try to achieve the just mentioned ‘equivalent effect’. Equivalents that would preserve similar features of the original have to be found. Unfortunately, in case of cultural realia it is rather complicated. At this point the notion of non-equivalent emerges, “The difficulties of literal translation are often highlighted not so much by linguistic or referential context as by the context of a cultural tradition”. Every culture analyses the surrounding world in a different way and it is reflected in its language system. No two cultures are identical and as a result it causes non-equivalence in translation. Therefore, translators face the problem of choosing the right strategy in order to correctly transmit cultural realia. Susan,B(1980:125-133)

According to Ketkar ,S(2003) in the field of Literary Translation, the “*central problem is to find the target language equivalence for features of the original as style, genre, figurative language and historical stylistic dimensions, polyvalence, connotations as well as denotations,cultural items and culture specific concepts and values*” , Hence,we may say that all the translation’s problems are raised because of the non coincidences, multiculturalism, different environments and individualities. We may categorize the problems into external and internal. What may associate with language and culture is considered external problem and the individuality related problems are internal problems.

**IV. Literary translation in relation to faithfulness:**

Faithful translation simply means the translator aims to convey the author's intention of the text, in other words, what the author was intending to communicate as faithful as possible into another language by adapting particular style. The beauty of the language in literary translation, should sustain a balance and equivalence and do not create a hollowed space between the original text and the target text. By doing that, the translators of literary works will respect the harmony between content and form and they will guarantee faithfulness in translation only if the translator of literary texts take considerably the balance and the backgrounds of both languages and when the reader will cause the same reaction and effects in translated texts comparing to the reader of the original work, this will link directly literary translation to faithfulness. Marianne ,R(2009)

Guranilk,D-B(1979) in Webster's English Dictionary states that "*Faithfulness in translation means the quality of being accurate, reliable, and exact*". In that case, the meaning that best matches the source text's meaning is the one that best complies with precision; accuracy and conformity to the source. While some researcher believed that faithful to the source text of literary works is based on the free idiomatic methods in transmitting the message from language to another by producing the same effect in sense and in form. Ampro ,H-A (1990:118) links the term to the three parameters, which are; what the author means to say; the target language and the reader according to her. And if one remains faithful to only one of these parameters and betrays the remaining ones, he/she cannot be faithful to the sense.

In this chapter, theoretically we have introduced some concepts related to translation in general, then, literary translation in particular, in addition to the main process and problems of literary translation, rather than, literary translation in relation to faithfulness. According to what we have mentioned, the ultimate goal of literary translators is to present the beauty of language; this beauty is founded equally in both the original and the target texts which determined by number of process, the main them are (style and step by step). Translation of style depends on the theoretical knowledge and practical skill of the translator, because it is an art of reproduction and re-creation. Step by step translation process founded where the translator inquiry seeks for translating of the same tone of the author of the original text whether translating words or sentences or paragraphs. Finally, literary translation is related to faithfulness by the translator's task of respecting the harmony between content, highlighting the balance, backgrounds and leaving parallel reaction and effects in both texts.

## **Chapter Two :**

# **Addition and Omission in Translation Studies**

The use of addition and omission in literary translation should be literal sustain on the equivalence of the meaning of the original texts, the degree of equivalence varies according to the situation, by which we are looking for fully equivalence, partly equivalence or non-equivalence. Researchers agreed that almost half of texts have fully equivalence, and partly equivalence do not change the meaning significantly, whereas in non-equivalence case, we are facing two different meanings. All in all, the accurate use of addition and omission to clarify the equivalent meaning of the source text in the target text bases on the three equivalent degrees in translation to keep faithful to translation.

Vanessa, L(2000)

## **I. Definition of Addition and omission in translation:**

### **I.1 ) Addition in Translation:**

Addition in translation defines as the technique used by translators to clarify the accurate meaning when the source texts are translated into the target texts, to make it more comprehensive, the translator has to add few conjunction/s, word/s, phrase/s, or sentence/s when he/she translates into the target language. As Newmark, P(P1988:91) states that: “*the technique of addition does not remain the same for all languages and cultures*”. In this sense, he agreed that the information added to the translated text are normally cultural, taking into consideration differences between the culture of the source language and the target language. Furthermore, addition of information or any form of text when translating are often used to provide more information about previous events, context, or historical background and thus have the function of explanation of embedding. Rosma ,P(1998).

For several reasons, the text translated may involve addition particularly, when addition is a standard transfer operation whereby new meaningful elements, which cannot be found in the source language text, appear in the target language text. Despite the fact that, the increase in the number of words in the target language text is also characteristic of another standard transfer operation, distribution of meaning, although there is a conceptual difference between the two operations. While in the case of distribution, there is no extra information in the target language text, and the same amount of information is divided into its elements, in the case of addition there will always be new elements in the target language text. Rosma,P(1998).

### **I.2 ) Omission in Translation:**

Omission in translation defines as a technique used by translators to clarify the accurate meaning of the source text in the target text. The technique based on dropping of conjunction/s, word/s, phrase/s, or sentence/s when he/she translates into the target language, the technique usually takes place when there is no equivalent word/s in the target culture. Jean-Paul,V and Jean,D (1958) have defined omission in translation as the hard effort to present the same or equivalent ideas that should be brief, concise and correct and faithful to translation. The term of “omission” has been well supported by researchers as well as Jermy,M (2001:163), who believes that the concept often been neglected in translation studies.

It may necessary for several reasons that the text translated involves omission, as reference to realism once: the poetic function of the source language in reality may play an important role in the description of characters and situations or, the atmosphere creating function in the target language for the reader as well as “local colour” is less familiar than

the source language. In addition, to the informative functions of the source language which inform us about the way of life of a source language community, as well as, their customs and habits. Furthermore, the aim of the culture-transmitting function of the source language that makes the target language communities closer to it and overcome communication difficulties between the two cultures. Newmark, P(1988:9)

## **II. The Degree of Addition and Omission in**

### **Understanding the Meaning of Translated Texts :**

#### **II.1-1) The Degree of Addition:**

The intensive use of the addition in literary might result to misunderstanding or losing of the meaning, consequently, led to incorrect and unreliable translation of the source text into the target text. For that reason, the translator would take into account the information that he/she would add in parallel to the homogeneity of the aspects of the source text with the target text. In other words, homogeneity related to culture, history or of event, i.e, the translator would cautiously homogenise both texts (the source/the target) because the degree of information added (conjunction/s, word/s, phrase/s, or sentence/s when translating to reach the equivalent meaning in the target language text may culturally misunderstand the meaning if the information added concern culture. Vipin-K,S (2015). In addition, it may historically lose the meaning if the information added concern history. And also, it may not homogenise with the events that the source text included. Hence, the task of the translator here is to ignore of the idea or information that he/she no need for it, because the equivalent idea that should be briefly, concisely and correctly cover the equal meaning that homogenises both texts (the source text/ the target text) .To conclude, the degree of adding information imposes the translator taking into account different aspects of

both texts, this will make the text balances between either adding and omitting information to clarify either the exact or the nearest meaning. At the end the following examples will explain briefly the above ideas . Newmark, P(1988:90)

### II.1-2) Examples About the Degree of Addition in Translation:

**Example 1 :** “*Good fame is better than golden belt*” This is the equivalent literary translation of the French proverb “ *Bonne renommée vaut mieux que ceinture dorée*” and the original Arabic equivalence ( السمعة الطيبة أفضل من الغنى ) .

We observe that the English literary translation consists of two extra words “*golden and belt*” which are not clarify the exact meaning and lead to a reader either lost or misunderstand the meaning. Hence, it may have another sample of translation like: “*Bonne réputation mieux que la richesse*” ,and the accurate equivalent English translation which we suggest is: « Good reputation better than wealth».

French suggestion : “*Bonne réputation mieux que la richesse*”=السمعة الطيبة أفضل من الغنى

**Example 2:** “*In the kingdom of the blind, the one-eyed man is king, is the equivalent literary translation of the original French proverb “*Au royaume des aveugles les borgnes sont rois*» .We see that the “*one-eyed man*” which Compensate the plural, and the word “*man*” which is not involve in the French translation like “*Un Homme*” , but it may have another suggestion like : “*In the blinds’ kingdom, the one-eyed are kings*”*

**Example 3 :** “*Every cloud has a silver lining*” , is the equivalent of literary translation of the original French proverb “*Après la pluie le beau temps*” .We see that the “*silver lining*” led to a reader lost of or not well misunderstand the meaning. Hence, it may have another suggestion like: « *After the rain, the nice weather*».

**Example 4 :** “*No pain no gain*” is the equivalent of literary translation of the original French proverb “*Il faut casser le noyau pour avoir l'amande*”. We see here “*pain and gain*” as non equivalence, which lead to a reader lost. That is why, we may suggest the following translation sample to clarify an accurate meaning “*You need to break the shell to have the core*”.

**Example 5 :** “*What's bred in the bone will come out in the flesh*” is the equivalent of the literary translation of the original French proverb “*Bon sang ne saurait mentir*”. We see here the words “*bred, bone and flesh*” have no equivalent in comparison with source text, which lead to a reader lost, and the following suggestion is to clarify an accurate meaning “*Good blood doesn't know how to lie*”

According to the preceding examples, we pointed out that even we have been stating that the degree of addition imposes the translator looking to the aspects of both texts to make the target text homogenises with the source text, but this is not possible all the time, because of such aspects that concern the text itself or what is related to cultures, history, events and other fields and which can always not allow the translator reaches his target to clarify the adequate and the exact or the nearest meaning of the source text.

Newmark, P(1988)

**II.2.1) The Degree of Omission:**

Any dependency on the intensive use of the technique of omission while translating might result in a lack, misunderstanding or losing of the meaning, consequently, led to incorrect and unreliable translations of the source texts into the target texts. In this vein, dropping of a word/s words from the source language text while translating is related for instance to cultural disparity existing between the source language and the target language text. Vipin-K,S (2015). In fact, this technique is very common in subtitling where we Witness translators usually omit vulgar words that do not have equivalents in the target text, or that may not be accepted by the receptor. Arab translators, for instance, omit English taboos while translating films into Arabic for the sake of respecting Arab receptors, who may not tolerate their use. In short, adaptation is an important procedure of translation. It enhances the readability of the target text and eases the receptor's understanding of the source text's ideas, images, metaphors and culture through his/her own language and culture. Cultural substitution, paraphrase and omission offer various possibilities for translators to deal with culturally-bound texts. In conclusion, the degree of omitting information imposes the translator taking into account different aspects of both texts, but first of all respecting attitudes and traditions the target language text (the receptor). This will make the text balances between the two texts and clarifies the exact or the nearest meaning. At the end the following examples will explain briefly the above ideas. Ordudari, M(2003)

### II.2.2) Examples About the Degree of Omission in Translation:

**Example 1 :** “*A man is known by the company he keeps*”. This is the equivalent literary translation of the original of Arabs saying and French translation : “*Dis-moi qui tu fréquentes, je te dirai qui tu es*”. We see that the English literary translation of the proverb lacks the literary translation of the expression “*Dis-moi*” are not found the French translation . Hence, the inverse translation from French into English is : “ *Un home est connu de la société qu'il garde* ”, the omission of the expresion “ *Tell-me* ” and “ “ *who you are* ” are another suggestion for the balance between the two texts.

**Example 2:** “ *He held his boy friend tightly and went together*” is the equivalent literary translation of the original Arabic proverb «*عنق صاحبه ومشا الاثنان اليدا في اليد*» . Here, we noticed that the translator omits the Arabic words /*اليد في اليد*/, ‘hand in hand’, since this act may mislead English receptors into believing that the “*boy-friends*” are taboos in Arabs culture. Marouane ,Z & others(2009).

**Example 3 :** “*ولذلك، وحرصا على الاتساق، فإن المكتب يفضل حذف هذه الإشارة*”, is a equivalent of English literary translation as “*Therefore, and for consistency purposes, the Office would prefer the omission of this reference*” .We noticed that the translator omits the equivalent of the word (*purposes*) even the reader find it acceptable. therefore, it may have another suggestion like:“*Therefore, and for the interest of consistency, the office prefers delete this reference*”.

Omission’s technique is result of the cultural clashes that exist between the two texts. In fact, it attains its peak in use where translators omit word/s that do not have equivalents in the target text, or that may raise the hostility of the receptor. As in Arab's society usually omit English taboo words such as ‘fuck off’ and ‘shit’, while translating films into Arabic, just for the sake of respecting the Arab receptors, who may not tolerate the use of these words because of their culture. Newmark ,P(1988:99).

### **III.Loss and Gain in Translation:**

Loss and gain in translation are two opposite concepts which occur in all languages levels, even what is sometimes seen as loss in translating the source language text, may be replaced in the target language texts with a greater degree as compared with the original language texts. While, many problematic areas give rise of the notion of loss in translation, where it can be detected and which lead a translator failed to find the appropriate piece of translation.

#### **III.1) Loss in Translation**

Loss in translation occurs on all language levels including morphological, syntactic, textual and stylistic/rhetorical; it underlies the linguistic/stylistic, semantic, textual, stylistic and cultural levels. In view the fact that, cultural differences give rise to lexical gaps evinced in incongruous ideological, social and ecological terms relate to highly sensitive issues as well as politics and religion. Bassnet,S &Angelito,P(2002/2016)

##### **III.1.1) Kinds of Losses:**

Two kinds of losses in translation were suggested. First, the inevitable loss, where the translator resorts to compensatory strategies to establish equivalence even he/she has particular skills and competences. Second, the avertable loss, where the translator failed to find the appropriate equivalence. Bassnet,S& Angelito,P(2002/2016)

**III.1.2) Levels of Losses:**

There exist four levels of losses in translation including: morphological level; syntactic level; tense and aspect level; condition levels. The morphological level, for the translator is not well-attained, because the formation of words in terms of derivation and inflection. Syntactic level concerns the translator's resort to compensatory strategies to establish equivalence meaning in the target text. Tense and aspect level, because there exist 12 tenses in English, some of which have no equivalents in Arabic, such as present perfect, where translator fail to capture the exact reference to time and this may result in a serious semantic loss. Condition levels, because in English, there are 4 kinds which are real (factual), probable (likely to happen), and improbable (unlikely to happen) and impossible .all these considered as another problematic syntactic area where loss in translation can be detected. Bassnet,S& Angelito,P(2002/2016)

### III. 2) Gain in Translation:

Despite the fact that gain is very rare when it comes to translating the literary text, however there are some gains in the translated versions as McGuire (1980) pointed out “*what is often seen as “loss” from the source language context may be replaced in the target language context as gain*”

#### III.2.1) The Concept of Gain :

Gain is a notion that relates to the situation “where the translator in target text gains features not present in the source text (Louise, Michael & Sandor, 2005, p16). Gain also “could only be a matter of expressing the meaning to a greater degree in the translation as compared with the original” Sallis (2002,p16) . McGuire (1980,p672) alludes to the fact that language can gain through explanations when saying “The translator can at times enrich or clarify the source language text as a direct result of the translation process. Moreover, what is often seen as “*loss*” from the source language context maybe replaced in the target language context”..

#### III.2.2) Features of Gain:

Three techniques were pointed out by researchers, among them compensation in kind, which can be adopted to mitigate the loss of source text important features. It consists in “making up for one type of textual effect in the source text by another type in the target text . Hervey & Higgins( 1992,35). Addition is another technique suggested by Mona Baker (1992) to deal with non-equivalence; according to her, the technique consists of “adding anything that is needed, (word/s, phrase/s, or clause/s), in order to make the translated text appear natural, grammatically or semantically in the target language.

Newmark (1988) suggested a procedure of using a loan word which is related to the conversion of different alphabets, such as Arabic or Chinese into English. A loan is the verbatim repetition of the word as it was found in the source text. It is left unaltered in the target text.

#### **IV. Omission and Addition in relation to Faithfulness to translation:**

In general, omission and addition in translation should guarantee faithfulness of the meaning and form of either the original text or cultural background of the target text, faithfulness must respect the harmony between content and form taking into account the readability and respectability. Kouded, M (2006). Faithfulness in translation is centred on exactness, respectability, equivalence, similarity and correctness and it should preserve cultural values, symbol, and leads to cause the same reaction and effects in the receptor compared to the same degree of effect on the reader of the original work. Additionally, it should create an extreme combination and homogeneity between the form, structure and the intention at a level that the translator renews and reproduces the dynamism and spirit of the original work. Faithfulness is not guaranteed only in content, but form is important since a literary product represents equilibrium of form and content particularly in literary translation. In other words, faithfulness to translation simply means the translator aims to convey the author's intention of the text (what the author was intending to communicate) as faithfully as possible into another language, taking into account adaptation translation which is about communicating meaning through "adapting" the translation for a particular market or style. Kouded, M (2006).

Nida ,E. A (1964) and Newmark, P (1988) also agreed that translation that consists of the techniques of addition and omission aims to provide the exact meaning and seek to provide the same ideas or equivalent that must be concise, concise and correct. For all this, in order to be faithful in translation through adaptation, accuracy, and fluency is the goal of any faithful interpreter who uses combination and / or omission as his/her techniques.

We have been mentioning that the aim of addition or omission in translation is to clarify and transmit the accurate meaning of the source text in the target text. Hence, the high degree of providing equivalent meaning of texts when translating accurately ensures the task of literary translators, through adding information to provide culturally more explanation for any text given, or dropping of information from the source text particularly when there is no equivalent in the target text, especially when the translators must adapt their translations with the target language taking into account the historical background of the source and the target language. In addition, the translator sought to present briefly, concisely and correctly the text translated. To sum up, the accurate providing of equivalent and meaning of text sustains the translator's effort to be faithful in translation. This latter, must centred on exactness, respectability, equivalence, similarity and correctness, then it should preserve cultural values and symbols. In other words, faithfulness in translation simply means the translator aims to convey the original author's intention in the translated texts.

## **Chapter Three:**

**The Novel Translated  
by Isabella Florence Hapgood**

## Chapter Three The Novel Translated by Isabella Florence Hapgood

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This chapter is build up on analysing the use of addition and omission while translating volume two entitled “*Cosette*” of Victor Hugo’s “*Les Miserable*” by Isabella Florence Hapgood and also, to see how this section is faithfully translated. At the beginning, the chapter will cover summaries of the plot and the volume two, description of characters and a brief about the novel. Then, we will deal with the use of metaphorical language in the novel. Finally, the discussion is devoted to the use of addition and omission by the translator and how long is she faithful in translation.

### **I.) About the Novel:**

Throughout this section, we will try to see a plot summary, summary of the volume II entitled “*Cosset*” of Victor Hugo’s “*les Misérables*” . Then, to deal with the description of characters in the novel, In addition to have a brief summary of the whole novel.

#### **I. 1) Plot Summary:**

The novel set in the post-Napoleonic era just after the French Revolution, about Jean Valjean, a convict, who has just been released from prison after serving 19 years for stealing a loaf of bread. Influenced by the bishop to begin a new life, Jean assumes a new name and moves to a new location where he becomes a respected citizen and makes a fortune in manufacturing. The police inspector, Javert, is suspicious of him, but it is not until Jean’s conscience prods him to reveal his true identity that he is forced to flee.

In Paris, Jean used to change residences frequently and assumes a number of identities in order to avoid arrest. Fulfilling a promise to her dying mother Fantine, he rescues a young girl named Cosette from the evil Thénardier family and becomes her guardian. They

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spend many years in a convent where Cosette grows into a beautiful young lady. Eventually, Jean leaves this safe haven so that Cosette may have a more normal life.

Cosette falls in love with Marius, a young lawyer, who joins a band of revolutionists at a barricade. Unbeknownst to Marius, Jean is also at the barricade; when he is wounded, Jean, who has spared the life of his constant adversary Javert, risks his life to carry Marius to safety through the sewer system of Paris, returning him to his family and Cosette.

Against all odds, Jean struggles to follow the bishop's teachings and become a good man. It is not until after the wedding of Cosette and Marius and he is on his deathbed that he is at last able to stop running from his past and reveal all. Not until then does he finally find peace.

### **I.2) Summary of the Volume Two:**

The narrator in this section implies to the Battle of Waterloo of 1815, which marks the defeat and the end of Napoléon Bonaparte's Empire. As a result of foul weather, but valor and heroism are the dominant qualities, in which we see true heroism of Jean Valjean earns him persecution and jail time, while Thénardier's lies earn him glory and gratitude.

This is the shortcut of a young girl Cosette's happy life which turns into miserable life ,through the evil of Thénardier family . After Fantine, her mother's death, she has been rescued and adopted by Jean Valjean and becomes her guardian in Paris. This was happened after fulfilling Fantine's promise and death in Paris, and the subsequent events. The image of life in France in the 19<sup>th</sup> century was brilliantly conveyed, conveying the lives of people in various French cities and the suffering they suffered during that period.

Cosette falls in love with Marius, a young lawyer, who joins a band of revolutionists at a barricade. Unbeknownst to Marius, Jean is also at the barricade; when he is wounded, Jean,

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who has spared the life of his constant adversary Javert, risks his life to carry Marius to safety through the sewer system of Paris, returning him to his family and Cosette.

### I. 3) Character Description:

The character is manifested through the lexical and grammatical choices. In other words, men use strong words and positive connotations with multiple voices of different social classes unmerged into a single perspective and not subordinated to the voice of the author. All these present different character's features via ethics, philosophy, law, justice, religion and romantics as well as the conflict of good and evil. *Mikhael ,B(2011)*.

### 4) About “*Les Misérables*”

On 1862 Victor Hugo has published the French novel entitled “*Les Misérables*”, which presents a vast panorama of Parisian society and its underworld of the early 1800s in France. The novel contains many famous episodes and passages, and because it consists of 5 volumes which are (Fatime, Cosette, Marius, Saint, and Jean-Valjean), while reading them, you will find many conflicts and battles for survival, in addition to, the struggle of forces including, wealth and poverty, good and evil, war and peace through the choice of character. The purpose for writing “*Les Misérables*” was to inform and expose social injustice and the effects of ignorance and poverty. Overall, the novel was an instant popular success, which translated into several languages, also re-produced as a popular musical stage work, in 1980 and to a movie cartoon later. It is narrated from the third person; the narrator is never named, and offers an omniscient perspective on the events that are unfolding. (Narrator and Point of View). The tone and mood of the novel vary widely. Hugo is concerned with describing the situations faced by the destitute and outcast, and the tone is often serious and solemn. The novel is also characterized by a strong current of idealism, and the tone often becomes revolutionary and hopeful. Interspersed with these grand themes is a note of gentle humor ( Tone and Mood). The primary protagonist of the novel is Jean Valjean, and the primary antagonist is Javert. Secondary protagonists include Marius, Cosette, and the members of the ABC Society. Secondary protagonists include Thénardier and the Patron-Minette gang, as well as the Gaurde Nationale.

### II. Metaphorical Language in the Novel :

This section aims at exploring the metaphorical language used by Victor Hugo while writing his novel. The metaphorical language consists of the following items (themes, metaphors and similes, imagery and ironies, symbols, allegory and motifs )

#### II- 1) Themes in “ *Les Misérables*”:

##### II- 1. 1) The Glory of France

A primary focus of the novel is the glory and importance of France. Hugo characterizes the country as exhibiting all the finest qualities of humanity - though it also encompasses all of its worst features. The novel makes frequent references to historical French persons and events, and the events of the novel are shaped by the French socio-political landscape. Hugo also spends a great deal of time describing the places and people of France, painting a vivid portrait of the country in the early 19th century(website2)

##### II- 1.2) The Dignity of the Poor

Many of the novel's characters are impoverished or outcast. Jean Valjean is an ex-convict; Marius and the ABC Society are impoverished students; and both Fantine and the child Cosette live in the direst poverty. Yet the novel suggests that even the most impoverished and trodden down maintain a sort of dignity: despite her status as a prostitute, Fantine retains a kind of purity because she does this for her daughter; Marius' poverty inspires him to greater heights of moral goodness (Ibid).

### II- 1. 3) Morality and Righteousness

The novel offers a number of moral lessons, through the decisions of the characters. When Champmathieu is wrongly identified as Jean Valjean, the real Valjean decides to intervene; though it will mean a return to prison, Valjean cannot live with himself if he allows an innocent man to go to prison in his stead. On the other hand, the Thénardiens offer an example of an immoral path; they constantly trick and cheat everyone they meet, but they eventually end up in the most squalid kind of poverty. (Ibid)

### II- 1. 4) The Suffering of the Poor

Though Hugo emphasizes the dignity of the poor, he also describes their suffering in great detail. Éponine for instance, is only sixteen and suffers terribly, where she has lost several teeth and wears thin tattered clothing. Her situation is like that, because the selfish actions of her parents which have plunged the family into poverty. Another example is Mabeuf, who subsists on only an egg a day. The poor suffer in a myriad of ways. (Ibid)

### II- 1. 5) Religion and Faith

Religion and faith are central themes in the novel. Hugo often references God as the goal of all progress, by which most characters in the novel including (Valjean, Cosette, Enjolras and Marius) are faithful and have some sort of religious leanings, exemplified by their tendency to pray or to reference God. (Ibid)

### II- 1. 6) The Progress and the Redeeming Power of Love

On the one hand, Moral progress, political progress, and spiritual progress have shown how Jean Valjean makes his journey from a man who despises the world to the loving adopted father, from ignorance and darkness to love and light. The political progress shows through France political system's change; from Kingdom to Democracy which devoted every person has a voice. According to the author, these progresses are all intertwined, and symbolize the progression towards God. On the other hand, the brotherly love shown by Bishop Myriel that pulled Jean Valjean out of his misanthropy following his release from prison, and Cosette's love that further encouraged him along his path to progress. Éponine, who participates in criminal activities and could easily have followed her parents' path of dissolution, is redeemed by her love of Marius and dies a heroic death on the barricades. Love brings out the best qualities of each person, and encourages his or her progress. (Ibid)

### II- 2) Metaphors and Similes in “*Les Misérables*”

#### II- 2.1) Metaphors

*“Javert unsmiling was a bulldog; when he laughed he was a tiger” (p.165)*

The author describes Javert in this way when he is first introduced to the reader. The description highlights Javert's animal-like nature: he operates like an automaton, as ruled by rigid ideas of justice and governance as animals are by instinct. This metaphor also emphasizes his ferocity by comparing him to two large and dangerous animals, a bulldog and a tiger.

*“A prodigious light shines, and the gaping jaws of force recoil; the lion which is the army comes face to face with the erect and tranquil figure of the prophet, which is France”*

*(pg.1022)*

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The quote describes the pending clash of the citizen revolutionaries and the army. Hugo does not present the army in a disrespectful light; they are compared to a noble and powerful animal, the lion. But France itself is more exalted still: France is a prophet, a messenger of God. Additionally, the tranquility of the prophet faced with a snarling beast alludes to stories of martyrs, again connecting the sociopolitical events of France with divine drama. (website3)

### II-2.2) Similes:

*“Just as demons and evil spirits recognize by certain signs the presence of a higher God, so Thénardier realized that he had to do with a man of great moral strength” (p.376)*

When Thénardier tries to wheedle more money from Valjean in exchange for Cosette at the inn, Valjean replied with a forceful and rigid refusal that stuns the wicked Thénardier. This passage describes Thénardier's reaction to Valjean; it connects the ordinary human characters with celestial conflict, and emphasizes the goodness of Valjean. (Website2)

*“Like all children, like the tendrils of a vine reaching for something to cling to, she had looked for love, but she had not found it” (p. 392)*

Because Cosette is deeply lonely, When Valjean rescues her from the Thénardiens, she loves him like a father instantly, trusting him deeply. Hugo underscores this deep connection by comparing her to a plant. Cosette, and children more generally, are like small plants seeking rest and support, striving towards the light (Ibid).

### II- 3) Imagery and Irony in “ *Les Misérables*”

#### II- 3.1) Imagery:

*“Montfermeil is situated between Livry and Chelles, on the southern slopes of the high plateau separating the river Ourcq from the Marne. In these days it is a fair-sized town ornamented with stucco villas all the year round and with prosperous inhabitants on Sundays. In 1823 there were fewer villas and fewer contented citizens. It was then nothing but a woodland village with here and there a country house dating from the last century and distinguished by an air of opulence, wrought-iron balconies and tall windows whose small panes reflected different shades of green against the white of closed shutters”* (pg. 338)

Montfermeil is the city where Cosette lives with the Thénardiens. Hugo's vivid descriptions of French cities are a primary feature of the novel, and his description of the mentioned is an excellent example of this. (website4)

#### II- 3.2) Irony:

##### II-3.2.1) Thénardiens in Poverty (Situational Irony)

The Thénardiens are adept at charging each guest at their inn for every little thing they use - for example, a room to which one “retires” costs more than a room in which one “sleeps.” However, this nickel-and-dimeing does not benefit the Thénardiens, who eventually forced to close their inn and end up in squalid poverty in Paris. This suggests that selfishness and cheating do not pay

### II-3.2.2) The Abandonment of Fantine (Dramatic Irony)

Tholomyés and his fellows tell Fantine and her friends that they have a surprise for them. After taking the girls on a lovely tour of the countryside, they tell them that the time for the surprise has come, and they shuffle out of the room. Unfortunately for Fantine, this surprise is a cruel abandonment - the young men tell the girls that the surprise is that they are leaving them forever. This cruel prank is especially hard on Fantine, who has recently given birth to Tholomyés' daughter. (website5)

### II- 4) Symbols, Allegory and Motifs in “*Les Misérables*”

#### II- 4.1) Symbol: The Silver Candlestick (Symbol)

After Valjean dragged back to Bishop Myriel's house after the theft of the silver, Myriel rebukes him for forgetting part of the gift and gives him his silver candlesticks. It is this incredible act of generosity that inspires Valjean to give up his criminal past and embark on a new life. Valjean sells the rest of the silver to start a lucrative business enterprise, but he keeps the silver candlesticks on his mantle as a reminder of his new purpose in life.

During the Champmathieu affair, Valjean is seized with terror that he will be discovered in his new life as Monsieur Madeleine, and melts the silver candlesticks into the fire. He hears a mysterious voice that urges him not to abandon his duty, and he goes to Arras so assist Champmathieu.

The candlesticks are a potent symbol of Valjean's new life, and they appear at the beginning of this life, and they also have a prominent role when it is challenged. Their significance as a symbol is informed by their practical function: like a candlestick, Valjean is meant to shed light in a darkened world.(website6)

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### II- 4.2) Allegory: The Journey of the Soul (Allegory)

Jean Valjean's personal journey from angry ex-convict to beloved adopted father mirrors the journey of the soul from bitterness to grace. Some aspects of his story mirror that of Jesus: for example, he agonizes about what to do in the case of Champmathieu just as Jesus agonized about his crucifixion. Significantly, both men accepted suffering to benefit others. Victor Hugo suggests that suffering might be a catalyst towards greater personal purity, and that the soul must move from darkness and hatred toward light and love. (Ibid)

### II- 4.3) Motifs: Children (Motif)

Children are symbols of purity and goodness, perhaps because of their innocence. They are frequently messengers in “ *Les Misérables*”, and herald changes in the narrative. Valjean steals a coin from a little boy, which is the last straw that convinces him to abandon his life of crime and embark on a more righteous life. Cosette, terribly mistreated by the Thénardiens, inspires Valjean to even greater heights of moral goodness. Gavroche, the spunky street urchin, is one of the most memorable and likable characters in the novel. For the author Victor Hugo, the mistreatment of a child is the greatest form of wickedness and anything that benefits a child is the highest good. (Ibid)

III. ) Discussion About the of Use of Addition and Omission in the Novel

Translated by Isabella F.Hapgood:

III. 1) Case 1: The Use of Addition

Source Language text	Target Language text	Discussion
<i>Ce manoir fut bâti par Hugo, sire de Somerel, le même qui dota la sixième chapellenie de l'abbaye de Villers( vol II:11)</i>	<i>This manor was built by Hugo, Sire of Somerel, the same who endowed the sixth chaplaincy of the Abbey of Villiers( vol II:517)</i>	We observe in TT the word <i>abbey</i> is capitalized and not in ST.
<i>Près de l'autel est clouée une statue en bois de sainte Anne vol II:14)</i>	<i>Near the altar there is nailed up a wooden statue of Saint Ann .( vol II:518)</i>	We observe in TT the word “ <i>saint</i> ” is capitalized and not the case in ST.
<i>c'était hier. Les murs agonisent, les pierres tombent, les brèches crient; les trous sont des plaies; les arbres penchés et frissonnants semblent faire effort pour s'enfuir(vol II:13)</i>	<i>It was only yesterday. The walls are in the death agony, the stones fall; the breaches cry aloud; the holes are wounds; the drooping, quivering trees seem to be making an effort to flee.( vol II:517)</i>	Addition of “ <i>only and agony</i> ” It may translated as “ It was yesterday” and “ The walls are dying”, but this sample of literal translation does not lead the reader to capture the author's intend. Hence, Isabella emphasized on “ <i>only</i> ” and employed metaphor by using the expression of human beings to point on object. the later enhances the translator's use of communicative functions which strengthen the meaning and added eloquence in the transfer of meanings.

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### The Use of Addition

Source language text	Target Language text	Discussion
<i>Des constructions qu'on a depuis jetées bas y faisaient des redans, des angles et des coudes d'équerre</i> (vol II:13)	<i>Buildings which have since been pulled down then formed redans and angles.</i> ( vol II:517)	addition of the word <i>formed</i> , has showed two different situations of the same item, construction, which presents two jobs, one, predicative, corresponds to the action of building, the other is argumental insofar as it refers to a concrete entity, which means building.
<i>Il y avait du tir dans son génie...</i> ( vol II:20)	<i>There was something of the sharpshooter in his genius...</i> ( vol II:526)	Addition of the word “ <i>something</i> ” in the TLT .Isabella wants through her translation to say that being a sharpshooter is a something in hand, she explained it due to the word she added
<i>Le dernier qui ait tiré de l'eau de ce puits se nommait Guillaume Van Kylsom.</i> ( vol II :14)	<i>the last person who drew water from the well was named Guillaume van Kylsom.</i> ( vol II:519)	Addition of the word <i>person</i> in the target language text
<i>Le déclin physique évident de Napoléon se compliquait-il à cette époque d'une certaine diminution intérieure ?</i> ( vol II :21)	<i>Was it the evident physical decline of Napoleon that complicated this epoch by an inward diminution of force? ...</i> ( vol II:526)	The translator in the TLT added the word “ <i>force</i> ” to which diminution he talks about

### III. 2) Case 2: The Use of Omission:

Source language text	Target language text	Discussion
<i>Le mur du fond a une façon d'œil-de-bœuf informe, peut-être un trou d'obus</i> ( vol II.15)	<i>The wall at the bottom has a sort of shapeless loophole, possibly the hole made by a shell</i> ( vol II.519)	the translator omits the expression that shows the form of the hole in the wall which the author of the STL have establish “ <i>œil-de-bœuf</i> ” to give an extra form of similarity given to hole
<i>Ce puits n'a point pour devanture la large dalle bleue qui sert de tablier à tous les puits de Belgique. La dalle bleue y est remplacée par une traverse</i> ... ( vol II.16)	<i>This well has not in front of it that large blue slab which forms the table for all wells in Belgium. The slab has here been replaced by a cross-beam,</i> ... ( vol II.521)	Omission of the the word <i>beleue</i> in the second sentence  The transaltor here to avoid repitition he omits the word keeping the same idea
<i>signes de colère</i> ( vol II.14)	<i>a sign of wrath</i> .( vol II.519)	omission of the plural mark of the word <i>sign</i> in the TT

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### The Use of Omission

Source language text	Target language text	Discussion
<i>Rien ne ressemblait plus, il y a un demi-siècle, à la première porte cochère venue que la porte cochère du numéro 62<sup>91</sup> de la petite rue Picpus...</i> ( vol II :33)	<i>Nothing, half a century ago, more resembled every other carriage gate than the carriage gate of Number 62 Rue Petit Picpus. This entrance</i>	The translator omits the word “ <i>first</i> ” as an equivalence to “ <i>première</i> ” which shows that there are many entrances, also he omits the number 91 as conventional symbol which explains in the margin why the author pointed to number 62 to this entrance
<i>Au-dessus de la porte du réfectoire était écrite en grosses lettres noires cette prière qu'on appelait la Patenôte blanche</i> (vol II :309)	<i>Above the door of the refectory this prayer, which was called the white Paternoster,</i> (vol II;:837)	The translator omits the entire details and merely pointed to important details about the expression written on big black letters “Above the door of the refectory”. These conventional symbols of religious aspects are not important according to her

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### II. 3) Case 3: The Use of Both Addition and Omission

Source language text	Target language text	Discussion
<i>Miracle, au dire des gens du pays. L'enfant Jésus, décapité, n'a pas été aussi heureux que le Christ.</i>	<i>a miracle, according to the assertion of the people of the neighborhood. The infant Jesus, decapitated, was less fortunate than the Christ. (vol II.519)</i>	“selon l'affirmation des personnes du voisinage”. the above literary expression is suggested to be equivalent of what the translator used in the TLT by addition and omissions of words to clarify the meaning of SLT ,while its clear that the novelist uses the expression’ <i>des gens du pays</i> ’ which may have another equivalent.
<i>Une dizaine de marches tiennent encore au mur ; sur la première est entaillée l'image d'un trident.</i>	<i>Half a score of steps still cling to the wall; on the first is cut the figure of a trident.( vol II.518)</i>	Instead of translating the expression “une diziane” in ST, she translates <i>La moitié</i> , which is the case both addition and omission

### II. 4) Case 3: The Issue of Faithfulness:

Source language text	Target language text	Discussion
,faire un trou dans l'ennemi, ...( vol II.22)	, to make a breach in the enemy...( vol II.527)	The issue of faithfulness imposed the translator looking for a word as “breach” not “hole” as she used to, for the reason of presenting a meaningful idea.
<i>l'entourent de trois côtés.</i> ( vol II.15)	,surround it on all sides. .( vol II.520)	Isabella do not use literal translation in this case. But to avoid repetition, she knows that the walls have three sides, so, she make the TLT homogenizes with SLT she said translated like this
<i>Thénardier venait de dépasser ses cinquante ans; madame Thénardier touchait à la quarantaine, qui est la cinquantaine de la femme ; de façon qu'il y avait équilibre d'âge entre la femme et le mari.</i>  ...( vol II :123)	<i>Thénardiens had just passed his fiftieth birthday; Madame Thenardier was approaching her forties, which is equivalent to fifty in a woman; so that there existed a balance of age between husband and wife ...</i> ( vol II:641)	We noticed that the SLT do not involve “anniversaire” as well as equivalent so the translator adds these words to show credibility and the impact of language equivalence in translation.

## Chapter Three The Novel Translated by Isabella Florence Hapgood

### The Issue of Faithfulness

Source language text	Target language text	Discussion
<i>Elle avait pour tout domestique Cosette ; une souris au service d'un éléphant...</i> ( vol II :123)	<i>Cosette was her only servant; a mouse in the service of an elephant</i> ... (vol II:641)	In this passage “une souris” is translated into “ a mouse ” normally this the beauty of language while the author change the word “ a smile ” to make a smile in disposition and in service of elephant but Isabella translated using the context of expression by she leads to a reader have the same attention and reaction
<i>Son large visage, criblé de taches de rousseur, avait l'aspect d'une écumoire. Elle avait de la barbe...</i> ( vol II :124)	<i>Her big face, dotted with red blotches, presented the appearance of a skimmer.</i> ( vol II:643)	In this passage “ dotted with red blotches” which is an equivalent to “ criblé de taches de rousseur” normally the word “dotted” is an equivalent to “ pointillé” which is not the case. Isabella masters as multicultural translator who has a backgrounds about the other society through adaptation of the culture of French society with the English one
<i>d'un Anglais...</i> ( vol II :33)	<i>which an Englishman</i> ( vol II:;540)	The translator do not change this insult to be modern as other translators so she seeks her translation to be implicit not explicit

### Chapter Three The Novel Translated by Isabella Florence Hapgood

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Throughout the preceding selection of passages of and the discussion, we have noticed that, Isabella's translation is closed to Hugo's language and mainly familiarized her translation with the France literary works of that time, through which she is best known by her translations of Victor Hugo's works including: "*Notre Dame de Paris*" (1888), "*Toilers of the Sea*" (1888) as well as "*Les Miserable*" (1882). In addition to, "*The Revolution of France Under the Third Republic*"(1897) by Pierre de Coubertin. Hence, the translator would better seen as the one who have an extra amount of knowledge beyond the French culture which enhances her credibility, subjectivity, and of being a faithful translator.

Isabella's translation is similar of that off C.E. Wilbour (1992) , where the language used is a little more old-fashioned and fit for the time period the novel was written. It probably best suited for more visual inclined, since it is widely known for including illustration to go along with the novel events. Isabella through her translation succeeded to make the reader capture the original intent and spirit of Victor Hugo. In addition, Isabella as the author of the original text wants an abridged translation which facilitates the task of the reader to get access in the story events. This chapter showed the translator having an extra amount of knowledge beyond the French culture and even shows considerable master of language abilities which enhance the credibility, subjectivity, and faithfulness to translation and maintains its original flavour.

# **General Conclusion**

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## General Conclusion

In this era of globalization and multiculturalism, translation generally has a key role in bringing cultures closer to each other among nations. Literary translation in particular has an essential part in allowing the translator re-creating the work that must be adopted with his environment culturally, ethically, grammatically, and what is required is presenting a respectful, formal and faithful work. In this sense, Isabella Florence Hapgood is one among other translators who took the risk, and succeeded to some extent in translating Victor Hugo's novel entitled "*Les Misérables*" which consist of five (5) volumes. In this study, we have focused on the use of addition and omission while Isabella F. Hapgood translated volume II entitled "*Cosette*", to see how much the translator is faithful to translation. At the beginning, we have seen some concepts related to translation in general and literary translation in particular, then, theatrically we discuss the theme of the study. At last, in the practical chapter, we tried to project the theme of study on the novel translated, by selecting some passages as sample of study.

Primarily, we conclude that, translation of literary works is different from other categories, because its main principle is the dominance of poetic communicative functions. It means that, in addition to rendering the information to the reader, literary translation also has aesthetic functions, i.e., the artistic image created in the particular literary work, whether the image of a character or nature, will certainly have an impact on the reader and in this case, the translator should take into account specific features of the text, features that make the literary texts differ from the non-literary ones (Website5).

The translator, who is seeking at presenting the beauty of language equally and as it is the original text, will consider this as an ultimate goal, which determined by the two main suggested processes which are: the ability of translating the style and step-by-step translatability. Translatability of style imposes for the literary translator having particular skills about characters' environment including his/her mood, culture, historical backgrounds. In other words, it imposes the translator portraying the beauty of language

## GENERAL CONCLUSION

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artistically, and allowing the reader of the translated work to be inspired, moved and aesthetically entertained in the same way as of the native reader of the original , because translation is a science with an art—an art of reproduction and re-creation, we may say that, translation of style depends on the theoretical knowledge and practical skill of the translator. step by step translatability which known as step by step ability of translation imposes translating the literary work, sentence by sentence and paragraph by paragraph, from beginning to the end, keeping in mind the reproduction of the original style. It takes into account, the translation of same tone of any form of text of the author of the original text, where he/she translates the spirit of the author of the source text according to the three aspects including: verbal aspect, syntactic and semantic utterances. The verbal aspect is reflected by the sentences in the work. The syntactic aspect involves the interrelation of the parts of the text, while the semantic aspect involves the global sense of the utterance, the theme it evokes. In other words, how does he the author say it? We may say that, step by step translatability is concerned with translation of the tone and the spirit of the author of the source text according to the mentioned aspects.

Secondly, Faithfulness in literary translation aims to convey what the author was intending to communicate as faithful as possible into another language, by adapting particular style, taking into account, the beauty of the language, that should control and keep the balance and equivalence and do not create a hollowed space between the two texts. For this reason, translators must respect the harmony between, content and form and they will guarantee faithfulness in translation only if, they take considerably into account, the balance and the backgrounds of both languages and when the reader will cause the same reaction and effects in translated texts comparing to the reader of the original work, this will link directly literary translation to faithfulness.

## GENERAL CONCLUSION

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The recent advances in translations have imposed the translators looking for equivalent meaningful texts and ensured their aim at providing for having more explanation of any given texts, where they may add information or drop ones from the source text. Especially, to adapt the translation with the target language taking into account, the historical background of the source and the target language. In addition, the translator must present the text translated briefly, concisely and correctly. To sum up, the accurate providing of equivalent and meaning of text imposes the translator's effort to be faithful in translation which must centre on exactness, respectability, equivalence, similarity and correctness, and then it should preserve cultural values and symbols. In other words, faithfulness in translation simply means the translator aims to convey the author's intention of the text.

The degree of adding information in translation, might impose the translator looking to the aspects of both texts, to make the target language text homogenises with the source language text, even this is not possible all the time, because such aspects, may concern the text itself or what is related to cultures, history, events which can always not allow the translator reaching the aim of clarifying the adequate, the exact or the nearest meaning of the source text. Hence, the translator may supplement it with extra information in order to avoid obscurity.

Newark,P (1988:91) states that omission's is the result of the cultural clashes that exist between the two texts. In fact, it attains its peak in use where translators omit word/s that do not have equivalents in the target text, or that may raise the hostility of the receptor, as in Arab's society omit English taboos while translating films into Arabic, just for the sake of respecting the Arab receptors, who may not tolerate the use of these words because of their culture.

The empirical chapter related to the theme of study which concerns the use of the technique of either addition or omission or both of them, while translating volume two entitled “*Cosette*” of Victor Hugo's “*Les Misérables*”, shed the light of our attention that

## GENERAL CONCLUSION

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Hapgood has viewed the importance of translator's being multicultural and featured by backgrounds' abilities including historical, cultural and other fields. These features are almost founded in her CV, by translating many literary works into several languages, the thing which makes the author much competent through these experiences.

Although, while reading both versions of "*Cosette*", we observed that the translator adds, omits information and sometimes change the translation of the same word to clarify the meaningful idea and the balance between the SLT and the TLT for the sake of making the readers of the translated version fulfil and cause the same reaction and effects comparing to the readers of the original work, this will cause translator to be faithful in translation.

Finally, Isabella Florence Hapgood's translation is better known as best suited for more visual inclined, since her translation is widely known for consisting illustration to go along with the novel story. Isabella even she adds and omits information while considerably succeeded to make the reader capture the original intent and spirit of the author of the original text. But, it may not show the simplicity and the readability of the target text and eases the receptor understands of the target language text's ideas as the receptor of the original, because the reader according to her, must have particular level and abilities. Moreover, Isabella as the author of the original text wants an abridged translation which facilitates the task of the reader to get access in the story events. This chapter showed the translator having an extra amount of knowledge beyond the French culture and even shows considerable master of language abilities which enhance the credibility, subjectivity, and faithfulness to translation and maintains its original flavour.

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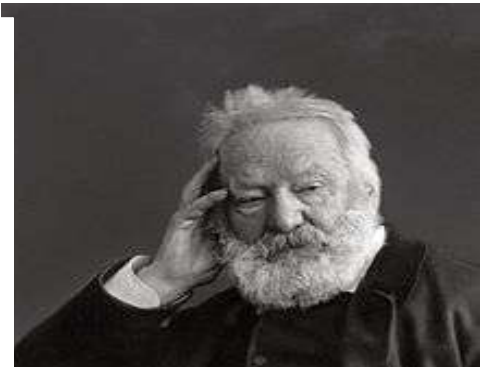
# **Appendices**

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## Appendix 1 :

### Biography of the novelist;

Victor Hugo born (February 26, 1802, Besançon, France— died May 22, 1885, Paris). He is a celebrated French romantic author best known for his poetries and novels. The novelist and the dramatist who was the most important of the French romantic writers regarded in France as one of that country's greatest poets, he is better known abroad for such novels as *Notre-Dame de Paris* (1831) and *Les Misérables* (1862). He also produced more than 4,000 drawings, which have since been admired for their beauty, and earned widespread respect as a campaigner for social causes such as the abolition of capital punishment.



<b>Occupation</b>	Writer, poet, <a href="#">journalist</a> , <a href="#">drawer</a>
	<b>Writing career</b>
<b>Genre</b>	<a href="#">Novel</a> , <a href="#">dramaturgy</a> , <a href="#">theatre</a> , <a href="#">poetry</a>
<b>Literary movement</b>	<a href="#">Romanticism</a>
<b>Notable works</b>	<a href="#">Hernani</a> · <a href="#">The Hunchback of Notre-Dame</a> · <a href="#">Ruy Blas</a> · <a href="#">Les Châtiments</a> · <a href="#">Les Contemplations</a> · <a href="#">La Légende des siècles</a> · <a href="#">Les Misérables</a> · <a href="#">Toilers of the Sea</a>

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## Appendix 2 :

### Biography of the Translator;

Isabella Florence HAPGOOD born in (Boston, Massachusetts) on November 21, 1850, to English-Scottish parents, known as a key figure in the dialogue between Western Christianity and Orthodoxy and showed considerable language abilities, mastering many Romance and Germanic



as well as Slavic languages, including Russian. Hence, she became a major translator of French and Russian literature, wherein, 1885 published her own *Epic Songs of Russia*. The next year, HAPGOOD published translations of the following: *Les Misérables* on 1987, *The Kreutzer Sonata* (1890), *Youth, Childhood and Boyhood* in (1888), *The Seagull* in (1905).

Her own works include : *The Epic Songs of Russia* (1886) , *Count Tolstoi and the Public Censor* (1887), *Notable Women: Sonya Kovalevsky*, as it appeared in *Century Magazine* (1895), *Russian Rambles* (1895), *A Survey of Russian Literature* (1902) , *Little Russian and St. , The Death and Funeral of St. Raphael'*, *New York Tribune*, (1915).

Appendix 3 :

Édition du groupe « Ebooks libres et gratuits »



Victor Hugo

# LES MISÉRABLES

## Tome II – COSETTE

1862

Texte annoté par Guy Rosa,  
professeur à l'Université Paris-Diderot



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Appendix 4:

Victor Hugo  
**Les Misérables**



**BeQ**

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## Appendix 5 :


Démarrer Addition & Omission.pdf Les Miserables x

Signets

- Les Miserables
  - VOLUME I. FANTINE.
  - VOLUME II. COSETTE
  - VOLUME III MARIUS.
  - VOLUME IV. SAINT-DENIS. THE II
  - VOLUME V JEAN VALJEAN

**LES MISERABLES**

By VICTOR HUGO  
TRANSLATED BY ISABEL F. HAPGOOD



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**République Algérienne Démocratique et Populaire**

**Ministère de l'Enseignement Supérieur et de la Recherche Scientifique**



**Université Amar Thelidji – Laghouat**

**Faculté de Lettres et des Langues Etrangères**

**Département d'Anglais**



## **RESUME DE MEMOIRE DE MASTER**

**Domaine:** Anglais

**Thème:** l' Ajout et la Suppression dans la Traduction Littéraire du Tome II portant le titre « Cosette » du roman «Les Misérables »de Victor Hugo qu'a été traduit en Anglais par la traductrice Anglo-Ecossaise Isabel.F.Hapgood

**Présenté par:** BOUGHERARA Chaabane

**Encadré par:** BANAICHA Djaleddine

### **Résumé :**

Cette recherche a pour thème «l' Ajout et la Suppression dans la Traduction Littéraire du Tome II Portant le Titre « Cosette »du Roman «Les Misérables » de Victor Hugo qu'a été Traduit En Anglais par la Traductrice Anglo-Ecossaise Isabel..F.Hapgood. Premièrement , l'étude vise à indiquer la raison du choix de l'ajout et / ou la suppression dans les études de traduction. Deuxièmement, confirmer la possibilité de ce que l'auteur avait l'intention de transférer. En plus, déterminez les changements spécifiques pouvant survenir dans la signification du message lorsqu'en utilise des ajouts et des suppressions dans la traduction. En plus de confirmer l'hypothèse selon laquelle les métaphores ont toujours l'équivalent d'une traduction dans une autre langue étrangère. Le modèle descriptif et analytique a été sélectionné pour répondre aux questions posées précédemment. Ce travail comporte deux chapitres théoriques et un chapitre pratique. Les deux premiers chapitres portent aux une introduction littéraire. En plus, la précision de l'impact dans le cas l'utilisation de l'ajout et la suppression de la part du traducteur au cours de la traduction des travaux littéraire, avec les contraintes et par les critères dans l'objectif de rester fidèle à la traduction. Enfin, dans partie pratique, il s'agit de nous d'appliquer ces de façon effective concepts sur le roman traduit.

**Les Mots Clés :** la traduction, l'ajout, la suppression, fidèle.

# الجمهورية الجزائرية الديمقراطية الشعبية

وزارة التعليم العالي والبحث العلمي

جامعة عمار ثلجي الأغواط

كلية الآداب واللغات الأجنبية

قسم اللغة الإنجليزية



## ملخص مذكرة الماستر

الميدان: لغة إنجليزية.

الشعبة: لغة إنجليزية

التخصص:

**عنوان المذكرة:** الإضافة والحذف في الترجمة الأدبية للمجلد II بعنوان "كوزيت" في رواية فيكتور هيغو بعنوان «البوساء» التي ترجمت إلى اللغة الإنجليزية من قبل المترجمة البريطانية-الإسكتلندية إزابيل فلورنس هابغود.

**تقديم الطالب:** بوغـرارة شعبان

**الأستاذ المؤطر:** بن عائشة جلال الدين

### ملخص المذكرة:

هذه الدراسة حول "الإضافة والحذف في الترجمة الأدبية للمجلد الثاني بعنوان " كوزيت " في رواية فيكتور هيغو بعنوان «البوساء» والذي ترجمت إلى الإنجليزية من طرف المترجم الإنجليزي- الاسكتلندي إزابيل فلورنس هابغود. تهدف أولاً إلى الإجابة عن سبب اختيار الإضافة و/أو والحذف في دراسات الترجمة. ثانياً، تأكيد إمكانية نقل ما ينوي المؤلف نقله. أيضاً، تحديد أي اختلافات معينة قد تحدث في معنى الرسالة عند استخدام الإضافات والحذف في الترجمة. بالإضافة إلى تأكيد فرضية أن اللغات المجازية لها دائماً ما يعادلها كترجمة في أي لغة أجنبية أخرى. تم اختيار النموذج الوصفي والتحليلي للإجابة على الأسئلة المطروحة سابقاً. تتكون هذه الدراسة من فصلين نظريين وآخر تطبيقي. الدراسة النظرية في الفصلين الأولين حول مدخل إلى الترجمة الأدبية وتهدف إلى تحديد التأثير في حالة استخدام الإضافة والحذف من طرف المترجم أثناء ترجمته للأعمال الأدبية، ثم معايير إبقاء المترجمين أمناء أو هادفين مع الصعوبات التي قد تواجههم. أخيراً، في الفصل التطبيقي نحاول إسقاط جميع هذه المفاهيم على الرواية المترجمة.

**الكلمات المفتاحية:** الترجمة، الإضافة ، الحذف، الأمانة.