Preserving Style in Translating Metaphors of a Literary Text from English into Arabic

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Abstract:

This paper investigates the stylistics issues in translating metaphors of *George Orwell's Animal Farm* from English into two different Arabic translations and whether the metaphors' style is maintained or not in the target texts. The research presents concepts related to metaphor translation such as text types and semantic/ communicative translation. This study is based on Newmark's (1988) classifications of metaphors. The data are selected randomly from the novel, then the target texts equivalents are provided to investigate the maintaining of metaphors' style in TT (1) and TT (2) as compared to the ST. The study concludes that the translators try their best to reproduce the same image in the TT (target text) as closely as possible. Although, it is important for a metaphor to be retained in the translation, however, the study reveals that some metaphors has been translated word-by-word in both target texts (TT1 and TT2). TT (2) follows the target readers' culture (Arabic culture) in translating some of these metaphors to some-extent more than the TT (1). Metaphors are translated in both denotative and connotative associations. TT2 has deleted some metaphors from the translation (TT2) which may cause some loss in meaning. TT1 is to some-extent successfully conveyed all metaphors which may express the translator's fluency as a well-known author. Omissions reveal that TT2 is conventional to the target culture. Finally, the study concludes that TT1 is more restricted to the ST style; whereas, TT2 is restricted more to the target language (Arabic).

Keywords:

metaphor, linguistic, irony, accent, Figures of speech, translation

Introduction
Arabic translation is different from other translations. Every translator has his own taste and style even if it was the same source text. The difference in the translation depends on the popularity of the translated work and the translator himself/herself. Analyzing literary work requires knowledge of the authors' background, the ST (source text) style, and cultural backgrounds. It is sort of impossible to get totally into authors' intentions unless he/ she interviewed to describe his/her point of view of the text (Bani Abdo and Manzallawi, 2020). Language is an a semiotic system that has indirect meaning that translators may face problems when they translate specially metaphors of the ST intended meaning into target languages and different cultures (Bani Abdo and Abu-Faraj, 2019). Park (2009) also states that typical linguistic problem that translators face in communication with TL (target language) readers is the translation of metaphors. It is not always easy to understand or describe the metaphor terms in another language. Translation needs to make sense, to transfer the spirit and the taste of the original, to have a natural and easy form of expression. Therefore, this study investigates some stylistic issues in two different translations of *Orwell's Animal Farm*. It also shows which method literary translators used to communicate with TL readers in translating metaphors.

Translation is important as a source of transferring knowledge of every kind. Understanding cultures is crucial for translators and successful English Arabic translation. There is a mismatch in cultural norms and beliefs between the Arab and Western cultures. Each different language has its own individuality, words, and style of writing that denotes things and put them in a distinct category of thought (Bani Abdo and Awwad, 2019). Newmark (1988, p. 5) defines translation as "rendering the meaning of a text into another language in the way that the author intended the text". Metaphor is not a language that it's used in poems and other kinds of writings, but an ordinary language that used in different cases to deliver some idea and point of view, and the translation of it must keep this idea and deliver it without any loss for the intended meaning. Bani Abdo and Abu Hammad (2019) state that translating metaphor is a process of mapping between two different language systems (ST and TT). Metaphors are aesthetic expressions used all the time to express different contents.

Through translation, people are introduced to different languages and ways of thought. It is important to understand the relation between language and culture in order to train translators and interpreters (Bani Abdo and Yaseen, 2019b). Delisle (1988, p.74) distinguishes translation and takes place in the context of the relations between two cultures and two worlds of thought and perception. Readers can easily distinguish between the translators from their own style in translation. *Animal Farm i*s a novel full of metaphors. This study tries to find whether the two translations kept the intended meaning understandable and if the translator point of view affects on the target text.

Statement of the problem

Translators reproduce the same image in the TT as closely as possible. Metaphors are also part of the source text (ST) need to be retained in the target text (TT). Having identical metaphors between two languages is sometimes difficult. Translators should try to find right equivalence in the TT especially of different cultures. Faithfulness in translating metaphors is crucial to represent the intended meaning of the ST in the TT. Loss of meaning is critical point in the translation process. Most novels contain hidden messages that the receiver is not always able to notice. Most translators translate different texts without reading about the author, the style, and the authors' culture. Authors might mean something that translator can't convey in the target text. This may lead to meaning loss. Consequently, this paper discusses some stylistic issues in two different translations of *Orwell's Animal Farm*.

Purpose of study

This study aims to discuss the effects of the author and the translator's style in translating metaphors of the ST (Animal *Farm*) compared to its equivalents in the TT. It also discusses whether if the different cultures and styles may affect the translation product compared to the original text. In addition, this study discusses the differences that may occur in the style, the aesthetics of the text, and the weight of the literary text, and the translators' style. These differences may lead to misunderstand the source text.
Research Questions

This study investigates whether the translators maintain or fail to maintain the source text metaphors' style?

Significant of the Study

This study discusses the effect of the translator's style on the ST, and detects the differences; if there any, between the styles of the text translated from English to Arabic. Also, it compares between the translated texts (TT) and the original

one (ST). And, finally, find out if the translator kept the intended meaning of the author and the aesthetics features of the metaphors in the text.

Literature Review

George Orwell with pen name Eric Arthur Blair is very well known for his political writings such as *Animal Farm* and *Nineteen Eighty-Four* (1948). He uses metaphors to represent his feelings on imperialism, the internal conflict between his morals, and his duty to his country. Orwell demonstrates his perspectives and feelings about imperialism through metaphors. In *Animal Farm,* Orwell uses the turmoil faced on the farm by the animals as a metaphor for the Russian Revolution itself. This novel was an anti-Soviet satire in a pastoral setting featuring two pigs as its main protagonists. These pigs were said to represent Joseph Stalin and Leon Trotsky. Orwell believed that "ugly and inaccurate" English enabled oppressive ideology, and that vague or meaningless language was meant to hide the truth. He argued that language should not naturally evolve over time but should be "an instrument which we shape for our own purposes." To write well is to be able to think clearly and engage in political discourse (George Orwell). He wrote, as he rallied against clichés, dying metaphors and pretentious or meaningless language (George Orwell Biography, 2014).

O'Neill (1992) states that reading a translated work from English into Arabic is an interesting experience as reading it in its source language. Both texts enrich experiences especially if the translator's style is good enough to give you such pleasure. Sometimes the translated version can be better than the original. A good example for that is *Kalila and Dimna* which was written in Persian and translated to many other languages from the Arabic version that was translated by *Abdullah Ben Almofaqa'a*. If the translator is an author with a long experience, he/she will give the text a taste and value.

Translation and style

A writer's style may is as an individual character within a time period, chosen dialect, genre, and purpose of the author. Every author has his/her own style to express themselves through words. Defining someone's style in writing is not an easy thing to do but it is what actually distinguishes a writer from another. There are many interpretations to define style; for example, a writer's style, as Spencer (1964) states, 'may be regarded as an individual and creative utilization of the resources of language'. The use of language in literature is the basic assumption to form someone's style. Creativity, aesthetic features, expressions or situational distinctive can be useful to define an author's style. Stylistics, therefore, is exclusively concerned with the investigation and description of the medium of literature, i.e., language. Haas (2008) describe style as 'variation in the use of

language', also Bani Abdo (2017) asserts that styles are also basic features of works, and it is the product of the author's personality and emotion.

Translator's Style vs. Author's Style

Translators have their own style and taste on the literary work like any other author. It is known that every translator or writer has a literary style and that style is reflected their writings. Theodore Horace Savory comments on the art of translation and states that style is the basic feature of the work. It reflects authors' emotions and personalities. Demonstrating someone's style in literary work is noticed all through the text whether it is a source text or a translated work. Translator's word choice and patterns is clearly existed when interpreting other writer's text into another language. The choices may indicate that there are different translating styles that can be characterized through linguistic shifts. Each translator interprets the text in a different style from other translators and authors styles. The word choice and different literary features represent the author's or translator's style. Literature is hard to be translated as literal where it does not reproduce the same effect of the original text. Faithfulness is crucial feature in translation and there should be a freedom in literary translations to consider a wide range of implicatures. Translators tries to be faithful as much as they can to the source text and to not make any changes on the author's taste and style, but even though the translator will show his taste and style through different stylistics features that he uses in the translation process (Bani Abdo and Abu-Hammad, I. (2019). This may affect the translation of the authorial author and an authorial translator. It also may affect the value of the text and cause a sort of lose in the author's intended meaning. This is the main concern of this research paper.

Translators' Styles

Mahmoud Abdelghani 1967 is a well know Arabic Moroccan poet, novelist, translator, and a researcher. He is a college professor at the Faculty of Arts and Humanities in Rabat. He speaks there languages (Arabic, English, and French). He has many publications such as *The Last Gift* (2012) which has won the prize of Morocco in narration; *I write to you from Damascus* (2016); *Tangier dictionary-Almotwaset* (2017); and his latest novel was *Oscar* in 2018. He also has published many research articles, several translated books, poetry, and novels into Arabic such as *André Gide's* novel *Travels in the Congo, Alina Reyes's* novel *Moha M Aime* and *Luis Sepúlveda's* novel *Hot Line* (Maghress (2013).

Mohammed Al-Arimi (1954) is a well-known writer and translator from Oman. He has Bachelor of Science degree in Industrial Engineering from the States. He published several articles and short stories, and novels in both English and Arabic such as *A Taste of Patience*, *Rainbow*, *between the desert and water* and

Certificate of wartime. He also translated many articles from Arabic into English. He states that the translator is responsible of creating an exact copy of a translated text the same as the original one. Translators should be faithful and should capture and translate the spirit of the original text in a way that is similar to the original text taste. He explains that translating *George Orwell's* novel *The Animal Farm* is no less important than the experience of writing a novel. He also said "the reason behind translating this novel is that I loved it so much and because the ability of the writer to combine the strength of the subject, and the beauty of the wording, but I'm sure that my translation of the novel better or different from other translations of the previous" (Alettehad, 2006).

Metaphors and Translation
The word metaphor shifts the meaning of a word to another one. It conveys a connotative meaning between strong similes (Richards, 1976, p. 89). Gasset (1948) states that metaphor represents parallelism figure of speech between two things or people by using a word, an expression, or a phrase. Newmark (1988, pp.106-112) classifies metaphors into six types as follows:

I. Dead metaphor indicates space and time and general ecological features and the main human activities.
II. Cliché metaphor replaces clear thought, often emotionally, but without corresponding to the facts of the matter.
III. Stock or standard metaphor is an efficient and concise method of covering a physical and/or mental situation in an informal context both referentially and pragmatically.
IV. Adapted metaphor is adopting a new context by its speaker or writer.
V. Recent metaphor is made by coining and is spread rapidly in the source language.
VI. Original metaphor is created by the SL writer and holds the core of the writer's message, his, or her personality and his comment on life.

Newmark (2008, p. 111) states that translating metaphors with its economic way into another language is problematic because of its vagueness and implications. Bani Abdo and Yaseen (2019a) state that translating metaphors is not an easy process. There are two critical points in translating metaphors are involved the cultural and semantic experiences associations and the overlapping between the SL and the TL. Abdulla (1994) mentions the lacks of the lexical equivalents and the diversity between the SL and TL. Snell-Hornby (1995, p. 41) believes that cultural backgrounds and target audience in terms of time and space are varies between languages. Park (2009) believes in communicative translation that transfers the message within the TL linguistic and cultural conventions rather than the ST ones. Newmark (1988, p. 84–96) states that translating metaphors may cause problems and he proposed many procedures to enforce the image as

(i) reproducing the same image in the TL; (ii) replacing the image of the SL into TL standard of culture; (iii) use simile; (iv) use simile and sense or metaphor and sense; (v) use sense; (vi) deletion; and (vii) using the same metaphor combined with sense.

Methodology

This paper adopts Newmarks (1988; 1981; & 2008) comparative strategies to distinguish the denotative and the connotative meanings of selected random words and phrase of the two different Arabic translations compared to their meaning in the source text. The denotative meaning of a word or phrase is its explicit or direct meaning and the connotative meaning of a word or phrase expresses implied meaning. The connotative meaning is mostly related to metaphor. Then, the linguistic, situational and cultural contexts of metaphors are categorized to find out the problematic issues in translation. This procedure is based on Ivir (1987) problems of translation including metaphor are mostly caused by three factors as (i) linguistic-based issues where differences in the structures involved; (ii) pragmatic-based issues are related on contextual factors behind languages and appear through translation process; and finally (iii) culture-oriented issues related to a community.

Orwell wrote *Animal Farm* (ST) in 1944 to criticize the Soviet Union leaders, and their administration represented by animal characters and terms. These are maybe the clearest metaphors that have been used in this novel. Target language translators are selected, since both of them are authors and to somehow are well-known to the Arabic world. The Animal Farm's novel is selected because it is full of metaphors and similes. The original author satirized historical figures in animals' pictures. These pictures were generously picked to resemble each figure.

The selected data

The researcher has selected random metaphors out of the ST. Then, he matches them with their equivalents in the target texts. The ST, TT (1), and TT (2) are presented in tables (1 and 2). Table (1) includes the source text metaphor; the English meaning and the target texts. Table (2) includes a list of characters' and terms' metaphors of the ST, English meaning, and the TT (1) and TT (2).

Table (1): List of the selected metaphors

No.	The ST metaphors	English meaning Metaphors	TT (1) - by Abdelghani	(TT2) - by Al-Arimi
1	Four legs good, two legs bad	Human's traditional stupidity and the fact	نعم لذوات السيقان الاربع، لا لذوات	الخير في ذوات السيقان الأربعة

		that they'll follow anyone. This line is also an attack on the propaganda-driven culture of the Soviet Union.	الساقين	والشرفي ذوات الساقين
2	The golden future time.	The Old Major promised the animals of a great life and full of everything they hoped for.	بالعصر الذهبي	زمن المستقبل الذهبي
3	sudden rumor ran round the farm	Orwell pictured the rumors on Boxer as a person who runs around the farm and telling everybody that something has happened to Boxer	انتشرت فجأة إشاعة في كل المزرعة	سرت إشاعة مفاجئة في المزرعة
4	skipping from side to side and whisking his tail	Orwell described Squealer while he's arguing some difficult point as a drunk person who's moving from side to side not awake on what he's doing or saying .	يتأرجح من جهة الى اخرى وهو يخفق الهواء بذيله	He deleted this description for the hens and the ducks from the TT.
5	By this time the weather had broken	After a hard weather, spring came. Orwell described the winter as a glass that has been broken.	جاء فصل الربيع و اصبح الجو لطيفا	جاء الربيع بعد شتاء قارص
6	twinkling eyes	When Squealer cried, Orwell pictured his eyes as a Luminous pearl	نظرة شزرة بعينيه الصغيرتين البراقتين	نظرة وقحة من عينيه البراقتين
7	They were struck dumb with surprise.	Orwell pictured the animal's situation when they were shocked from Napoleon decision, as they were stuck in a prison of shock and surprise.	بقيت منذهلة	وصدمت لهول المفاجئة
8	with guilt written on	Orwell pictured the animal countenances	ويمكن قراءة تعابير الشعور بالخطأ على	وعلت وجوهها ملامح الشعور

	every line of their countenances	when they were shocked and feeling guilty as an open book that you can easily read what's written onitspages.	وجوهها	بالذنب
9	With their sharp eyes	Orwell pictured the animals eyes and the way they were looking by as a sharp knife that cuts everything it touches	وهي حيوانات لها عيون حادة	He deleted this description for the hens and the ducks from the TT.
10	In the teeth of every difficulty,	Orwell meant that despite all the difficulties the animals have encountered and their lack of experience, they rebuild the windmill finally. Orwell described the difficulties as a sharp tooth.	وكتحد للعراقيل	على الرغم من المصاعب
11	under cover of night	Orwell described the night as a cover that hides whatever is under it. Snowball came in the night to destroy their work.	تحت جنح الظلام	تحت جنح الظلام
12	It was a bitter winter.	Orwell described how cold and hard the winter was as eating something bitter.	جاء الشتاء قاسيا	كان الشتاء قارصاً وقاسيا
13	With their sharp eyes	Orwell described their work as a tree and the results of their work as a fruits coming from this tree	وثمرة جهدها ثمرة مواجهاتها العديدة	
14	In the teeth of every difficulty	He described Nabelion's angry voice as a scary thunder.	مزمجرا	وهدر بصوت كالرعد
15	under cover of night	Orwell pictured the silence as death. When all the animals got scared they all kept silence as they were dead animals.	صمت مميت	صمت مميت

Table 2: The selected list of characters' and terms' metaphors

No.	The ST terms and character's metaphors	English meaning Metaphors	TT (1) - by Abdelghani	(TT2) - by Al-Arimi
1	Old Major	Represents Karl Marx ("From each according to his abilities, to each according to his needs.").	العجوز ميجر	العجوز ميجر
2	Napoleon	represents Joseph Stalin (dictator)	نابليون	نابولين
3	Squealer	represents Pravda Newspaper (propaganda)	سكويلر	سكويلر
4	Boxer	represents Proletariat Class ("I will work harder", "Napoleon is always right")	بوكسر	بوكسر
5	Snowball	represents Leon Trotsky (scapegoat; never rose to power)	سنوبول	سنوبول
6	Benjamin	represents George Orwell (doesn't believe in Animalism / communism)	بينجامين	بينجامين
7	Jones	represents Czar Nicholas II (Mrs. Jones was Alexandra Ramauou)	جونز	جونز
8	Moses	represents Grigori Rasputin (mystical faith healer of Jones / Czar Nicholas II; sugar candy mountain)	الفئران	الفئران
9	Mollie	represents the Bourgeoisie (Les Emigres Defector- leave for politics / sugar and ribbons)	مولي	مولي
10	Dogs	represents the KGB (Russian "secret" police force)	الكلاب	الكلاب
11	Fredrick of Pinchfeild	represents Germany in WWII	مزرعة بانشفيلد ل فريدريك	مزرعة بنشفيلد ل فريدريك
12	Pinkleton of Foxwood	represents England in WWII	مزرعة فوكسوود ل بيلنغتون	مزرعة فوكسوود ل بيلكينجتون
13	Windmill	represents Stalin's 5 year plan (industrialization of Russia) Whymper	طاحونة الهواء	طاحونة الهواء
14	poker game	represents the Tehran Conference (strategy conference between Russia, USA, and England in WWII)	لعب الورق	لعب الورق
15	Milk	Orwell uses milk to represent the care	الحليب	الحليب

		and love that mothers give to their children.		
16	Alcohol	Orwell uses beer to represent the "Old" Russia.	البيرة	الشعير

Data Analysis

This section analyses these metaphors listed in tables (1) and (2) based on Newmark (1988) as the following:

- In the first metaphor (Four legs good, two legs bad), the victorious pigs after they and their fellow creatures overthrow their oppressor, Farmer Jones. Humans are not the position of power anymore (two legs bad) according to human beings. The animals are in that position (four legs good) according to animals. Comparing this meaning to the meaning given by TT1 and TT2, it seems closely related and almost both target texts give the same denotative meaning as the ST.

- In the second Metaphor (the golden future time), The Old Major promised the animals of a great life and full of everything they hoped for. Orwell used this metaphor referring to the golden age, which was the age of development, and the prosperity of all States. Abdelghani's translation (TT1) and Al-Arimi's translation (TT2) both were related to the meaning in the ST and were faithful to it.

- The third metaphor (sudden rumor ran round the farm), Orwell pictured the rumors on Boxer as a person who runs around the farm and telling everybody that something has happened to Boxer. It refers to the idea of how fast the rumor has spread all over the farm as a running person. Comparing this meaning to the meaning given by TT1 and TT2 seems closely related and almost both TT1 and TT2 give the same denotative meaning as the ST.

- The fourth metaphor is (skipping from side to side and whisking his tail), Orwell described Squealer while he's arguing some difficult point as a drunk person who's moving from side to side not awake on what he's doing or saying. TT1 by Abdelghani gives the literal meaning of the word which causes some weakness in the Arabic form and gives the feeling of a mechanic translation, a translation with no taste. Otherwise Al-Arimi deleted this metaphor from his translation (TT2) which causes a loss of meaning in the ST.

- The fifth metaphor is (By this time the weather had broken), in the farm, the winter was a very hard weather, and then spring came. Orwell described the winter as a glass that has been broken and disappeared. Comparing this meaning to the meaning given by TT1 and TT2 seems closely related and almost both TT1 and TT2 give the same denotative meaning as the ST.

- The sixth metaphor is (twinkling eyes), When Squealer cried, Orwell pictured his eyes as they were a shiny stars, looking so innocent but when you face them in you will get burned and hurt. TT1 by Abdelghani was related and almost give the same denotative meaning as the ST, also the word that has been used by him

were more elegant than the TT2 by Al-Arimi who described Squealer look as a rude look.

- The seventh metaphor is (They were struck dumb with surprise.), Orwell pictured the animal's situation when they were shocked from Napoleon decision of selling the woods the other farm, as they were stuck in a prison of shock and surprise. Both translations TT1 and TT2 were faithful to the denotative meaning as the ST.

- The eighth metaphor is (with guilt written on every line of their countenances), Orwell pictured the animal countenances when they were shocked and feeling guilty as an open book that you can easily read the feeling of guilt written on its pages. TT2 by Al-Arimi was more elegant and related to the ST denotative meaning than Abdelghani's translation TT1.

- The ninth metaphor (With their sharp eyes), TT1 indicate literal meaning, while Al-Arimi TT2 he removed that metaphor from his translation that causes a loss of meaning.

- The tenth metaphor 'In the teeth of every difficulty,' is translated in both TT1 and TT2 with no sense of literal meaning, they both translated the metaphor 'teeth of every difficulty' as the difficulties of all the obstacles that the animals has faced. But the translation in TT1 by Abdelghani was more related and elegant to a literary text than Al-Arimi's translation TT2.

- The eleventh metaphor (under cover of night), in this metaphor, Orwell described the night as a cover that hides whatever is under it. Snowball came in the night to destroy their work so he hid himself in the darkness of the night. The same words and style has been used in TT1 and TT2.

- The twelfth metaphor (It was a bitter winter.), this was the second time that Orwell pictures winter times as a hard time but in a different metaphor. Both translations TT1 and TT2 were almost close to each other also related to the intended meaning in the ST.

- The thirteenth metaphor (the fruit of all their struggles), Orwell described the animals work as a tree, and the results of their work as a fruits coming from this tree. This phrase is translated briefly and literally by both TT1 and TT2. But TT1 provides the exact literal meaning.

- The fourteenth metaphor (voice of thunder), Orwell described Nabelion's angry voice as a scary thunder, thick and huge. Al-Arimi in TT2 translated this metaphor literally; whereas, TT1 adds more expressive and shortcuted translation without any loss of meaning.

- The fifteenth metaphor (deadly silence), both TT1 and TT2 translated this metaphor literally but in TT1 Abdelghani added his own taste and style to improve the meaning of the whole sentence.

In table (2), the analysis was as the following:
- The first fifteenth metaphors, both TT1 and TT2 have the same translation related to denotative meanings.

- The last metaphor (Alcohol), TT1 translated denotatively as 'البيرة'; whereas, TT2 translates the metaphor according to the cultural conforms as 'الشعير'.

The terms' and characters' metaphors have been translated briefly and literally. The pictures of animals used as metaphors to indicate some real characters in real life were at that time was clearly understood what the author means. This style gives the novel a unique taste and style. Both target texts translate these metaphors literally and denotatively and left the readers to understand what the author meant. This type of literal translation kept the original author's style. Translators are successfully conveyed these metaphors within the same style without any explanation of the connotative meanings in the real world. This type of translation preserve the ST author's style and avoided the loss of meaning that could happen if the translators may added or explained these metaphors for readers.

Conclusion

Metaphors are author's creativity to build up a colorful and unique work. Orwell actually has achieved his aim by the employing a good choice of words to demonstrate the various styles used in Animal Farm. The metaphors, he uses, imitate real people in the ordinary life. Translating metaphors' style is always problematic and it is hard to be conveyed from a culture to another. Consequently, this study investigates the style of the metaphors used in the ST compared to its two Arabic target texts (TT1 and TT2). The researcher has selected random metaphors of terms and characters of the novel and compared them to the way how the translators conveyed them in the target language (English).

The study concludes that some metaphors (characters and terms) have been translated word-by-word in both target texts (TT1 and TT2). They confirm the target readers' culture (Arabic culture) in translating some of these metaphors to some-extent. Both denotative and connotative meanings of each metaphor are taken into translators' account. TT2 has deleted some metaphors from the translation (TT2) which may cause some loss in meaning. TT1 is to some-extent successfully conveyed all metaphors. It might be related to the translator's background of being fluent in both English and Arabic. Omissions reveal that TT2 is conventional to the target Arabic culture. Finally, the study concludes that TT1 is more restricted to the ST style; whereas, TT2 is restricted more to the target language.

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