

The Critical Discourse Analysis of the Two Persian Translations of the Hunchback of Notre-Dame Based on Farahzad's Translation Quality Assessment Model (2009)



Mohammad Javad Shamsaie¹, Maryam Beiki²

¹Department of TEFL, North Tehran Branch, Islamic Azad University, Tehran, Iran

²Department of TEFL, North Tehran Branch, Islamic Azad University, Tehran, Iran.

Young Researchers and Elite Club, North Tehran Branch, Islamic Azad University, Tehran, Iran.

ABSTRACT: The current study attempted to examine the two translated texts by Parsayar, and Mohebi, that is, the Persian translation of the Novel, Hunch back of Notredame by Victor Hugo. This study was performed based on Farahzad's (2009) dimensional model of CDA. The process followed the strategies of Venuty, Ivir, and the study employed strategies, under the theoretical framework, the model of Farahzad, to examine ideological implication, and manipulation conveyed in translation text. To this end, researcher zoomed the corpus, picked the lexicons, structure, phrases and verbs. To this end, four-chapters of the novel were randomly selected for the current study. The researcher got into them precisely to unveil the burden of ideological implication of words, phrases, even specific cultural bond as Farahzad called it micro level. The case was followed by other level called macro, the area of socio-cultural and political issue. Based on this point of view, the two translators used the specific translation strategies. The commonly used ones, by Mohebi (2016) were substitution, domestication, and addition in a discursive and connotation way. In parallel, Parsayar (2022) had focused more on denotation and aesthetic texts. The study tried to unveil the ideological implication at the level of the degree of excitement, tone pitch, and appropriate verb and noun that befit to their own position in the context. The findings revealed some ideological manipulation of the target text, the manipulation resulted from external, and internal variables including social standing, religion, and some extracted based on unsuitable translation strategy. Ultimately, the findings of this study have some implications applicable not only in the political and cultural aspects, but they can also be utilized for teachers and students in translation studies.

KEYWORD: Critical Discourse Analysis, Farahzad's Model, Ideology, Micro Strategies

I. INTRODUCTION

Translation is generally explained via style and meaning (Nida & Taber, 1974). According to Newmark (1988), translation is the attempt to change the message in one language in a way to render the same message in the other language. It is produced in order to transmit the intended meaning of the original text of the author, meaning that any bias, as produced by the author, and feeling without shifting in meaning, would be conveyed to the Target Text (TT). According to Van Dijk (1999), CDA mainly examines ways of reproducing domination, abuse of social power and inequality, approval and resistance, and dialogue in various political and social contexts. CDA is an analytical research that focuses on power, dominance, and inequality transferred by a text. According to Van Dijk (2003), CDA tries to resist social inequality. Furthermore, CDA is a scholarly research area which explores ideological influences and power relations (Rahim & Sahragard, 2007). In this regard, Fairclough (2010) believed that the CDA focuses on the effect of power and inequalities in the production of social wrongs and discourse aspects. The study of translation has developed on different academic disciplines, including Linguistics, Discourse Analysis (LDA), Critical Discourse Analysis (CDA), Cultural Studies (CS), and Pragmatics.

While translating a novel, a translator should take greater consideration into account because the genre is totally different from other genres such as technical translation. Newmark (1988) pointed out that a novel or short story is a complex work that usually has a variety of characters and plots. Thus, we can realize that the novel is a literary work which narratively tells about human experience. Concerning this view point, translators should regard other factors, including readers, the intended structure, parts of speech, nominalizations, and even idioms in the novel. More importantly, the functional and social aspects of a novel are to be considered by a translator. Furthermore, due to the lack of translators' knowledge or inability to discern intentional meaning of the texts, ideological translating poses many

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challenges and problems for translators at every level causing mistranslation. TT actually distorts the source text (ST) leading to different understandings and reactions. These inaccurate translations can incite major ideological and cultural struggles on both the national and international level. The role of a translator is not just transferring the linguistic forms, but to convey the social, cultural, and ideological aspects of the ST (Farahzad, 2009). As translation deals with the close relation between language and socio-cultural elements, CDA tries to analyze to what extent translator's ideological perspectives affect the translation and whether the ST author's ideology is visible in the TT. CDA and specially Farahzad paradigm can provide the possibility to analyze the ideological perspectives in the texts due to interdisciplinary tools it offers. Thus, relying on this CT approach, the researchers tried to find out how translation changes or modifies the ideological status of the ST. Hence, both micro and macro levels of analysis are considered in this study.

II. LITERATURE REVIEW

According to Jakobson (1959), translation is an intellectual, creative process happening in a certain social, cultural, or historical setting (Venuty, 1992 as cited in Mahmoudi & Sidi, 2023). It highlights that structural alterations in target language, social, historical information, addition and omission based on translators discern (creativity) should be taken into account. The approach of CDA emerged in the early 1990s, and today in the 21st century, it has become one of the most prominent interdisciplinary fields in research program (Wodak, 2011). In this regard, Blommaert (2005) pointed that the main focus of CDA is on the structural relations of power and discrimination that appears in the language. That is, CDA emphasizes that discourse is in the service of power, which is usually difficult to understand how it works. CDA not only reacts against power itself, but also analyzes the effects of power, the consequences of power, what power brings over people, groups, and societies, and it also deals with how these effects occur. One of the most complicated factor of these effects is inequality (Wodak, 2011). There are different approaches in CDA but the most popular approaches are related to Fairclough (2001), Van Dijk (2001), Wodak (2007) and Meyer (2001). CDA is a method or methodology or a multi-disciplinary approach within a language. The goal of CDA is to study various fields such as socio, cultural, and linguistic fields as well as translated texts, since CDA tries to elicit the intended meaning of a text, hence, translated texts can be suitable subjects to examine. In this regard, Farahzad's (2009) model highlight that nothing exists as an original text as any text can be the source and the target at the same time. Thus, the role of a translator is not just transferring the linguistic forms, but to convey the social, cultural, and ideological aspects of the ST. As translation deals with the close relation between language and socio-cultural elements, CDA tries to analyze to what extent translators' ideologies affect the translated text and if the ST author's ideology is discernable in the translated text. Concerning CDA several studies have been conducted in this regard all over the world (e.g. Anjana & Nair, 2019; Espinoza Repp, 2021; Syifa, 2017; Khan, 2016; Thakur, 2010; Trednick, 2017; & Malaia & Wibur, 2020). Besides, numerous investigations have been conducted in Iranian academic context concerning this issue (e.g. Abdi et al., 2012; Khajeh, 2011; ; Salman & Eghtesadi, 2015; Shahbazi & Rezaee, 2017; Tehrani & Khalasi, 2021). Recently, Wilbur (2020) conducted a CDA of representation of disabled character in scripted television programs. Major character of the novel 'Quasimodo', his deformed face, deafness, hunch back, all brings the semiotic approach. The findings showed that the series presented both examples of stereotypical and non-stereotypical depictions. The results highlighted the class differences resulted in the revolution and social strife. In the same vein in Iranian context, Tehrani and Khalasi (2021) investigated ideology structure in the Persian translation of "The Gods are thirsty" using the CDA approach. The study examined the translated text of Kazem Emadi based on Farahzad's model. The findings revealed ideological implication through euphemism indirect word or expression without being confronted, euphoria excitement of happiness, alteration, and generalization. Moreover, Abdi et al. (2021) studied verb tenses and their ideological implication on translated text based on CDA. The approach taken from Farahzad's three dimensional model where focused on the shift of linguistic function and grammatical tense laden with ideological implication. The researchers found that CDA exposes hidden variables causing an effect on function shift in order to preserve or maintain social-cultural structure and because language gets power due to this link, there is a relationship between language and power. These two were created from social and cultural frame work that shaped the ideological intersection which affects meaning. It is worth noting that translators' strategies used in translation has been extensively researched in different genres, including novels; however, this work has not been examined from the CDA perspective. Besides review and the researchers' knowledge, none of the previous studies examined the ideological and socio-cultural aspects of "Hunchback of Notre-dame" using Farahzad paradigm (2009). This study, therefore, aims to fill this gap. Considering the goals of the study, the following questions are raised:

RQ1: How are the author's 'ideological' views represented in the Persian translations of the Hunchback of Notre-dame based on Farahzad Model (2009)?

RQ2: What micro strategies have been utilized in the two Persian translations of the novel based on Farahzad Model (2009)?

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III. RESEARCH METHODOLOGY

A. Corpus of the Study

Considering the qualitative nature of this study and that CDA concerns with highly complex and detailed concepts and ideas within a text, the term research construct is preferred to refer to the study variables. Research constructs are unobservable variables that have to be measured indirectly (Ji, 2012). Thus, the relationship between (1) the ST and the TT, (2) the translated texts and socio-cultural factors, and (3) translation strategies can be regarded as variables of this study. Besides, corpus is defined as a set of language production samples designed to be representative of a language (or sub-language) through careful selection, not a randomly collected set of data (Schiel, et al., 2011). Corpus selection is important because the set of questions that can be investigated, depends on the composition of the corpus. This study attempted to analyze Victor Hugo's "The Hunchback of Notre-dame" with its corresponding Persian translation. The novel rendered as the ST in this study. This study attempted to explore and compare the original book with its two Persian translations by Mohebi (2016) and Parsayar (2021) as the TTs utilizing Farahzad TQA Model (2009).

B. Procedure

In this study, Javad Mohebi (2016) and Mohammad Reza Pasayar's (2021) translation were investigated based on the Farahzad CDA's model, which is based on Fairclough three-dimensional model. The CDA model of Farahzad analyzes the text in terms of micro and macro levels. Thus, the researcher examined the text in terms of vocabulary, grammar, and other elements of language. Moreover, translators' ideology as well as cultural and social implications were analyzed in this study.

IV. RESULTS

Exploring the Research Questions

To answer the research questions various analyses were performed on the data collected which are explained below:

Tables, below, all in all, display the position of the verb, lexical choices, and the factors highlighted by the two translators in the selected extracts.

Tables 1. Ideological Implication Based on Position of the Verb

At first, he enjoined the actors, who were in the state of suspense, to proceed and to raise their voices.	
Mohebi	نخست بسوی هنر پیشگان رفت و صدای کم و بیش بلند به آنها دستور داد تا نمایش را ادامه دهند
Parsayar	نخست بسوی بازیگران رفت و با صدای بلند به آنها تذکر داد که ننایش رو ادامه دهند
Extract 1 Mohebi used the verb of "ordering" the degree of event, the matter of the position of verb, noun, adjective (Farahzad 2009), and euphemism navigating author's ideology. The translator seems to imply absolute church government at the. View of a prologue. However, Parsayar, his deno's translation, used the verb of "admonish" the event degree was less than the other one. It seems that author's intention had been a warning one.	

Adapted from *Victor Hugo, Hunch back of Notre dame* (1820, p. 25)

Table 2. The Ideological Implication of the Translators in Terms of Lexical Choice

Than talking in verse	
Mohebi	تا قصیده سرایی
Parsayar	تا به نمایش منظوم و تعزیه
Extract 2 Parsayar used the strategy of substitution, تعزیه his ideological implication goes for condolences, grief, mourning, but Mohebi utilized the strategy of substitution, قصیده سرایی his ideological implication seemed to be in the praise of church's policy; thus, Author's ideology seems to be realized.	

Table 3. The Lexical Choice Based on Speech Acts

"Don't you think they had better go on ""	
Mohebi	آقا ادامه بدهیم یا نه ؟

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Parsayar	آیا مایلید نمایش رو ادامه دهیم
Extract 8	Mohebi's translation went for the function of commending and suspending, but Parsayar used the function of offering and requesting. His sentence seems to the direction of protest's ideology

Table 4. The Ideological Implication Based on Omission Strategy

No, No " cried all the Scholars. Down with the Mystery! Down with it!	
Mohebi	نه خیر نه خیر نمایش نمی خواهیم. مرگ بر نمایش
Parsayar	نمایش نمی خواهیم. نمایش نمی خواهیم
Extract 9	Mohebi used the strategy of omission "all scholars "and his denotation, down with the mystery implied the mystery was the same society policy accompanied by protest, while Parsayar employed the strategy of omission, the scholars, and not wanting the mystery, implied the boring mystery.

Table 5. The Ideological Implication Based on Substitution Strategy

In a holy water font	
Mohebi	مگر اینجا نماز خانه است ؟
Parsayar	مراسم تعمید
Extract 10	Mohebi used the strategy of substitution. He alluded the existing situation of that time, religious government to readers, the translator translated , مگر اینجا the addition strategy taken intralingua showed wondering. However, Parsayar's translation was just based on denotation expressed church culture.

Table 6. The Ideological Implication Based on Additional Bias

In a holy water font they made an infernal rocket	
Mohebi	مگر اینجا نماز خانه هست که ارازل چنین هیاهویی جهنمی راه انداخته اند
Parsayar	مگر این مراسم تعمید است که قیل و قال راه انداختید
Extract 3	Mohebi put to use the strategy of substitution, and the addition one, ارازل .The discursive approach seems to imply a mocking for the holy font customs, but Parsayar made a use of equivalence in his denotation's translation. Parsayar seems to have gone in the direction of Author's ideology.

Table 7. The Ideological Implication Based on Generalization and Hyponym

A kind of bat of the judicial order as the between the rat and the bird, the Judge and the soldier	
Mohebi	در عین حال شبیه موش و پرنده دارای عنوان قضایی و لشگری
Parsayar	نوعی شب پره هم مانند موش و هم پرنده بود که دارای صاحب اختیار و سرباز بود

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Extract 4
Mohebi used the strategies of hyponym and generalization expressing specific jobs قضاات و لشگری. For the first time hyponymy and the second generalization, however, parsayar used the Generalization for اصحاب قدرت و اختیار and hyponym for سرباز. It seems Mohebi implied right implications.

Table 8. The Ideological Implication Based on discourse Substitution

The comedian had been forced to begin without waiting	
Mohebi	مقلدین از ترس جان مجبور به شروع نمایش شدند
Parsayar	بازیگران به ناچار نمایش رو آغاز کردند
Extract 5	
Mohebi made use of strategies of substitution for مقلد and addition for ترس از جان the translator, in a discursive way, implied مقلد who did without thinking, no authority, no choice, the final decision made by church sovereignty., but Parsayar, in his denotation tried to drag readers 's attention to the text' s surface. Parsayar seems to look over more the section visible of the ice berg ,the Metaphor argued by Ruth Wodak. On the other hand, there is no self-Sufficient meaning in a text. The meaning of a text comes out when fitting into the larger structure of the text a language.	

Table 9. The Ideological Implication Based on Itralingual and Process of Dialogue

By the faith, he exclaimed "the rector of the University should have been the same.	
Mohebi	به عقیده من بهتر بود رئیس دانشگاه از مقلدین پیروی کند
Parsayar	عجب، بهتر بود جناب رئیس العلوم همین کار رو می کرد
Extract 6	
Mohebi used again the strategy of substitution for actor, مقلدین and also put to use the strategy of omission for "by the faith." The translator seems to focus on omission bias while Parsayar used the strategy of substitution for "by the faith", عجب basically he implied the weird action of rector of university, thus , ideological message seems to the right path of the protext.	

Table 10. The Ideological Implication Based on Euphemism

He stepped up his Eminence	
Mohebi	نایب احومه به جناب قدسی مآب نزدیک شد
Parsayar	جناب مباشر به کاردینال نزدیک شد
Extract 7	
Mohebi seems to use a euphemism for eminence, قدسی مآب the translator focused on the top ranking of church members. He implied the power while Parsayar seems to be in ideological implication, because he did not focus on the ranking of the person.	

Table 11. The Ideological Implication Based on Substitution Strategy

It was an extraordinary circumstance that the crowd a few minutes before so tumultuous, now most meekly on the Faith of comedian
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Mohebi	موضوع قابل توجه این بود که تا چند دقیقه پیش مردم از شدت خشم و ناراحتی به هیجان آمده بودند. و اینکه ناگهان با ترحم و گذشت تمام گفته های "مقلد" رو پذیرفته و منتظر بودند.
Parsayar	اما موضوع قابل توجه اینکه تماشاگران تا دقایق پیش چنان خشمگین بودند. اما حال با "بزرگواری" بازیگران نمایشنامه را پذیرفتند.

Table 12. Ideological Implication Based on Addition

Pier Gringior, who a few before moment couldn't deny himself the pleasure of telling his name to two handsome girls	
Mohebi	«پیرگرین گوپور لحظه پیش ، از معرفی خود به دو دختر زیبا قلبش از شادی لبریز شده بود.
Parsayar	این شاعر شریف پیر گرانگور نبود که دمی پیش شادمانه اش را در حضور دو زیبارو افشا کرد.

Table 13. The Ideological Implication Based on Speech Act

Why the devil do you stop	
Mohebi	بخاطر خدا ادامه دهید
Parsayar	نمایش رو ادامه دهید، لعنت بر شیطان

Concerning second research question about micro strategies utilized in the two Persian translations of the novel based on Farahzad Model (2009) the following tables are presented concerning the lexical choices relevant to the above research question.

Table 14. The Ideological Hyponym Based on Generalization and Hyponym

Burgesses and inhabitants	
Mohebi	بورژورهای شهری و دهاتیان
Parsayar	شهری ها و روستاییان
Extract 8	
<p>Mohebi used the strategy of hyponym implied the specific inhabitants, but Parsayar used the generalization one alluded to the whole inhabitants. It seems that Mohebi has taken an ideological implication in the metatext, on the other hand, he used دهاتیان he seems using an appropriate euphemism ,because the word implied humiliating people, and those were on poor perception of world view ,reality , but Parsayar translated , روستاییان he seems to focused on the kind of inhabitants.</p>	

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Table 15. The Ideological Implication Based on Lexical Choices

Than talking in verse	
Mohebi	تا قصیده سرایی
Parsayar	تا به نمایش منظوم و تعزیه
Extract 9	
Parsayar used the strategy of substitution, تعزیه his ideological implication goes for condolences, grief, mourning, but Mohebi utilized the strategy of substitution, قصیده سرایی his ideological implication seemed to be in the praise of church 's policy ,thus Author's ideology seems to be realized.	

Table 16. The Ideological Implication of Intralingual and Speech Act

"Don't you think they had better go on "?"	
Mohebi	آقا ادامه بدهیم یا نه ؟
Parsayar	آیا مایلید نمایش رو ادامه دهیم
Extract 10	
Mohebi 'translation went for the function of commending and suspending, but Parsayar used the function of offering and requesting. His sentence seems to the direction of protest's ideology.	

Table 17. The Ideological Implication Based on Lexical Choice

In a holy water font, they made an infernal rocket	
Mohebi	مگر اینجا نمازخانه هست که ارازل چنین هیاهوپی جهنمی راه انداخته اند
Parsayar	مگر این مراسم تمهید است که قیل و قال راه انداختید
Extract 11	
Mohebi used the strategy of substitution, and also the addition one, ارازلthe discursive approach seem to imply a mocking for the holy font customs, but Parsayar made a use of equivalence in his denotation's translation. Parsayar seems to have gone in the direction of Author 's ideology.	

Table 18. The Ideological Implication Based on Generalization and Hyponym

The bailiff of the palace was a sort of amphibious magistrate.	
Mohebi	نایب الحکومه از قضات نو جنین بود
Parsayar	جناب مبا شر ،صاحب منصبی دوزیست بود
Extract 12	
Mohebi picked an equivalence of نو جنین in term of euphemism , in order of convey the ideology of "amphibious " seems manipulation, but the equivalence of نایب الحکومه for the bailiff, implied in the direction of Author 'intention ,because the bailiff by which Author used alluded an absolute power authority and executing of that was in the hand of church officials, while Parsayar used the appropriate euphemism of دوزیست despite the ideological manipulation in the equivalence of مباشر on the other hand, Mohebi used the strategy of euphony , قضات , but Parsayar used the generalization one صاحب منصب	

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Table 19. The Ideological Implication Based on Substitution Strategy

The comedian had been forced to begin without waiting	
Mohebi	مقلدین از ترس جان محبور به شروع نمایش شدند
Parsayar	بازیگران به ناچار ننایش رو آغاز کرد
Extract 13	
<p>Mohebi made use of strategies of substitution for مقلد and addition for ترس از جان the translator, in a discursive way, implied مقلد who did without thinking, no authority, no choice, the final decision made by church sovereignty., but Parsayar, in his denotation tried to drag readers 's attention to the text' s surface. Parsayar seems to look over more the section visible of the ice berg, the Metaphor argued by Ruth Wodak. On the other hand 'there is no self-Sufficient meaning in a text. the meaning of a text comes out when fitting into the larger structure of the text a language.</p>	

Table 20. The Ideological Implication Based on Generalization and Hyponym

The two of us, Johan Marchland, who Sowed the planks and put together the Woodwork of the theater, and who I Wrote the pieces.	
Mohebi	بله در واقع ما دو نفر ژاله مارشال تخته بند و اطاقک تار و چوب بست ها رو فراهم آورده و منم نمایشنامه رو نوشتم
Parsayar	بله ما دونفر هستیم، ژانومازشال که کارش نجاری بوده و تخته ها رو هم آره کرده و همینطور اتاقک نمایش رو ساخته .. و منم نمایشنامه نویس گرینگورا هستم.

Table 21. Ideological Implication Based on Speech Act

Why the devil do you stop	
Mohebi	بخاطر خدا ادامه دهید
Parsayar	نمایش رو ادامه دهید، لعنت بر شیطان

Table 22. Ideological Implication Based on Additional Bias

The first verse of the mass	
Mohebi	اولین سرود مذهبی
Parsayar	اولین بند سرود

Table 23. Ideological Implication Based on Discourse Substation

One thousand Paris «Lira Paris for one mass	
Mohebi	اونم یک هزار لیر پارسیسی برای یک نماز
Parsayar	اونم یک هزار لیر پارسیسی برای یک نمایش

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Table 24. Ideological Implication Based on Grammatical Tense

Constantly disgorging a stream of heads	
Mohebi	جمعیت دم به دم به طغیان در آمده است
Parsayar	مرجع جمعیت پیوسته گسترش می یافت

25. Ideological Implication Based on Grammatical Tense

All that we should around us would be so ancient as to appear absolutely new Prosy	
Mohebi :	منظره جالب و تماشایی روبرو شده ایم و آداب و رسوم دیرین آن روز را پر از تازگی ها می دیدیم.
Parsayar	با منظره های جالب و دل انگیز روبرو شدیم و: پیرامونمان چیزهای کهنی بود که بر ایمان تازگی داشت.

Table 26. Ideological Implication Based on Reduced Adjective Pronouns

How one's ears are stunned with noise and how one's eyes are dazzled.	
Mohebi :	در نخستین گام از صدای همهمه ،گوش ها کر و از زرق و برق تالار چشم خیره شد
Parsayar	نخست گوشمان وزوز می کرد و چشممان خیره می شد

Table 27. Ideological Implication Based on Euphemism

Your eminence is throwing away your Civilities these Flemish hogs	
Mohebi	این خوک های فلاندری نسبت به حضرت قدسی مآب بی احترامی کردند.
Parsayar	این خوک های فلاندری به عالیجناب کاردینال بی احترامی کردند.

Table 28. The Ideological Implication Based on Omission Bias

Trinity	
Mohebi	Trinity
Parsayar	عید تثلیث

V. DISCUSSION

As Farahzad argued that translation is not a transfer or creation of some material from source language to target language, in term of the matter of "intertextuality" translation is a recreation, reproduction (Farahzad, 2009). Based on Farahzad's theory, translation as an intertextual practice focused on the nature of relationship between SL and TL here called protext and metatext. The term means that the

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protext relates to all previous texts (any bias, proposition, intention, sense) the all mentioned inside the parenthesis is the same ideology in the author's mind who has written the original book. Farahzad zoomed the idea circulation from the original text to others texts. This process shaped through protext and metatext. Thus, the idea is revolving in the chain of intertextuality. On the other hand, the theory was inspired by Fairclough recreation, reproduction as well as the matter of post structure. In a simpler way, any language is not in a fixed knowledge. Each language is capable having of potential meaning (Kristeva,1986) from this perspective, it provides a potential meaning not only for vast cultural meaning, a shift from linguistic to cultural meaning based on history (Bassnet, 1990 as cited in Yan & Huang,2014) but from the dialogue process (Lodge,1990 as cited in Ghomi & Farahzad, 2020). Farahzad focused on the wandering idea within the potential meaning that is accompanied by speech act (how to do things with words) (Austin, 2006) and also the matter of "heteroglossia, and dialogism" (Bakhtin, 1981, p. 324). Bakhtin posited that there are many absences of monotony in a single language that is the state of being diverse which is obvious in a single language. Theory of "heteroglossia dialogism" Bakhtin (1981) highlighted different social groupings where each of them has a specific speech act, dialogic utterance, simply within a word, there are essential meaning of utterance with different concepts. Bakhtin with dialogic utterance, Justin with speech act, Fairclough with locution in text, Halliday with SFL (Systematic functional language) Denooy with mosaic of quotation, Lodge with dialogue process and Vanjik with Ice berg metaphor in discursive ideology are in line with the present study. They all have come to a similar conclusion, that is called ideological implication in a right direction, meaning that one of them are supplement to each other in order to get a multi-ideological navigation. In the correspondence of the social interaction ideology in discourse gives the discursiveness by which it permits interaction in the communication of the social thought Van Dijk (2011). It has been exactly reflected as a discursive way in Mohebi's translation.

VI. CONCLUSION

Ideology, as mentioned in review section is literally considered as a set of belief. The concept of ideology existed in mindset and most basically preferable existed in authorial mentality. Victor Hugo's mindset has taken from a big meta function. That is why a big shift has happened from lack of cultural church to perfection, a relationship between God and society. Based on Hugo theme led to evil and good. Hugo's concern was increasingly with theses power, the poor as exploited as they were before; however, the translation of Victor Hugo's novels particularly Hunch back of Notre dame is very difficult, because the original version was translated into English; thus, it was difficult to transfer Victor Hogo's concept and ideology. He completed the Novel of Hunch back of Notre dame in 1831. His poems concept was to attract people to perfection. Little by little, his poems with the taste of perfection fell into political area meaning that Hugo's spirit is being dragged to "reformist. Besides, Hugo focused on convention racism, committee and the examination of racism discrimination. On the other hand, Javad Mohebi's works list include Hunch back of Notre dame, a man who laughs, the wonderful island, captain Grant children, his mindset seems to be in criticism-oriented state. His career developed to the cinematic field too. By contrast, Mohammad Reza Parsayar, the second translator, focused on French literature, his translation works had been observed in the area of poetry, applied linguistic during study in university, he was interested in translation of work such as Bolder poem, Jacques Charles Baudel air. Parsayar seems to be an artistic of mentality. He focused on aesthetic, art, being realistic, and tried not to attract readers within the text. Preferably, in researchers' opinion, he zoomed on the surface of the text. Concerning his critical outlook on the novel, whether in the realm of linguistic, grammatical tense, lexical choices or intextuality tried to transfer the ideology. The two translators had two opposing mentalities. Based on the findings, Mohebi has approached translation in the way of critical mentality and the unseen trans textual part of it has been used more than other factors. All in all, his translation was better than Parsayar. He focused more on connotative meaning and intertextuality is highly revealed in his translation. It worth noting that Reiss and Vermeer (1984) focused on other effects of the target text. To rephrase, lensing on purpose can lead and navigate ideology and in the end, could be landed properly on the meta text. Yet any metaphor, proverb, narration in its own culture has a specific ideological function. Thus, in micro level, in reverse structure on grammatical tense of the T.T brings the related ideology (Catford, 1965). Internal validity impacts on Mohebi's translation for not using Farsi equivalence was highlighted in his translation. Meaning that his bias, social standing being religious, all as an internal validity were effected. All in all, based on researchers' perspective about the two translators Mohebi makes readers strengthen in their vision and analysis and the way he did brings self-thought.

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