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# *Telling Theatre Play Otherwise: Na'im al-Shayatin Versus Tartuffe*

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**Résumé**

*La combinaison ajout/suppression, relevant de la traduction, constatée dans le processus de recréation constitue le moyen d'atténuation des différences culturelles, environnementales et temporelles entre les publics des deux pièces. Je me propose d'examiner le processus d'adaptation et/ou de réécriture de la pièce de théâtre (Na'im al-Shayatin), inspirée de Tartuffe à travers la fonction du traducteur en tant qu'auteur. Étant donné la dimension fort évocatrice de la langue, à travers l'éménation d'ondes d'expression de sous entendus, de nouvelles équations sont observables pour l'obtention des sens suggérés dans la langue et la culture cibles. Sans doute, une façon originale de réapréhender ce dernier. Je soulève des questions sur la façon avec laquelle, le metteur en scène œuvre pour la re-création dans un environnement artistique différent faisant appel, à la traduction en tant que processus. En raison de la disparité des environnements et des cultures des publics des deux pièces, le metteur en scène a eu recours à l'adaptation et à la réécriture en combinant ajout et suppression. Il a négocié en tant que médiateur pour adapter l'œuvre originale au nouveau public et communiquer les idées principales de la pièce originale, qui sont l'hypocrisie et la tromperie à travers la fausseté religieuse, les questions de la femme et du mariage et les conflits familiaux. Pour ce faire, il a apporté des modifications à l'écriture dramatique afin de libérer la représentation théâtrale de ses mots d'origine. En effet Tartuffe est historiquement connu comme "L'Imposteur" ou "L'Hypocrite." Le public est conscient de la malhonnêteté flagrante de ce dernier. Ces idées ont été reproduites comme thèmes principaux dans la pièce algérienne Na'im al-Shayatin. Je les ai analysés en utilisant la pyramide de Freytag à travers l'exposition, l'action ascendante, le climax et le dénouement.*

*La réécriture intègre différents niveaux et variétés de créativité dans la traduction lors de la suppression des frontières entre les œuvres source et cible. Ce processus oblige le mariage de deux environnements extrêmement différents dans un seul moule. Même si les communautés mondiales représentent de nombreux points de disparité culturelle, elles se rassemblent parfois autour de certains traits socioculturels communs et c'est sur ce point précis que le chercheur se concentrera dans le présent article. Dans de tels contextes, l'auteur peut jouer un double rôle qui oscille entre créer et traduireAu lieu de considérer les œuvres littéraires comme uniques et incomparables, il convient de reconsidérer cet état de fait pour tirer le meilleur parti de l'expérience littéraire transactionelle. Dans Na'im al-Shayatin, le metteur en scène, coincé entre deux extrêmes, s'est vu confier la fonction d'un "recycleur" d'idées, le propulsant vers un récit en devenir qui n'est rien de moins que l'incarnation créative de son interprétation de la pièce. D'une part, vivacité, à l'esprit et à l'attrait de la pièce originale. D'autre part, il est confronté à la difficulté d'exprimer le contenu de manière autonome dans un défi caché consistant à séparer l'acte de traduire du processus de création. Ce faisant, Belkholdja a re-tartuffé la pièce originale en lui donnant une nouvelle perspective.*

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**Keywords**

*Adaptation; Re-tartuffing; rewriting; Translation; Performing arts;*

**Abstract**

*The addition/removal combination, related to translation, observed in the process of recreation constitutes the means of attenuation of the cultural, environmental and temporal differences between the audiences of the two plays. I propose to examine the process of adaptation and/or rewriting of the play (Na'im al-Shayatin), inspired by Tartuffe through the function of the translator as author. Given the highly evocative dimension of language, through the emanation of waves of expression of innuendo, new equations are observable for obtaining the meanings suggested in the target language and culture. Undoubtedly, an original way to reapprehend the latter. I raise questions about how the director works for re-creation in a different artistic environment using translation as a process. Due to the disparity in the audiences' environments and cultures of the two plays, the director resorted to adaptation and rewriting by combining addition and deletion. He negociated as a mediator to adapt the original work to the new audience and communicate the main ideas of the original play, which are hypocrisy and deceit through religious falsity, woman and marriage issues and family conflicts. To do so, he made changes to the playwriting in order to free the theatrical performance from its original terms. Indeed, Tartuffe is historically known as "The Impostor" or "The Hypocrite". The audience is aware of the latter's blatant dishonesty. It is also ware that he is a clever and skilled hypocrite rather than a naive or illiterate fake. These ideas were reproduced as main themes in the Algerian play Na'im al-Shayatin. I analysed them in this paper using the Freytag pyramid through exposition, rising action, climax and denouement. Rewriting incorporates different levels and varieties of creativity in translation when removing boundaries between the source and target works. This process compeles the marriage of two extremely different environements into one mold. Eventhough worldwide communities represent many points of cultural disparity, they sometimes gather around some common socio-cultural traits and it is upon this very point that the researcher would shed focus in the current paper. In such contexts, the author can play a double-layered function that fluactautes between creating and translating. The latter is not an automatic literal process especially in literary domains where psychological factors like feelings and emotions are highly demanded. The factor of the human being in such contexts is not inveitable; literary translation is mainly a human endeavour. Consequently, the re-appearance of the same character in transcultural literature should not be considered a peculiar incidence. Instead of looking at literary works as unique and matcheless, one should reconsider this state of affairs to have the most of the teansuclutral literary experience. In Na'im al-Shayatin, the director, who was stuck between two extremes, was given the function of a secondary concept "recycler", propelling him toward a forthcoming narrative that is nothing less than the creative incarnation of his translation. On the one hand, he faces the challenge of staying authentic to the original play's vivacity, wit, and attractiveness. On the other hand, he is confronted by the difficult task of expressing the content autonomously in a hidden challenge of separating the*

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*act of translating from the creative process. Through this, Belkholdja re-tartuffed the original play by giving it a fresh perspective.*

## 1. Introduction

The translator tends to take the place of the text's author as long as he can compete with the author's comprehension in his own language while matching his talent and style in another. Given that ranslators are often confronted with the offensive viewpoints and are aware that their work cannot be considered in line with the original text, Taibi et al. (2022) state that they: "… ont besoin d'espaces hors de ceux résérves au transfert strict des sens des textes sources, pour exprimer, son seulement le non-dit de ces textes, mais aussi leurs idées et opinions."

During the Renaissance and the Romantic period, we began to be interested in the individualistic representation of the translator. The writer is idealized as an inspired and inspiring artist. Cordingley & Frigau Manning (2017) report that:

> From Antiquity to the Renaissance, translation was frequently practised by groups comprised of specialists of different languages and with varied skills. At the centre of translation teams, experts from various cultures came together to find solutions to translation problems, and the acts of reading and rewriting were often separated and multiplied between participants. Yet, during the Renaissance, prefaces and tracts which discussed translation tended to elide these collaborative practices to promote a singular act. (p. 2)

Lefevere (1992) argues that the will to obliterate the existence of the translator and to repress his creativity would have emerged during the modern period. Translation according to Lefevere (1992) is:

> [a] rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literary and a society. Rewriting can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. (p. 1)

Lefevere (1992) states that: "translation is a double writing, a rewriting of the foreign text according to domestic cultural values" (p. 312). Benaouda identifies being considered, through the centuries, as the privileged means of cultural exchange and transfer of knowledge between peoples (Benaouda, 2012, p. 84).

The Arab world went through a period (from the end of World War II to the

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1970s) that has seen the translation of many foreign theatrical works, especially from English and French literature that were described as Lebanonization, Egyptianization and Arabization.

There were also "translation into English of an abundance of modern Arabic literature in all genres" (France, 2001, p. 139).

Nevertheless, adherence to translation in its traditional forms by some translators hampered the creative process in it, as it lacked the impactful matching that theatre translation seeks, depending on the adaptation process. Rather, this process was viewed as transposition by Messaoudi who reported that illustrious names in Arabic literature (Rifâ'a Râfi' AT-Tahtâwi, Ahmed Hassan Zayyat, Hafed Ibrahim, Mohamed 'Othmâne Jalâl or Mustapha Lotfi Al-Manfalouti) devoted their efforts to the transposition of French, English, Germans and Russians classics into Arabic. (Messaoudi, 2003)

Believing in the importance of the subject of adaptation and rewriting in translating theatre, I tried to contribute my ideas to the discussion about the issue of the translator's potential function as an 'original' author through adapting and rewriting.

To highlight the complex relationship between translation and theatre, I chose the play *Tartuffe* by Molière (1669) and *Na'im al-Shayatin* by Abdelhamid Belkhodja (2019).

## 2. Playwriting, rewriting and adapting: creativity in line

### *2.1 Playwriting and its main elements*

Playwriting is a special kind of creativity, and some go to "considering it as an independent literary genre" (Ghonimi, 1982, p. 573), different from the rest of the literary creations. This because the play can reduce the vision of a specific time with a specific social segment, as it has been transformed from a text written on paper to a moving text in which life is broadcast on the stage.

Playwriting does not have the means of interpretation as in the story, the storywriter has technical means alternative to dialogue, by which he can sometimes resort to description or psychological talk. However, the playwright must load the dialogue with linguistic energies to perform a dramatic function alone (Ghonimi, 1982, pp. 657-658).

The story "is the central element of the most important functional technical aspects in the play" (Ghonimi, 1982, p. 587). It has its own world, in which the events and characters are justified through the perception that leads to audience's persuasion. The events grow and progress, focusing on an idea or an issue around which, a kind of conflict that is imposed by logical and causal relations so that it appears as if it is spontaneous and natural, and not through narration and rhetoric. "The events start with a beginning then a conflict and a solution, in a complete and tight construction, reaching an end deduced by the events and it is not imposed on it from outside the context" (Isbir; Junaydi, 1981, p. 573).

There is no isolated individual event in the play. The author's ingenuity lies in depicting a collective adventure resulting from an internal interaction within the small

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world that consists of the characters of the play, and there is no artistic life for the play unless the characters interact and grow with the events. The important thing is to make it sufficient for the development of theatrical work.

The character must have a connection with reality, so that the viewer feels that he knows it and is not alien to it. Ghonimi stated that every character has three dimensions: physical, social and psychological, which emerge through the characters' movements and dialogue. (Ghonimi, 1982, pp. 609-615) Thus, the author's genius charges the character with a social meaning and a human dimension that makes it a world literature.

Ghonimi mentioned that the term '*plot*' has not been defined for its philosophical meaning except in the modern era. (Ghonimi, 1982, p. 621) The plot is the relationship between the main character's personality, the environment and other characters, during a specific time and place. It is also the obstacles facing the character and his behavior towards them (Isbir; Junaydi, 1981, p. 777).

The unity of the play lies in the emergence of conflict through the contradiction / interaction of events on the one hand, and the struggle of characters and obstacles on the other. The story is built by interweaving these elements, which makes it exciting and full of life. Freytag's pyramid shows us the whole play's events (Freytag, 1900) with the three major actions i.e. exposition, conflict and denouement.

Elshafie speaks about the manuscript of a story with its components stating that "a typical manuscript starts with an Introduction (Exposition), followed by Methods (Rising Action), Results (Climax), Analysis (Falling Action), and ends with Discussion and Conclusions (Denouement or Resolution). (Elshafie, 2018, p. 1213)

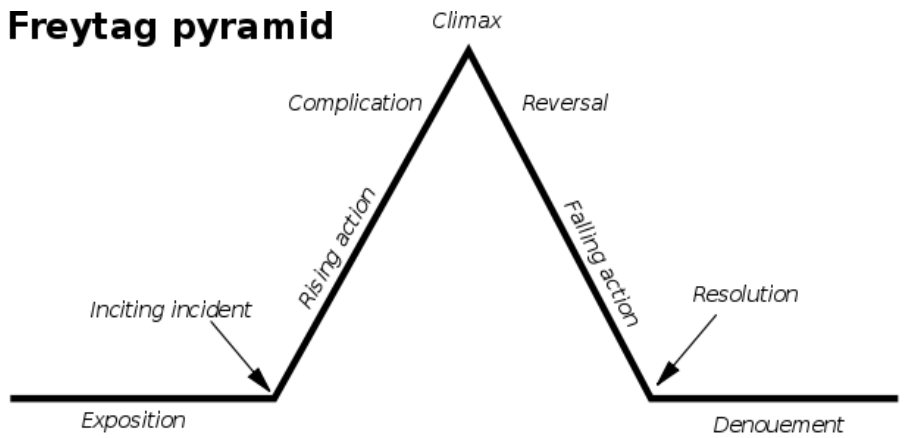



***Figure 1.*** Freytag's pyramid (Elshafie, 2018, p. 1213)

The exposition consists of early material that sets themes and the settings, introduces the protagonist, and sometimes early clues to the conflict. The rising action is an increase in tension or uncertainty resulting from the conflict faced by the protagonist. Considered a moment of tension, the climax is set in Act III of a play. The peripeteia is another name

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for the reversal moment, which is the point when the hero's fortunes change irreversibly for the worse. The anagnorisis is the term for the moment when the hero realizes or verbalizes his terrible error at some time after the reversal. The hero's fortunes deteriorate

during the falling action due to the earlier terrible force. The audience experiences catharsis (emotional purging) because of the final tragedy. The disaster frequently cascades outward. Not only does the hero suffer because of an earlier decision, but others whom the hero loves or wishes to protect also suffer because of that decision. The denouement as the end of the story, which comes after the suspense, serves to unwind the prior tension and bring closure. (King, King, 2002)

It is no secret to anyone that the art of theatre is communication with the spectating audience, and what is meant by communication is a process of exchanging information transmitted by two parties: the sender and the receiver, where this information passes through specific channels. The condition for achieving communication is the understanding of the symbols and the dimensions in which the message is formulated and shared between the sender and the receiver.

Rakova explains that for the message to be understood, there must be a context. This context must be verbal or capable of being verbalized and understandable to the recipient. The message also requires a code common to the sender and the receiver and, finally, a contact, that is to say, a physical channel and a psychological connection to allow the sender and the receiver to start and maintain the communication (Rakova, 2014, p. 113).

From this point of view, the theatrical actor can be considered a sender and the audience a recipient. As for the symbols, they are the messages that the writer wants to convey, whether they are symbols related to the individual or to society.

### *2.2 The borderline between adaptation and rewriting*

Symbols constitue of the basic buildings blocks of any culture and Bourdieu credited them with a function that cannot be reduced to the communication function of the structuralists. In this respect, he states (1991) that:

> Symbols are the instruments par excellence of 'social integration': as instruments of knowledge and communication […] they make it possible for there to be a consensus on the meaning of the social world, a consensus which contributes fundamentally to the reproduction of the social order. (p. 166)

Further, these symbols are part of any culture characterized by its structures and expressions. When taken in its sociological sense, the latter is identified by Amougou (2021) as "[L]a culture fait référence à un ensemble de structures sociales et de manifestations artistiques, religieuses et intellectuelles qui définissent un groupe, une société par rapport à une autre." (p. 265)

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Therefore, rewriting is generally intended to modify the level of symbols and messages of language to reach the recipient, and it takes different forms, because "anguage and culture are strongly interconnected. The two are items of identity. Culture represents the summation of a people's ways of life while language is the major tool that expresses both tangible and intangible aspects of a given culture" (Ogundokun, 2016, p. 22).

In another setting, Cullel defends the use of two languages that draws attention to "the potential of rewrite languages and cultures" (Cullel, 2011). For what relates to the Arabic language, Kassabb-Hassan & Elias (1997) state that rewriting may take, the following forms:

- Rewriting from Standard Arabic to the colloquial or local dialect due to the varying levels of language for the recipient.
- Rewriting an ancient literary work and linking it to the present on the grounds that history repeats itself in different forms and in different places.
- Rewriting a text in a language other than its original language. This process falls within the framework of the exchange between cultures. Culture is a set of values, references, and customs that societies exchange with each other through various artistic and literary creations that include messages and symbols that require rewriting that serves the recipient according to his environment and culture.

Lefevere (1992) considers that: "translation is a rewriting of an original text. All rewritings, whatever their intention reflect acertain ideology and a poetics and as such manipulate literature to function in a given way". (p. vii) Ren (2013) argues that the selection of the texts to be translated is determined by specific factors in terms of translation's intellectual element as a way to enhance culture, thence:

> Translation takes the forms of rewriting, since it is performed under certain constraints and for certain purposes. The original text is chosen for a certain purpose and the guidelines of translation are defined tto serve this purpose by the translator and/or by those who initiate translation activity. Therefore, in order to fit that purpose, rewriting is bound to happen during the process of translation. (p. 56)

Referring to encoding symbols adopted theatre art to reach the audience, it is necessary to re-encode these symbols in the face of different languages and cultures in order for the recipient to understand the messages they carry.

The process (encoding/re-encoding) is a paraphrase in other words or a rewriting to avoid missing the target. Since any communication has a purpose, no matter how important it is, one should into account not to fall into adverse reactions of the recipient, so that re-encoding messages becomes a bridge of communication from the language of

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the sender towards the language of the addressee. The balance is not achieved in such communication unless the languages of the sender and of the receiver are on an equal footing, not in terms of translating the language (as words and compact terms and expressions), but rather meanings as one of the manifestations of human behavior that reflects the culture of the receiving audience. It is the main motive for resorting to adaptation in translation.

When outlining duality between verbal expressions of Algerian dialects and their environment, Ouahmiche (2013) identifies adaptation as a routine being: "…one of the relevant processes of lexical borrowing. Bilingual speakers do not solely resort to adaptation but rather make use of varying processes to accommodate the alien items to their system." .(p.19)

Whereas Fehrle & Schmitt have broadened the scope of adaptation studies and incorporate transpositions and adaptation/ translation that concentrates on ideas of cultural involvement, extending beyond the direct transfer of particular (Fehrle & Schmitt, 2018). In this respect they declare: "… the concepts of adaptation and translation can be productive categories to make sense of otherwise seemingly unrelated phenomena that would usually be treated under widely different categories. (Fehrle & Schmitt, 2018)

Further, Hutcheon described literary adaptation as "… their own things-inspired by, based on an adapted text but something different, something other" (Hutcheon L. , 2007). She wanted to make the case that since these works of literary adaptation are now a part of our reading experiences, they should be treated with the same respect and reverence that we accord literary works. She asserts that: "[wo]rks of literature can have alternatives I their adaptations and translations, just as they have pre-lives, in term of influences and models" (Hutcheon L. , 2007).

From the Translation Studies' perspective, adaptation is one of techniques used by translators that Bastin (2011) presents as being:

> …understood as a set of translative interventions which result in a text that is not generally accepted as a translation but is nevertheless recognized as representing a source text. As such, the term may embrace numerous vague notions such as appropriation, domestication, imitation, rewriting, and so on. (p. 3).

Bastin argues that adaptation has always existed since the age of *Les Belles Infidèles* (Mounin, 1955), when relatively free translations were justified by the need to adapt foreign works to the preferences and habits of the target culture, yet adaptation tended to predominate in theatre. He claims that this could be interpreted as a license for a type of modification that entails rewriting certain form of equivalency between the source and target texts. (Bastin, 2011, p. 3). Kherroub (2019) states that with Mounin (Mounin, 1976) then Ladmiral (Ladmiral J. , 1979), one relives the flagship stations and important

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moments of the eternal debate on translation: literalism and creativity in translation. (Kherroub, 2019, p. 83)

Zatlin (2005) sees that adapted works have undergone more than a simple change of playwriting when asserting: "adaptations, even ones that involve few textual changes, may radically alter the underlying meaning of a play". (p. 79) She considers (2005) that:

> Theatrical translation should be intended […] for performance. If a paly translation is nothing but ink on a page, it is not theatre […] If it is published and read, it may be considered drama. (p. vii)

With the same idea and as a subcategory of translation, theatrical translation is unpredictable and ann-pervasive according to Pavis (1989) who asserts that:

> … la traduction theatrale n'est jamais là ou on l'attend: non pas dans les mots mais dans les gestes, non pas dans la lettre, mais dans l'esprit culture, ineffable mais omniprésence « (Pavis, 1989, ascited in Frigau Manning & Karsky, 2017, p.8)

When playwriting is translated into another culture, its messages and hidden symbols are 'somehow' altered by the endeavor of the translator undertaken in rewriting it to fit the recipient's environment, culture and language. This is why; the translator is fletched by the will to render an authentic yet new adapted text and keeping the core elements of the source text. At this precise stage that the conflicting borderline between rewriting and adaptation raises.

## 3. The creative part in translating theatre plays

As differentiated from authorship, in which a new text is being created from scratch, adaptation in translating theatre consists of the use of the source text as a starting point but also of elements from the target culture. This writing's 'hybridization' of the source text and the target culture figures as a co-authorship of the translator/adapter of the theatre play. The so-adapted translation will typically be closer to the source text in terms of its style and structure, but it will also incorporate some of the target culture's specific elements.

Furhermore, Saridaki claims that: "Translation process is seen as social practice with economical, political, ideological and cultural dimensions" (Saridaki, 2021, p. 141). This interaction between the source and the target texts and cultures with the economical, political and ideological dimensions is what makes the adapted play a form of co-authorship because the creative part of the translation process is involved, which at the end remains exciting, challenging and unpredictable.

On the one hand, it is necessary for the translator to ensure that the translated text retains as much as possible of the original text's style, beauty, and structure; on the other

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hand, it is necessary to ensure that the translated text is understandable to the audience in the target culture. This is often a difficult balancing act, and as a result, examples of good and bad adaptation can be found in the same text.

To understand the creative process of translation, one can look at the best examples of adapted translation, which are by far the most interesting and significant examples of the genre. The adaptation of texts for the stage is a creative process, which, in translation, is closely linked to the notion of creation as a form of updating or recycling of ideas. It is an ambiguous activity that is given enough freedom to ensure what Walter Benjamin calls "the afterlife" of the original (Disler, 2012).

This freedom is illustrated at its best in adapted translations of source texts like *The Master and Margarita* by Mikhail Bulgakov which is not a simple translation of the original play *Мастер и Маргарита* (Bulgakov, 1967), but a new work that updates or recycles the original ideas and offer a new perspective. Indeed, the latter has been translated several times into English by Mirra Ginsburg (Bulgakov, 1994), Michael Glenny (Bulgakov, 1967), John Dougherty and others. According to Curtis, Glenny's early translation is a fluid version, but she believes that despite the fact that Diana Burgin & Katherine Tiernan O'Connor may take liberties with the text, their translation is the only one that achieves the required impression, due to the fact that they have the benefit of about 30 years of Bulgakov studies, which they consider in their translated, having achieved the information purpose. (Curtis, 2019)

*The Bald Soprano* is another play adapted from Eugene Ionesco's *La Cantatrice chauve* (Ionesco, 1950). The adaptation made by the playwright himself is closer to the original than a straightforward translation would have been, but it still manages to incorporate some of the target culture's specific elements in particular, when he combined clichés borrowed from an English language primer he had used to learn the language translated them for is scathing satire of the bourgoisie (Ionesco, 1950), or when he has according to Elsky (2018):

> [s]hifted the focus away from language exchange as a political tool of violence, instead expressing how learning a new language conveys meaning (and not only political messages). La cantatrice chauve should be read as a play about exchange across languages. (p. 357)

In that respect, his purpose was no longer to expand his English vocabulary, to learn words so that he could translate into another language what he might just as confidently say in French, without considering the 'meaning' of the words, of what they conveyed… "He realized he had succeeded in an unanticipated way when he reread his notes and copies of lines of dialogue from the textbook" (Elsky, 2018, p. 357).

The complexity of translating between languages and the difficulty of disentangling the creative process from the act of translation explain somehow why some of the most exciting and significant works of world literature have been translated in the past and

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continue to be translated at present to reach better version.

Ballard developed the idea that creativity is part of the translation process and one means of working around problems facing translators. In this, he asserts that:“ La créativité, comme la subjectivité, font partie intégrante de l’opération de traduction … Les trouvailles de traducteur, l’intuition à l’œuvre, sont comme un défi aux problèmes posés et à l’inadéquation des solutions toutes prêtes du déjà traduit.” (Ballard, 1997, pp. 106-107).

Lhermitte (2004) raises the probability that “adaptation, as rewriting, is part of a natural and unavoidable process of evolution” (pp.26-46). I argue that in the same way that, over the course of centuries, human beings have changed the environment in which they live, so too has the environment changed the way they live and the way they think and behave. In this sense, adaptation -in my point of view- is not a matter of the past or the future, but of the present. Theater play experienced many aspects of this evolution among which rewriting to adapt to its era.

## 4. Analysis of Na’im al-Shayatin play

### *4.1 Corpus*

The play *Na'im al-Shayatin* (Belkhodja, 2019) is inspired by the play *Tartuffe* (Molière, 1669), which deals with hypocrisy and covering up with religion. It was performed on the stage of many theaters across Algeria.

### *4.2 Research Instrument*

In this paper, we are concerned with the analysis of the concept of rewriting and adaptation of Molière's *Tartuffe* in the context of the Algerian theater. The study is not on the script but on the values conveyed in *Tartuffe*. The analysis is based on the selection of the main elements of the original play and their transfer into *Naim al-Shayatin* play.

### *4.3 Data collection and analysis*

‘The Impostor’ or ‘The Hypocrite’ are two names given to *Tartuffe*. He is an excellent con man who can master whatever attitude he adopts. As a religious ascetic, he persuades the other characters that he is a fervently pious and modest man; nonetheless, the reader and the audience are aware of his evident deceit. The key to *Tartuffe*'s dominance is his ability to identify his victims' vulnerabilities and then take advantage of them. He is not a simple or uneducated impostor; rather, he is a perceptive and skillful hypocrite who employs every strategy at his disposal to achieve success. Hereunder, I scroll the main plots of the Algerian play *Na’im al-Shayatin* according to Freytag pyramid.

#### *4.3.1 Exposition*

The play takes place in a bleak house in which *Khadra* lives, a widowed woman, but her widowhood is not the problem, but inheritance issues that tire her to the point of

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mental illness. Her stepson *Krimo* asks for his rights, his uncle *Marwan* covets *Khadra* and the inheritance, even *Boualem*, her brother, who works as a lawyer for the family, covets his sister's money. Add to *Khadra*'s problems, the behavior of her daughter *Hanan*, who suddenly became veiled, and met an older person who claims commitment to religion and lives on the mountain.

#### *4.3.2 Rising Action*

*Boualem* and *Krimo* agree to elaborate a plan, which makes *Khadra* convinced that the *Jinn* (Goblin) haunt her house, so they offer her to bring a religious operate *Al-Raqi (exorcist)* to rid her of demons. *Al-Raqi* is a fraudster, he is originally a masseur in the *hammam,(public bath )* and the woman accepts his situation.

*Krimo, Boualem*, and *Al-Raqi* begin to implement their plan, as they delude *Khadra* that the *Jinn* inhabits *Krimo*'s body causing her to panic and fear, especially when the *Jinn* says that he will burn the house if *Al-Raqi* leaves it.

#### *4.3.3 Climax*

*Al-Raqi* pretends to leave the house because things have become complicated in ridding *Krimo* of the *Jinn*, but *Khadra* and *Hanan* appeal to *Al-Raqi* to stay, and the latter refuses, on the grounds that he has no legal right to stay with two women who have no family tights with him.

*Boualem* and *Krimo* take advantage of the situation and convince *Khadra* to accept *Al-Raqi* as her husband in order to protect the home and its inhabitants.

Then, *Krimo* and *Al-Raqi* hatch another plan to put *Marwan* out of play. The plan ends with the interruption of the relationship between *Khadra* and *Marwan*, *Hanan*'s uncle, to facilitate the marriage of *Hanan* to *Al-Raqi* without problems.

#### *4.3.4 Denouement*

*Krimo* believed that *Al-Raqi* would fulfill his promise and persuade his wife *Khadra* to share the inheritance, and thus take his right, but the fraud appeared in a completely different way, when he told *Krimo* that all of *Khadra*'s inheritance became his property, and he does not even have the right to stay at home.

Here the game unveiled for *Khadra* when she hears the content of the quarrel that took place between *Krimo* and *Al-Raqi,* to be violently shocked and ask for a divorce from the fake *Al-Raqi*, even if the price of her freedom is all she owns.

## 5. Discussion: Na'im al-Shayatin versus Tartuffe

The best examples of adapted translations are the great French play of Molière *Tartuffe*, which has been translated and performed in the English language and adapted to the target culture. The play still works perfectly well in the target culture because it has been translated in such a way that the audience is able to understand the play’s ideas, and

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enough specific elements of the target culture to enable the audience to understand the play as a new artistic expression.

Nevertheless, the adaptation of *Tartuffe* in Algeria by Belkhodja through *Na'im al-Shayatin* involves a critical structuring from the translation standards view. Indeed, I expose hereunder three major ideas developed by Molière (1669) in his play that is to say impostur and deceit through religious falsity, woman and marriage issues and family conflicts.

### *5.1 Religious falsity*

Molière highlights the phenomenon of religious falsity that leads to social hypocrisy, not to be a satire on religion but to attack people who disguise themselves as religion through the character of *Tartuffe* in the role of a pious man. Whereas Belkhodja conveyed this idea by choosing the character of *Al-Raqi* because of the respect and appreciation of the latter in the Islamic community due to the sanctity with which the clergyman is generally imprinted.

I have noted that Belkhodja has conveyed the idea and adapted it according to the culture and religion of the receiving audience. He replaced the character of *Tartuffe*, the cleric, with the character of *Al-Madihni*, a fraudulent man who assumed the role of the *Al-Raqi (exorcist)* with the aim of creating the same effect on his audience against the exploitation of religion for personal purposes.

After projecting the work of Belkhodja and a translational analysis, I have concluded that he conveyed the meaning and spirit of the text taking into account the Algerian recipient. He also deleted another phenomenon that Molière touched upon, which is the harassment of *Orgon*'s wife by *Tartuffe*, because it does not fit the Islamic religion. He replaced it with harassment of *Hanan* by *Al-Raqi*'s perhaps because the harassment of a single girl could be less shocking and has less impact on the Algerian public than harassment of a married woman.

The cleric *Tartuffe* meets the character of *Al-Raqi Al-Madihni* as an embodiment of religious piety to unveil the main idea around which both the plays *Tartuffe* and *Na'im al-Shayatin* revolve, which is religious falsity.

### *5.2 Woman and marriage*

In view of the fact that marriage and women occupy a large place in *Tartuffe*'s play, Belkhodja transmitted the idea of marriage based on the rewriting method. He rewrote a text completely different from the original one, but its purpose remained the same as Molière's purpose i.e. to stand at the reality of women in society. This is what Belkhodja did when he preserved the idea of marriage to show through it the reality of women in the current Algerian society and the extent of their suffering to create a kind of sympathy for the characters *Khadra* and *Hanan* as was the sympathy for the character *Marian*.

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It is noticeable that what Belkhodja did to create the same effect about marriage and the position of women in society implies the *skopos* theory, which sees translation as a process of action, as any procedure that has a specific objective is carried out in a way that the translator considers optimal under the prevailing circumstances.

In order for Molière's idea to be in line with the culture of the Algerian public, Belkhodja made some changes to it by rewriting the source text in order to adapt it according to a certain 'ideology'. He brought the piece back to life by bringing it up to date while preserving its 'soul'. Thus, he resorted to re-tartuffing the play, i.e rethinking a new way of writing the play given that Moliére has a well-defined writing style. Considering that translation does not come from scratch and cannot be an isolated activity, it has always served a specific goal or many goals in one era.

Furthermore, as long as translation is viewed as cultural enrichment based on the selection of translated works and the orientations and objectives of the translation process that are set by a specific authority. Consequently, translation takes the form of rewriting as it has been subjected to a set of constraints and purposes. In order to meet this purpose, rewriting could not be avoided in this play during the translation process when it comes to the culture or ideology of the recipient. This is evident in the parts that Belkhodja rewrote, as the character of *Khadra* is a widow in the play *Na'im al-Shayatin*, while the character of *Marian* is single in the play *Tartuffe*.

He also added another plot, which does not exist in the original play, and which related to the escape of the character *Hanan*, *Khadra*'s daughter, with her fiancé. Belkhodja embodies in the play *Na'im al-Shayatin* the social dimension of conflicting marriage in our current society through the inevitable relationship in which *Khadra*'s character fell.

Although *Khadra*'s is not convinced by the idea of a sudden marriage and association with the *Madhini*, who will save her and her family from the *Jinn*, but being a widow with no *Mahram* (unimaginable person), she finds herself compelled to accept this new situation despite the warnings of her daughter who revealed the face of a swindler. Soon, the latter also falls into the trap of the society's prejudices like her mother. The mother flees from the gossip and preserves her home by marrying a stranger whereas the daughter flees to preserve her honor and the honor of her mother by catching up with her fiancé, who is at her father's age.

Considering the transmitter role of the translator on the one hand the nature of this study (which is about the translation of a play and not the theatrical text) on the other, it becomes clear that Belkhodja transferred the idea of marriage with the aim to preserve the social reality that Molière proposed regarding conflicting marriage and patriarchy on his era and which still prevail on ours. He re-contextualized and reformulated it in a new image, crystallizing the reality of marriage, women's place in society, and the various pressures they are subjected to.

One of the common denominators in this part with the play *Tartuffe* is when Molière explained that at his time the woman was subject to patriarchy while being at the mercy

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of the father at the first place and the husband at the second, whereas Belkhodja exposed that the latter remains, at the present time at the mercy of society and traditions.

### *5.3 Family conflicts*

Belkhodja maintained the same method in conveying the axis related to family conflicts. He also changed the story that came in the play *Tartuffe* by adding plots in his play and deleting some others that do not fit in the Algerian society. Nevertheless, money and wealth have always been among the most important causes of conflicts that erupt in the family. Just as *Al-Raqi* sought to acquire the inheritance of *Khadra*, *Tartuffe* also sought to sow hatred in the family of *Orgon* who, at a moment in which she was unaware of what is going on around her, gave everything she had to a fraudulent guest.

This change by Belkhodja contrasts with his rewriting style because he tried to highlight the family's fragility in front of the greed of *Krimo* on the one hand, and the greed of *Al-Raqi* on the other.

## 6. Conclusion

The method of transferring Moliére's *Tartuffe* play's ideas in Belkhodja's play falls into the adapting through rewriting procedures as it is based on two different positions about religious piety. The one based on Christian society's prevailing manners and customs in Europe, the other, on those prevailing in the Algerian society

Belkhodja added another plot for the recipient to tighten what fits the social conditions in which the community lives by adding events to the play. In addition, he deleted some of them as a new reading that may be different in its details from the play Tartuffe, but its essence and basic idea remain confined to covering up with religion or what it described as religious falsity that leads to social hypocrisy.

Adaptation and rewriting in the translation process were performed through combining addition and deletion because of the difference in the culture and environment of the audience of both plays, as well as the temporal divergence between them. The aim of the above process is to fit the original work to the new audience and achieve the purpose of the translation, which is to convey the core idea.

When converting a theatrical work from one environment to another, a partial or complete misperception of the concepts may occur - even in close cultures - which calls for modifications to be made to the playwriting, so that the theatrical work is liberated from its original words. In such cases, new equations are found to reach the intent, given that language is symbolic, carrying expressive energies, from which meanings are generated, so that the meaning is liberated from its original structure, and reformulated to create communication and effect matching that suits the tastes and culture of the target audience.

I believe that playwriting, when transferred to the culture of others, needs to adapt its messages and encoded symbols to serve the recipient's environment and culture and adapt it to the target language and culture, eliminating all boundaries between the source

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and target work, provided that it keeps the essence of the original work and the goal of the translation. Thus, rewriting involves degrees and varitions of creativity in translation.

As the translator is in the middle of two extremes, there is his role as a secondary 'recycler' of idea. He looks toward the source text, then towards the elements of the target text that gradually piles up before his eyes- but at the same time, he is propelled towards a future text that is none other than the embodiment of his translation's creativity. On the one hand, he is confronted with the extreme of being faithful to the original, in the hope of maintaining as much as possible of the original's spunk, vigor, and beauty. On the other hand, he is faced with the opposite extreme, which consists in rendering the text without respecting the original language's stylistic in a latent difficulty of disentangling the creative process from the act of translation. On the other hand, he is faced with the opposite extreme, which consists in rendering the text without respecting the original language's stylistic in a latent difficulty of disentangling the creative process from the act of translation.By doing so, Belkhodja re-tartuffed the original play,gave it a new projection, .and made it an authentic rewriting

I think that my results may improve widening knowledge and open new perspectives about translating alien plays into local cultures and could be useful for the translation community for future studies on translating play within its multidisciplinary dimension.

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