



*The Study of English-Arabic Translation Analysis of Personification of  
Animal Farm Novel by George Orwell*

*Researcher Haida Kareem Ali*  
*University of Baghdad, College of Education for Women, Department of*  
*English Language*  
*Email: [haida.ali2203m@coeduw.uobaghdad.edu.iq](mailto:haida.ali2203m@coeduw.uobaghdad.edu.iq)*



دراسة تحليلية لترجمة التشخيص المجازي الانكليزي في رواية مزرعة الحيوان  
لجورج اورويل الى العربية

الباحثة هايدا كريم علي  
جامعة بغداد – كلية التربية للبنات – قسم اللغة الانكليزية  
البريد الالكتروني:  
[haida.ali2203m@coeduw.uobaghdad.edu.iq](mailto:haida.ali2203m@coeduw.uobaghdad.edu.iq)



## Abstract

Personification is defined as one of the figurative devices mostly employed in literature. It is concerned with giving human features and characteristics to inanimate things such as animals. The current study is a translation analysis of strategies employed in rendering the personifications used in the *Animal Farm* Novel by George Orwell. It raises the following question: What are the best translation strategies employed in translating the personification of the abovementioned novel into Arabic? The researcher selected four available Arabic translations of *Animal Farm* and he chose nine samples of personifications not to mention designing an eclectic model of translation analysis so as to result so as to answer the question of the research. The conclusion answered the question raised by saying that paraphrasing, addition and explanatory translation strategies employed in translating personifications of *Animal Farm* Novel into Arabic.

*Keywords: Personification, Animal Farm, Translation Strategy.*

## المستخلص

يعرف التجسيد المجازي على انه احد الادوات البلاغية الذي يستخدم غالبا في الادب. اذ يتعلق بإعطاء الاجسام غير العاقلة صفات وميزات بني البشر. وتهدف الدراسة الحالية الى اجراء تحليل ترجمي لاستراتيجيات الترجمة المستخدمة في ترجمة التجسيد المجازي المتعلق برواية مزرعة الحيوان للروائي جورج اورويل. وتطرح الدراسة سؤالاً: ما افضل الاستراتيجيات المستخدمة في ترجمة التجسيد البلاغي للرواية المذكورة اعلاه. واختارت الباحثة اربع ترجمات متوفرة لرواية مزرعة الحيوان باللغة العربية وحددت تسع نصوص مكون من ادوات التجسيد البلاغي ناهيك عن ذكر تصميم الية انتقائية تهدف الى الاجابة على سؤال البحث. واجاب الاستنتاج على سؤال البحث اذ ان الاستراتيجيات الاساسية مبنية كما يأتي: اعادة الصياغة والاضافة والترجمة التوضيحية لرواية مزرعة الحيوان الى العربية.

*الكلمات المفتاحية: التجسيد المجازي ومزرعة الحيوان واستراتيجيات الترجمة*

## 1.Introduction:

### **Statement of Problem**

Literary text is defined as the most difficult genre due to its diversified nature and it addresses different topics in related to human life, habits, customs and beliefs as well. In other words, it is deeply related to culture. It is of different sub-genres such as plays, novels, shorts stories, poetry and prose. It constitutes huge difficulty when it comes to translating it into the target language as a result of its complicated natures and inclusion of many figurative devices that are employed by literary writers due to certain purposes. In other words, he wants to send a particular message to the readers therefore, the translator must be armed with two cultures, two languages to work on finding the closest answers to these figurative devices of the source text in the target language.

### **Objective of the Study**

The objective of the current study is to pinpoint the best strategy of the translation of personification figurative devices in Animal Farm Novel by George Orwell in the Arabic language.

### **Questions of the Study**

What are the best translation strategies employed by translators whose translations were selected for the translation assessment of Animal Farm Personification figurative device into Arabic?

### **Significance of the Study**

This study is of great significance for written translators in general and literary translators in particular to have a better understanding of the strategies that can be functioned well in the translation of personification figurative devices into Arabic.

## 1. George Orwell's Life in Brief

George Orwell's full name is Eric Arthur Blair . he was born on June 25<sup>th</sup> 1903 and passed away on January 21 1950. Besides, he was known by his pen name George Orwell. It is worth mentioning that he was a man of different skills because he was an English novelist, essayist, journalist not to mention his work as a critic. His work is featured by obvious prose, criticizing society severely and he showed his readers through his works his opposition to totalitarianism. Moreover, he declared his outspoken support towards democratic socialism. Orwell presented, throughout his entire life, many literary criticism, poetry, fiction and controversial journalism; and he is well-known for the novella Animal Farm published in 1945 and the imperfect world which is depicted in his novel Nineteen Eighty-Four titled 1984 published in (1949). Speaking of his non-fiction works, he wrote the followings: The Road to Wigan Pier Published in 1937, authenticating his account of working-class life in the area of north of England, and Homage to Catalonia published in 1938, it represents his experiences of serving in the army for the Republican faction in the Spanish Civil War from 1936 to 1939. George Orwell's works are still influential in popular culture and in the political culture as well.

<https://en.unesco.org/courier/enero-1984/george-orwell-tory-anarchist> Retrieved on January 5/2021

## **2-Defintion of Personification**

Personification is defined as one of the mostly used figurative devices in literary texts, it is defined as follows:

It is either called Personification or anthropomorphism, it is described as a term that is first employed in the middle of 17<sup>th</sup> century (Peter, 2004). Its name derives from the combination of the following Greek words (*ānthrōpos*) which refers to "human" and (*morphē*) that means "shape" or "form" (*ibid.*). The Dictionary of Literary Terms and Literary Theories defines personification "the impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects." (Cuddon, 1998: P. 661).

### **2.1.Types of Personification in Animal Farm**

Animal Farm Novel by George Orwell, as the name suggest, the author employed animals in making use of personification throughout the entire literary work. Besides, it embraces many types of personifications, they are as follows: Pigs, Dogs, Horses and Sheep Personifications.

### **2.2.Translation and Personification**

Since personification is defined as one of the mostly employed figure of speech in animal farm Novel as well as it is concerned with the impersonation of some qualities or abstraction (see 1 above). The translation process will be somewhat complicated because there are hidden meanings behind the linguistic choices of personification in the text. Therefore, the translator has to decode the in-depth meaning of such figure of speech to make it clear to target language receivers.

### **3. Definitions of Translation**

There are plenty of definitions with reference to the term translation, two major definitions of translation will be highlighted below:

It is defined as a process or the product resulting from transferring a written text or speech from one language into another that requires a necessary degree of resemblance or correspondence with regard to the source text (Colina, 2015: P.16).

Larson (1984: P. 4) elaborates on the term translation as the process of rendering the meaning of the source language into the target language. It is the process that consists of studying the lexicon ,grammatical structure, communication situation, and cultural context of the source language text, analyzing it in order to determine its meaning, and after that reconstructing the same meaning employing the lexicon and grammatical structure which are appropriate in the receptor's language and its cultural context.

#### **3.1.Texts and Types of Translation**

In accordance with the framework related to Aristotle and Buhler, text can be classified into a particular type depending on four components within the process of communication. it receives the basic effect: speaker, listener, thing referred to or the linguistic material (Trosborg, 1997: P.13). If the essential attention is dedicated to be on the speaker (sender of the message), the text will gain the expressive function; if on the listener (receiver of message), it will have the persuasive function; if it is dedicated to be on the linguistic code, it will acquire the literary function; and if the aim is to constitute the realities of the world, it will be referential one. Certain text type highlights the reader's reaction to

a message. The text reader pinpoints the text type within the situation and the features of the composition of text . Besides, the text type notifies them about the author in question and his/ her intention as well. Readers' reaction to a text may be twofold. They are either addressed directly by the text author and hence they have to get the text with reference to their individual background. However, if they are not defined as personal messages, the text in question becomes only a writing tool which may be re-employed by a different writer and a different reader (Sager, 1997:P. 32).

#### **4. Methodology**

The He selected Newmark's method of translation which is about communicative and semantic method of translation and he did certain modifications to make it go in harmony with the texts types and genres that his term paper deals with.

Communicative Method is defined as a process of rendering the source language meaning and sense of the text from one language into another

Semantic Method is concerned with the process of transferring the meaning of the text of the source language into the target one (1981: P.22-39)

Newmark's communicative method of translation means that the form (the function and the in-depth meaning of the text) are more important than the content. Whereas the semantic method of translation is after rendering the content only (the surface meaning of the text only).

The communicative method of translation fits the current paper which is concerned with the Strategies employed in the Arabic translations of personification of Animal Farm Novel. In other words, the translators whose translations chosen for assessment will be

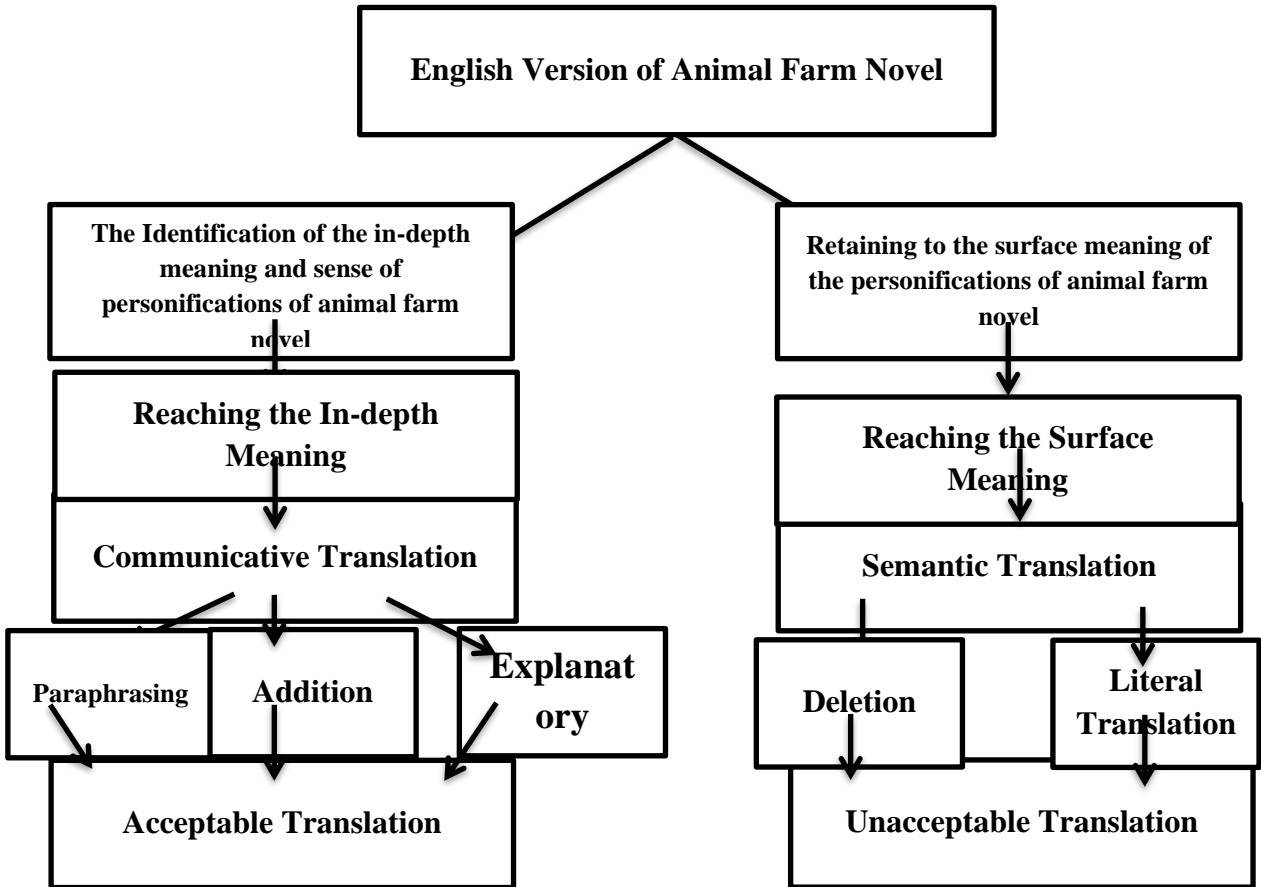
analyzed to see whether they employed communicative method of translation or semantic one.

As for translation strategies, they are large in number such as addition which is about adding extra words to the translated product either for reasons of clarifying certain point or failure in the process of finding the equivalent term. Paraphrasing is the process of reordering the structure and words of the translated version for particular purposes. While the third one is related to explanatory strategy, it is about elaborating on particular idea or term because it is not clear enough in the target version. While literal translation is concerned with rendering the surface meaning of the source text into the target language . The deletion strategy deals with omitting certain vocabulary from the target version because of incompatibility with the target language context or because of the lack of equivalence (AL-Bayati, 2013: P. 95-100).



The researcher created an eclectic model for reasons of analyzing the strategies employed by the translators whose translations were chosen for assessment. It is presented below:

Figure 1 Eclectic Model for the Analysis of the Strategies Employed in Translating Animal Farm Personification Figurative Devices into Arabic



## 5. Data Collection

The researcher selected four different Arabic translations of the English novel *Animal Farm* by George Orwell. It is worth noting that the translators are from different educational and cultural backgrounds, they are highlighted in the diagram highlighted below:

Table 1 *Animal Farm* Translators

No.	Translators' Names	Abbreviations	Date of Publication	Nationality	Specializations
1	Mohammad Eid Al-Areemi	MEA	2006	Omani	Industrial Engineer
2	Adel Mohammad Ahmed	AMA	2013	Egyptian	Dentist
3	Mahmoud Abdulghani	MA	2014	Moroccan	Translator and Poet
4	Abbas Hafez	AH	2017	Egyptian	Writer, Theater Critic, and Political Activist

## 6. The translation assessment of personifications of *Animal Farm* Novel into Arabic

The current section is concerned with the practical part of the paper. It is about assessing the Arabic selected translations of *Animal Farm* Novel by George Orwell so as to know what strategies of translations employed by the translators whose translations were chosen for assessment depending on the eclectic model of translation assessment (see 4. above) and the Data collection (see 5. above).

## Pigs Personified

(1) "...Snowball and Napoleon, whom Mr. Jones was breeding up for sale. Napoleon was a large, rather fierce-looking Berkshire boar, the only Berkshire on the farm, not much of a talker, but with a reputation for getting his own way. Snowball was a more vivacious pig than Napoleon, quicker in speech and more inventive, but was not considered to have the same depth of character" (Orwell, 2013: P.9).

"الأول يدعى سنوبول والآخر اسمه نابوليون. كان نابوليون ضخم الجثة وقبيح الطلعة .. لا يجيد الكلام، ولكنه يشتهر بطرقه "الميكيفيلية" في الوصول لما يريد، فالغاية عنده دائما تبرر الوسيلة. أما سنوبول فكان خنزيرا مفعما بالحيوية وأكثر نشاطا عن نابوليون، وكان ظليق اللسان وسريع البديهة، وله القدرة على الابتكار، ولكن شخصيته كانت اقل عمقا من نابوليون." (MEA, 2006: P.26-27)

"وقد برز في هذه المجالات خنزيران هما سنوبول ونابوليون، كان مستر جونز يعدهما للبيع. وكان نابوليون ضخم الحجم ذا قسما قاسية، ولد في مقاطعة برکشير، وهو لا يمتاز بطلاقة اللسان، ولكنه مع ذلك كان دائما يصل الى أغراضه بوسائله الخاصة، أما سنوبول فقد كان أكثر حيوية من نابوليون وأكثر فصاحة معروفاً بسعة الأفق، وإن كان يفتقر إلى قوة الشخصية التي يتحلى بها غريمه." (AMA, 2013: P.25)

"وكان من بين الخنازير الأكثر تفوقاً اثنان هما "سنوبول" و"نابوليون"، وهما ذكرا يافعان كان السيد جونز يربيهما قصد الربح. كان نابوليون ضخماً ومهيباً، والوحيد في المزرعة. قليل الكلام، ومعروف عنه أنه يعرف ماذا يريد. أما "سنوبول" فهو أكثر حيوية، بعقل دقيق وخلاق، ومشهور بسوء أخلاقه." (MA, 2014: P.25-26)

وكان من أبرز الشخصيات بين معاصر الخنازير خنزيران من الشباب، يدعى أحدهما "سنوبول" ويطلق على الآخر "نابوليون". وكان المستر جونز يرييهما ويتعهدهما على نيه بيعهما إذا سمنا واكتنزا. وكان "نابوليون" ضخما مهيب السحنة، مخيف الخلقة، قليل الكلام، ولكنه المتفرد بالرأي، النقاد لما يشاء، العنيد لا يثنيه عن رغبة شيء. اما "سنوبول" فكان اكثر من صاحبه نشاطاً، وأشد مرحاً، وأجبح الى الكلام، وأوفر ابتداءً، وإن لم يكن في رأي الجماعة قوي الشخصية كنابليون.

(AH, 2017: P.28 )

### Translation Analysis:

MEA followed communicative translation method because he conveyed the in-depth meaning of the personification highlighted in the English version. Besides, he made use of addition strategy by adding words like "الميكيفيلية" and "فالعناية عنده دائما تبرر الوسيلة" and he made use of paraphrasing strategy in the following Arabic version "، وكان طليق اللسان وسريع البديهة، وله القدرة على الابتكار". As for AMA, he also resorted to communicative translation method by rendering "quicker in speech and more inventive" into "وأكثر فصاحة معروفاً بسعة الأفق" not to mention employing addition and explanatory translation strategies in the process of translating it into Arabic. MA used the same method of translation and he employed the following translation strategies, addition and paraphrasing, in transferring the meaning and sense of the segment mentioned as follows "a reputation for getting his own way" into "ومعروف عنه أنه يعرف ماذا يريد" and "quicker in speech and more inventive" into "بعقل دقيق وخالق،" while AH resorted to the abovementioned method and he followed explanatory strategy in rendering the following into Arabic "not much of a talker, but with a reputation for getting his own way." into "قليل الكلام، ولكنه". "المتفرد بالرأي، النقاد لما يشاء، العنيد لا يثنيه عن رغبة شيء. all the above

mentioned translators succeeded in rendering the English personifications into Arabic

(٢) "*The pigs* now revealed that during the past three months *they had taught themselves to read and write* from an old spelling book which had belonged to Mr. Jones's children and which had been thrown on the rubbish heap...then *Snowball (for it was Snowball who was best at writing) took a brush between the two knuckles of his trotter, painted out MANOR FARM* from the top bar of the gate and in its place painted ANIMAL FARM" (Orwell, 2013: P.15)

"تبين ان الخنازير أمضت الأشهر الثلاثة الأخيرة تُعلم أنفسها القراءة والكتابة بالاستعانة بكتاب تهجئة قديم يخص أطفال جونز وجدته في كومه النفايات. فقد أرسل نابوليون أحدهم لإحضار عبوات من الصبغ الأبيض والأسود، ثم قاد الجميع الى البوابة الرئيسية حيث وقف سنوبول وقد امسك بحافره فرشاة كبيرة-وكان أفضل من يجيد الكتابة من الخنازير-ومسح اللوحة التي كتب عليها "مزرعة جونز" وخط مكانها "مزرعة الحيوان" .. معلنا عن تغيير اسم المزرعة وإشهار اسمها الجديد من الآن فصاعدا." (MEA, 2006: P.36)

"وقد أعلن عليها ان جميع خنازير المزرعة قد اصبحت تحسن القراءة والكتابة بعد ان تعلمت ذلك من كتاب مستر جونز القديمة، وكذلك طلب منه التوجه الى بوابة المزرعة، في حين كان نابوليون يحمل علب طلاء من اللونين الاسود والأبيض، وأمام البوابة أمسك سنوبول بالفرشاة في شق ظلغه باعتباره أحسن من في المزرعة خطأ وأعرفهم بالكتابة، ثم شطب اسم المزرعة القديم "مانور" وكتب بدلا منه "مزرعة الحيوان"،"

(AMA,2013: P. 34)

"كشفت الخنازير أنها تعلمت القراءة والكتابة، في الأشهر الثلاثة الأخيرة، بفضل كتاب تهجئة قديم خاص بأطفال جونز (لقد رموه في كومة قمامة، ومن هناك أخذته الخنازير). بعد ذلك طلب نابوليون وعاء صباغه بيضاء وسوداء، وقاد الحيوانات الى السياج المصنوع من خمسة قضبان. هناك كان يقف 'سنوبول' (لأنه الوحيد الذي يجيد الكتابة) أمسك برجلة فرشاه وبدأ يمر على القضيبي الاعلى طبقة من الصباغة كي تغطي الكلمات: "مزرعة القصر" ثم كتب عوضها: "مزرعة الحيوان". (MA, 2014: P.33)

"وعندئذ انبرى معاشر الخنازير يقصون على القوم كيف تيسر لهم الإمام بالقراءة والكتابة من كتاب هجاء قديم كان يتعلم منه أولاد المستر جونز وصبيته، ثم ألقوه بعد حين في كومة "الزبالة". وبعث نابوليون يطلب مدادا وطلاء أبيض وقاد الجمع الى "البوابة" العامة التي تنتهي عندها حدود المزرعة، وعندئذ تناول سنوبول، وكان اعرفهم بالخطوط، فرشاة فأثبتها بين ساقية، وراح يمحو اسم المزرعة المكتوب على لوح قائم عند البوابة وهو "مزرعة الذوات" ويكتب مكانه اسماً جديداً لها وهو "مزرعة الحيوانات!" (AH, 2017: P.39-38)

### Translation Analysis:

MEA, AMA and AH followed communicative translation method in rendering the English underlined personifications into Arabic successfully because they employed addition and paraphrasing strategies within the process of translation as they are underlined in their translated versions. While MA failed in rendering the English personifications into Arabic because he did not clarify the English personification into Arabic due to the employment of semantic translation method and deletion strategy as in the following "Snowball (for it was Snowball who was best at writing)" into "سنوبول، وكان اعرفهم بالخطوط" the aesthetic beauty

of the above mentioned personification is lost when comparing it to the first three translations.

## Horses Personified

(٣) “Their most faithful disciples were the two cart-horses, **Boxer and Clover**. These two had great difficulty in thinking anything out for themselves, but having once accepted the pigs as their teachers, **they absorbed everything that they were told**, and passed it on to the other animals by simple arguments. **They were unfailing in their attendance at the secret meetings** in the barn, **and led the singing of Beasts of England, with which the meetings always ended**” ,(Orwell, 2013: P.11) .

"كان بوكسر وكلووفر أكثر الحيوانات إخلاصاً وانضباطاً لهذه الدعوة. ومع أنهما كانا يواجهان صعوبة في التفكير، إلا أنهما كانا شديداً الثقة بالخنازير و**سريعاً الاستيعاب لما تقوله**. كانا حريصين على حضور الاجتماعات السرية التي تعقد في الحظيرة وكانا أول من يتغنى بأنشودة حيوانات إنجلترا التي تنتهي بها الاجتماعات عادة" (٢٩: 2006, MEA P.

"وكان من أخلص التلاميذ للمذهب الخنزيري الجديد بوكسر وكلووفر اللذان استوعبا جميع التعاليم الجديدة، وعملاً على التبشير بها بين شتى الحيوانات في عبارات بسيطة. لا يتكلمان إلا بوحى المذهب، ولا يفكران إلا في حدوده، ويواظبان على الاجتماع في الحظيرة، ويتزعمان إنشاد "يا وحوش إنجلترا" في ختام الاجتماع." (AMA, 2013: P. ٢٨ - ٢٩)

"كان لهذين الخنزيرين مريدان من بين الأكثر وفاءً، هما حصانا الجر 'بوكسر' و'كلوفر'. كانا معاً يجدان صعوبة كبرى في تكوين آراء خاصة بهما، لكن، منذ أن أصبح الخنزيران هما سيديهما في التفكير، بداءا يتمثلان كل ما يتعلمانه منهما، فينقلانه إلى بقية الحيوانات معززا بحجج غاية في البساطة. لم يتغنيا ولو لمرة واحدة عن

الاجتماعات السرية في الحاضرة، وهناك كانا يدفعان الآخرين الى ترديد أغنية "حيوانات إنكلترا". فكانت الاجتماعات تنتهي بهذا النشيد. (MA, 2014: P.28)

"وكان الحصان "بوكسر" والفرس "كلوفر" أخلص اتباعهم، وخير تلاميذهم، فقد كانا لا يقويان على تفكير مستقل، ولا يستطيعان تأملاً ولا بحثاً، فلا عجب إذا هما، بعد التسليم للخنازير بالأستاذية، قد راحا يصدقان كل ما يقال لهما، وينقلان ما يسمعهان الى الحيوانات الاخرين كقضية مسلم بها لا تحتاج الى دليل. وكانا يحضران الاجتماعات السرية مثابرين لا يتخلفان ليلة عنها، ويستبقان الجمع الى انشاد النشيد القومي،"  
(AH , 2017: P.31)

### Translation Analysis:

MA and AH gave appropriate translations as underlined above because they followed communicative method of translation and they explained all the available personifications of the English version in detail by using explanatory method of translation therefore, their translations are purely literary ones. As for, MEA and AMA they counted on semantic method of translation because they rendered the surface meanings only without any further elaboration.

(٤) "Clover learnt the whole alphabet, but could not put words together. Boxer could not get beyond the letter D. He would trace out A, B, C, D, in the dust with his great hoof",... (Orwell, 2013: P.21).

"كلوفر تعلمت الحروف الابجدية كلها وإن كان يستعصي عليها تكوين جمل كاملة، وتعذر على بوكسر تجاوز الحرف الرابع، على الرغم من محاولاته المستميتة لتعلم المزيد! كان يخط الحروف التي يتعلمها بحافره الضخم على التراب"  
(MEA, 2006: P.48)



"كما تعلمت كلوفر حروف الهجاء منفصلة التركيب وإن عجزت عن استيعابها في  
كلمات أو جمل مفيدة، أما بوكسر فقد توقفت قدرته الذهنية عند الحروف الأولى  
الأربعة A.B.C.D وكان يرسم هذه الحروف على التراب بحافره الكبير"

(AMA, 2013:P. 47)

"تعلمت كلوفر الحروف، لكن علم الكلمات كان يفلت منها، أما "بوكسر" فلم يستطع  
الذهاب أبعد من الحرف "د". وبحافره الكبير كان يرسم على التراب الحروف: أ، ب،  
ت، ج، "" (MA, 2014:P. ٤٢ - ٤٣)

"وأدركت الفرس "كلوفر" علم الأبجدية كلها، ولكنها ظلت العاجزة عن ربط الأحرف  
وبناء الكلمات. أما الحصان "بوكسر" فلم يستطع أن يتجاوز "الدال" وكان دأبه أن  
يرسم بحافره على الثرى حرف الألف والباء والجيم والدال، "" (AH, 2014: P. ٥٠)

### Translation Analysis:

MEA, AMA and AH succeeded in rendering the English personifications into Arabic appropriately because they depended upon communicative translation method and they counted on paraphrasing, explanatory and addition translation strategies in rendering them into Arabic as underlined in their translated versions. Whereas, MA failed in translating them into Arabic because he followed sematic method of translation.

(٥)، "He is dead," Boxer said sorrowfully. „I had no intention of  
doing that. I forgot that I was wearing iron shoes. Who will  
believe that I did not do this on purpose?,""

(Orwell, 2013:P.27) .

'أعلن بأسف وفاته: - لقد مات الصبي .. لم أقصد قتله." (MEA, 2006: P. ٦١)

'لوصاح بصوت متهدج: لقد مات ولم أكن أتعمد قتله! فقد نسيت أن في رجلى حدوة حديدية! من سيصدق أنني لم أكن أتعمد قتله؟' (AMA, 2006: P. ٦١)

'لقد مات، قال "بوكسر" بكل حزن. لم أقصد قتله. لقد نسيت حذوات الحديد التي في حافري. لكن من سيصدق أنني لم أقصد قتله؟' (MA, 2013: ٥٢)

'وأشدد بوكسر يقول بحزن: "لقد مات، وما كنت أريد أن أفعل ذلك به، فقد نسيت الحديد التي تكسو حافري، ولكن من ذا الذي سيصدق أنني فعلت هذا عن عمد؟' (AH, 2014: P. ٦٤)

### **Translation Analysis:**

As for MEA, he failed in translating the personifications in question into Arabic because he followed semantic translation method and he made use of deletion translation strategy. This is why, his translated version is not clear. AMA, was not completely successful because he deleted Boxer's name in the translated, yet, he employed explanatory and addition strategies in transferring the meaning and sense of the rest text. While MA and AH rendered the personifications highlighted above into Arabic clearly because they both relied on communicative method of translation and they used the strategies employed by AMA.

(٦) "Clover warned him sometimes to be careful not to overstrain himself, but Boxer would never listen to her. His two slogans, "I will work harder" and "Napoleon is always right", seemed to him a sufficient answer to all his problems," (Orwell, 2013: P.40)

'كانت كلوفر تحذره، بل وتتوسل اليه ألا يلحق الأذى بنفسه بسبب ما كان يضع على عاقته من عمل، لكنه لم يكن يصغي إلى تحذيرها، ولم يعر توسلاتها اهتماما. ويبدو أن حكمته " سأعمل بجهد أكبر" وشعاره 'نابوليون دائما على حق' هما الجواب الشافى لكل ما كان يعترى حياتهم من مصاعب.' (MEA, 2006: P.83-84)

'وطالما نصحته كلوفر بأن يحفظ على نفسه عافيته وألا يسرف في العمل المضنى العنيف، ولكن بوكسر كان يصم أذنيه مررداً شعاريه المختارين 'سأعمل أكثر' و'الحق دائما في جانب نابوليون' و'كأنما كانت الشعارات هي كل ما يملكه من إجابة. AMA, (2013: P.87)

'كانت "كلوفر" أحيانا تحذره بأن لا يرهق نفسه بهذه الطريقة، لكنه لا يريد سماع أى شيء. ويبدو ان شعاره هو: 'سوف أعمل بجد' و'نابوليون لا يخطيء أبداً' يشكل إجابة مقنعة عن كل الاسئلة.' (MA, 2014:P.71)

'وكانت الفرس كلوفر أحيانا تحذره من الاجهاد البالغ، وتبصره بعاقبة الإسراف في التفانى، ولكنه لم يكن يسمع لها، أو يحفل بنذرها، فقد كان شعاره "سأضعف الجهد" و'نابوليون على حق دائما"، أجواب الكافى عن جميع المشاكل والرد المقنع على سائر الأزمات.' (AH, 2017:P.91)

### **Translation Analysis:**

All translators whose translations are underlined above succeeded in translating the required personifications into Arabic because they followed communicative translation method and they depended on paraphrasing, addition and explanatory translation strategies.

## Dogs Personified

(V) "The dogs learned to read fairly well, but were not interested in reading anything except the Seven Commandments," (Orwell, 2013: P.21) .

'وكان مستوى الكلاب متوسطاً، واقتصر اهتمامها في هذا الجانب على تعلُّم قراءة الوصايا السبع.' ( MEA, 2006: P.47)

'كما كانت الكلاب قادرة على حد ما على القراءة وإن تركز اهتمامها بصفة خاصة على الوصايا السبع.' ( AMA, 2013: P.47)

'والكلاب تعلمت القراءة بيسر، لكنها لا تهتم سوى بالوصايا السبع.' ( MA, 2014: ) ( P. 42

'وعرفت الكلاب كيف تقرأ، ولكنها لم تكن تعنى بقراءة شيء غير الوصايا السبع.' (AH, 2017: P. 50)

### Translation Analysis:

All translators succeeded in transferring the in-depth meaning of the personifications above except for AH because he did not translate it completely. In other words, MEA, AMA and MA employed communicative method of translation and they resorted to explanatory, paraphrasing and addition strategies while AH followed semantic method of translation and he used deletion strategy.

## Sheep Personified

(<sup>٨</sup>)“When they had once got it by heart, the sheep developed a great liking for this maxim, and often as they lay in the field they would all start bleating „Four legs good, two legs bad! Four legs good, two legs bad!” and keep it up for hours on end, never growing tired of it,” (Orwell, 2013: P.22) .

أما الخراف فقد نما لديها حب كبير للشعار بعد أن حفظته، فكانت تمشي ساعات  
تنشد "الخير في نوات السيقان الأربعة والشر في نوات الساقين" وهي مستلقية في  
الحقل تجتر الهواء من دون كلل او ملل.

(MEA, 2006: P.49)

أولم تكن الطيور لتفهم فحوى هذا الجدل المنطقي، إلا انها تقبلت هذه الفكرة في  
صورتها البسيطة، وعمدت الى تعلم الوصية التي جمعت فأوعت، وظلت تردد لأنفسها  
لساعات طوال دون كلل او ملل "نوات الأربعة أختيار نوو القدمين أشرار".

(AMA, 2013: P. 49)

أحبته الخراف، فبدأت تنشده وهي مستلقية في الحقول: "نعم لنوات السيقان الأربعة،  
لا لنوات الساقين"، طيلة ساعات، ومن دون أن تتعب." (MA, 2014: P.44)

أوما كاد الغنم يستظهرونها حتى فتنوا بها، وراحوا وهم في الحقل يكثرون من الرغاء  
بها في نعم منظم، ولحن رتيب، حتى ليظلوا هكذا يرغبون بإنشادها عدة ساعات بلا  
كلاب ولا تعب." (AH, 2017: P.52-53)

### Translation Analysis:

MEA and MA translated the personifications highlighted in the above mentioned English version successfully because they covered its meanings and their translations were complete. In other words, they made use of communicative method of translation and they depended on paraphrasing and addition translation strategies. While AMA and AH failed in their renderings. As for the former, he failed totally because he changed the core element of personification which is "sheep" into "طيور" which means "birds" in English. This is why, its meaning is changed completely. He resorted to deletion strategy. Whereas the latter deleted the word "sheep" in the Arabic translation. Therefore, he produced incomplete translation.

(<sup>9</sup>) “and two other sheep confessed to having murdered an old ram, an especially devoted follower of Napoleon, by chasing him round and round a bonfire when we was suffering from a cough,” (Orwell, 2013: P.55).

'واعترفت شاتان اخريان بقتل كبش من أتباع نابولين المخلصين. ونفذ حكم الاعدام فيهن كلهن'

( MEA, 2006: P.112)

'وكذلك اعترفت نعجتان بانهما نفذتا جريمة قتل في كبش عجوز كان شديد الولاء لنابوليون، بأن طاردته وحاورته حول موقد نار في فناء المزرعة وهو مريض بالسعال، فازداد مرضه سوءاً ومات!' "

(AMA, 2013: P.115)

'واعترف خروفان اخران بقتل كبش عجوز من أتباع نابوليون. فبينما كان يعاني من إنفلونزا الدماغ، تعقبوه ورموه في النار.' (MA, 2014: P.91)

وجاءت نعجتان أخريان فقالتا إنهما قتلتا كبشا عجوزاً كان من أنصار نابوليون وأوليائه  
المقربين. " (AH,2017: P.120)

### **Translation Analysis:**

**MEA**, **AMA** and **AH** failed in rendering the aforementioned personification because they were not successful in picking the core element of the personification. As for, **MEA** he chose the Arabic term "شأتان" it does not refer to the English word "sheep" in the clear sense. While **AMA** and **AH** choose the Arabic term "نعجتان" which means "two goats". This is not the case with **MA** because he was successful in rendering the meaning and sense of the personification in question into Arabic. In other words, **MA** followed communicative method of translation and he explained it appropriately. While the rest made use of semantic method of translation because they deletion of the appropriate element and alter it with the inappropriate one.

### **7. Translation Analysis Results**

The table presented below highlights the analysis of translation analysis of strategies employed in translating Animal Farm personifications into Arabic. It is worth mentioning S means success while F means failure.

Table 2 Translation Analysis Results

No.	Animal Farm Samples of Personification	MEA	AMA	MA	AH	Rate of Success of each Sample
1	First Sample	S	S	S	S	100%
2	Second Sample	S	S	F	S	75%
3	Third Sample	F	F	S	S	50%
4	Fourth Sample	S	S	F	S	75%
5	Fifth Sample	F	F	S	S	50%
6	Sixth Sample	S	S	S	S	100%
7	Seventh Sample	S	S	F	F	50%
8	Eighth Sample	S	F	S	F	50%
9	Ninth Sample	F	F	S	F	25%
10	Total rate of Success	66.6%	55.5%	66.6%	66.6%	63.8%

## Conclusions

It is concluded that the best translation strategies employed in rendering the personification figurative device of Animal Farm Novel by George Orwell into Arabic are paraphrasing, explanatory and addition strategies while deletion strategy is the worst translation strategy in transferring the meaning and sense of the personifications in question into Arabic. And point this answered the question of the paper.

The most appropriate method of translation is communicative translation while the inappropriate one is semantic translation.

Mohammad Eid AL-Areemi (MEA), Adel Mohammad Ahmed (AMA) and Abbas Hafez (AH) got 66.6% success in translating the nine samples of personifications into Arabic. Because they mostly resorted to addition, explanatory and paraphrasing translation strategies while Mahmoud Abdulghani (MA) got 55.5% success only because he made of deletion strategy many times in comparison with the rest of translation strategies employed by the above mentioned translators.



## References

- Abdulghani, Mahmoud. (2014). *Mazra'at AL-Haywan*. Morocco: Arab Cultural Centre.
- Ahmed, Adel Mohammad. (2013). *Mazra'at AL- Haywan*. Egypt: Dar AL-Waleed for Studies, Publishing and Translation.
- AL-Areemi, Mohammad Eid. (2006). *Mazra'at AL- Haywan*. Beirut: Arab Foundation for Studies and Publishing.
- AL-Bayati, Ibrahim (2013). *The Role of Cultural Factors in Interpreting Qur'anic Moral and Ethical Teachings With Regard to Woman into English*. Iraq :Baghdad AL-Mustansiriya University. Unpublished Thesis.
- Colina, Sonia (2015). *Fundamentals of Translation*. UK. Cambridge: Cambridge University Press.
- Cuddon, J.A. (1998). *Dictionary of Literary Terms and Literary Theories*. (4th ed.). Oxford: Blackwell.
- Hafez, Abbas. (2017). *Mazra'at AL -Haywan*. Egypt: Afaq Bookshop and Publishing House.
- Newmark, Peter. (1981). *Approaches to Translation*.UK. Oxford: Pergamon Press
- Larson, M. (1998). *Meaning-Based Translation: A Guide to Cross Language Equivalence*. (2nd ed). Maryland: University Press of America.
- Orwell, George. (2013) *Animal Farm*. USA: New York: Alfred A. Knopf Everyman's library. .
- Peters, P. (2004). *The Cambridge Guide to English Usage*. University of Leeds.
- Sager, J.C. (1997). *Text Types and Translation* [in:] A. Trosborg, (ed.). Text Typology and Translation. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Trosborg, A. (1997). *Text Typology: Register, Genre and Text Type* [in:] A. Trosborg, (ed.). Text Typology and Translation. Amsterdam/Philadelphia: John Benjamins Publishing Company, pp. 3-23.

