

تقييم ترجمي للتوجهات الأيديولوجية في ترجمتين عربيتين لرواية مزرعة الحيوان

## Translation Assessment of Ideological Trend in Two Arabic Translation of *Animal Farm*

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### الملخص

ان الأيديولوجية هي مفاهيم أو معتقدات مشتركة لمجموعة من الناس وهذه المفاهيم والمعتقدات تختلف من مجموعة إلى أخرى. ويمكن العثور على الأيديولوجية في كلام المرء وفي كل سياق سواء كان مكتوباً أو منطوقاً وتشير الأيديولوجية أيضاً إلى توجهات المرء وميوله. وعلاوة على ذلك، يمكن للمرء أن يبين إيديولوجيته في مسألة معينة بطريقة تتناسب مع مصالحه ومعتقداته. هذه الدراسة هي تقييم ترجمي للتوجهات الأيديولوجية في ترجمتين عربيتين لرواية مزرعة *الحيوان* للكتاب جورج أورويل. وتركز الدراسة على التوجهات الأيديولوجية الموجودة في النص الاصل نفسه الذي ترجمه مترجمان. وبعبارة أخرى، اجري التقييم لمعرفة مدى براعة المترجمين في الحفاظ على النص الاصل او تحريفه فيما يتعلق الامر بدقة ترجمة التوجهات الأيديولوجية. وقد بنيت هذه الدراسة على اساس الفرضية التي تقول: ان ترجمة كلا النصين الى العربية تبدو لها انعكاسات ايديولوجية من شأنها ان توضح وجهات نظر الناشر والمترجم والكاتب. واثبتت نتائج الدراسة صحة الفرضية ووجد الباحث أن هنالك العديد من الاختلافات الأيديولوجية في هاتين الترجمتين وهذا يعود إلى توجهات المترجم ومعتقداته.

### Abstract:

Ideology is shared concepts or beliefs of a group of people and those concepts and beliefs are different from one group to another. Ideology can be found in every one's words and in every text whether written or spoken and it signals one's orientation and trends. Moreover, a person can utter his ideology in a given situation in a way that suits his interests and beliefs. The present study is translation assessment of ideological moves in two Arabic renditions of George Orwell's *Animal Farm*. The study focuses on the ideological tendencies that are found in the same ST which is rendered by the two translators. In other words, the assessment has been done to see how far the ST is preserved or distorted as far as the accuracy of the translation of ideological moves are concerned. This study is built on the hypothesis which reads: the renditions of both texts seem to have ideological reflections that convey the writer, publisher, and translator's views. The results of the study have verified the hypothesis and the researcher found that there are many ideological differences in these translations and that are due to a translator's trends and beliefs.

### ***Introduction***

According to Dijk (2002:17), ideology can be defined as a system of beliefs shared by members of a certain social group; so this group shares the same attitudes or knowledge. These beliefs are called "social representations"; "ideologies are the organising, basic beliefs of these social representations"(ibid). When the translator renders a given text, he is not just transferring the text to the TL but he transfers the ideology embedded in a way that suits his attitudes and his sponsors. In other words, it is inescapable in the translation process across languages to transfer a text from one language to another without the involvement of a particular ideology. This is more explicit

in the translation of literary texts. Even scientific texts, sometimes, involve some ideological attitudes and beliefs. Moreover, this study will be done on the basis of the following hypothesis that reads: the renditions of both texts into Arabic are likely to have ideological reflections that convey the publishers, translators and authors' views.

### **1. Definitions of Ideology**

The French philosopher Antoine Destutt de Tracy was the first one who coined the term 'ideology' two centuries ago. It is used for simply referring to a theory of ideas perceived within a certain view of mind. (Van Dijk, 2004, as cited in Almanna, 2016: 197)

According to Panda (2013: 2), "ideology is the larger abstract phenomena which can encompass all political discourses and the discourses related to translation. Ideology can be political, sociocultural and religious". So, ideology is a field of belief systems inside communities. And according to this definition, ideology encompasses all areas of belief.

Through manipulating in language structure, ideology can often be hidden within texts and cannot be discovered unless the texts are analysed. (Barnes, 2014: 6)

### **2. Ideology and Translation**

Karoubi (2005), as cited in Aslani (2015: 81), states that the practice of ideology in translation is old just like the translation history itself. Fawcett (1998), as cited in Aslani (ibid), argues that:

"Throughout the centuries, individuals and institutions applied their particular beliefs to the production of certain effect in translation". Moreover, he points out that "an ideological approach to translation can be found in some of the earliest examples of translation known to us".

Lefevere (1992b), as qtd in Aslani (ibid), mentions that "translation is a rewriting of an original text which reflects a certain ideology and poetics and as such manipulate literature to function in a given society in a given way". While Hatim and Mason (1997), as cited in Aslani (ibid), regarding ideology state that "the tacit assumptions, beliefs, and value systems which are shared collectively by social group". They distinguish between 'the ideology of translation' and 'the translation of ideology'.

So, the former refers to the main trend which is selected by the translator who operates within a cultural and social context, whereas the latter refers to the size of intervening made by a translator of very sensitive texts.

Hatim and Mason (1997), as cited in Hatim and Munday (2004: 102), defined mediation as "the extent to which translators intervene in transferring process, feeding their own knowledge and beliefs into processing the text.

Schäffner (2003: 23), as cited in Aslani (2015: 81), mentions that there is a close relationship between translation and ideology. In one way of another, any translation process is ideological because it can be represented through the goals of a social group. Moreover, Schäffner adds that all ways of translation are ideological since "the choice of a source text and the use to which the subsequent target text is put are determined by the interests, aims, and objectives of social agents".

### 3. Modal of Translation Assessment

#### 3.1. House's Model

House (1997: 159) as cited in Munday (2012: 140) says that skopos and other approaches oriented towards the TL readers are fundamentally misleading because they neglect ST. then, she bases her model on comparative ST-TT analysis which leads to evaluate the quality of the translation, highlights errors or mismatches. Her model involves a systematic comparison of the textual 'profile' of the ST and TT.

Munday (ibid) points out that the comparative model draws on different and sometimes complicated taxonomies, but its main point is a register analysis of both ST and TT. He adds that House's model concentrates on syntactic, lexical, and textual means that are used to construct register. Her concept of register covers a variety of elements some of which are additional to those stated by Halliday.

**Field** refers to the subject matter and social action and covers the specificity of lexical items.

**Tenor** includes 'the addresser's temporal, geographical and social provenance as well as his [or her] intellectual, emotional or affective stance (his [or her] "personal viewpoint")'. 'Social attitude' refers to formal, or informal style. There is an element of individuality to this, as there is to stance.

**Mode** relates to 'channel' (spoken/ written, etc.) and the degree of participation between addresser and addressee (monologue, dialogue, etc). (Munday, 2012: 141).

House's model operates as follows:

1. Producing a profile of the ST register.
2. A description of the ST genre that is realised by the register is added.
3. Together, this permits a 'statement of function' to be made for the ST, including the ideational and interpersonal component of that function.
4. Then, the same descriptive process is executed for the TT.
5. The TT profile is compared to the ST profile and a statement of 'mismatches' or errors is produced, categorized according to genre and to the situational dimensions of register and genre; these dimensional errors are referred to as "covertly erroneous errors" to differentiate them from 'overtly erroneous errors', which are denotative mismatches or target system errors.
6. Then, a 'statement of quality' of the translation is made.
7. Finally, the translation can be categorized into one of two types: overt translation or covert translation. (Munday, 2012: 142).

House (1997: 66), as cited in Munday (ibid), distinguishes between overt and covert translation and she says that:

"An overt translation is one in which the addressees of the translation text are quite "overtly" not being directly addressed. In other words, the TT does not pretend to be an original and is clearly not directed at the TT audience".

She thinks that, at the level of the individual text function, equivalence can not be sought since the worlds of the discourse within which the ST and TT operate are not the same, so they are different. Instead she suggests a second level function equivalence should be sought at the level of language, register and genre. (Munday, 2012: 142).

House points out that the 'overt'-'cover' translation distinction is a cline rather than a pair of binary opposites. Furthermore, in cases where covertly functional equivalence is desired but where the ST genre does not exist in the target culture, the aim should be to produce a covert version rather than a covert translation. Version is also the term used to describe apparently unforced changes in genre. (Munday, ibid).

The researcher selects this modal for the assessment of the translation under study because House's model gives more focus to cultural priority in evaluating translations. This is evidenced by the presence of the cultural filter in her model. As for the novel, it is translated, in some parts, differently from the original text. That means, one of the two translations preserves and takes into account the SL text and the other translation distorts the original by introducing and adding words and phrases that are not found in the original.

The novel is translated by two different translators whose names are Mahmmud Abdualghani and Muhammed Eid Al-Auraimi. In this study, their names will be indicated as:

TT 1 stands for Mahmmud Abdualghani

TT 2 stands for Muhammed Eid Al-Auraimi

#### 4. Applying the Adopted Modal

1. And even the miserable lives we lead are not allowed to reach their natural span. For myself I do not grumble, for I am one of the lucky ones. I am twelve years old and have had over four hundred children. Such is the natural life of a pig. But no animal escapes the cruel knife in the end. You young porkers who are sitting in front of me, every one of you will scream your lives out at the block within a year. (Orwell: 4)

وحتى حيواننا البئيسة تنطفئ قبل الاوان اما انا فلا املك مثل تلك الفظاظة التي يملكها المحظوظون. ها انا في الثالثة عشر من عمري، انجبت اكثر من مئة خنزير. تلك هي حياة الخنازير الطبيعية لكن لا في النهاية لا يفلت اي حيوان من السكين الكريه. انتم، ايتها الخنازير اليافعة الجالسة هنا لتتصت لما اقول، كل واحد منكم خلال اثنتا عشر شهرا سيصرخ من الالم الفظيع وهو يعدم. (TT 1: 18)

ليس ذلك وحسب يا اصدقاء، فحتى حياتنا الباسئة هذه لا يسمح لها ان تأخذ مدارها الطبيعي، فلن يفلت منا احد من وحشية حد السكين. وهو ينظر في عيون الخنازير التي احتشدت امامه فاغرة افواهها قال: وانت ايتها الخنازير اليافعة سوف تُنزع ارواحكم قبل ان تكملوا عامكم الاول.

(TT 2: 16)

The TT 1 translates this paragraph and takes into account its complex as an equivalent to the passive structure *are not allowed* تنطفئ structure. He uses the word . So this is a metaphorical *لا يسمح لها* *not allowed* which can be rendered as expression for *the end of one's life*. Moreover, he neglects to translate the . So, he *تصل الى فترتها الطبيعية* phrase *natural span* which can be rendered as conveys the meaning of *Old Major's* speech and the TT readers can understand what is going on. Then, he changes in structure when he translates the phrase *for myself I do not grumble, for I am one of the lucky ones* as *لما انا فلا املك تلك*



and the ST writer does not say so, he says that Old *الفظاظة التي يملكها المحظوظون*. In the *Major* does not grumble which means next phrase, he neglects to translate the exact number of the *Old Major's* children. They are over four hundred children while the translator renders it as in order to be *انجبت اكثر من مئة خنزير* while it should be *انجبت اكثر من اربعمائة خنزير* faithful to the original. Moreover, the TT 1 translates the adjective cruel as *الكريه* and this translation does not give severe brutality of the knife as the *Old Major* describes it. It can simply be translated as *السكين المؤلم* or *السكين القاسي*. Moreover, the researcher believes that *السكين المؤلم* is better than *السكين الكريه*. Finally, the translation made by the TT 1 can be categorised overt translation because it does not enjoy the status of an original, in other words, it simply appears that it is a translation not an original text.

The TT 2 shows his ideological move when translating this paragraph. When he does not render the number of the children of Old Major who stands for Karl Marx and his speech stands for the theory of Marxism. (Venkatarman, 2011: 96). And that shows his interest behind not rendering such a phrase, in other words, the TT 1 is faithful to the original and he shows some bias in his rendition. At the beginning of the paragraph, the TT 2 transfers the meaning of the original without any attempt of omission. In other words, he follows the English structure of passive voice in *miserable lives we lead are not allowed to reach their natural span* and he renders it into a passive sentence in Arabic as *حياتنا البائسة هذه لا يُسمح لها ان تأخذ مدارها الطبيعي* which is word for word translation. Moreover, it conveys the meaning of the original. But in the middle of the paragraph, he deletes the phrase *I am twelve years old and have had over four hundred children* and it definitely has a reason behind his negligence which is to demean the Old Major's speech unlike the TT 1 who renders the whole idea

without deletion. Finally, the translation of the TT 2 can be categorised overt translation because it does not enjoy the status of the original.

2. To that horror we all must come cows, pigs, hens, sheep, everyone. Even the horses and the dogs have no better fate. You, Boxer, the very day that those great muscles of yours lose their power, Jones will sell you to the knacker, who will cut your throat and boil you down for the foxhounds. As for the dogs, when they grow old and toothless, Jones ties a brick round their necks and drowns them in the nearest pond. (Orwell: 4)

امام هذه الفضاعة وهذه النهاية، كلنا مرغمون ابقارا وخنازير وخرافا ودجاجا ولا احد مفعى من ذلك. وحتى الخيول والكلاب ليس لها مصير اخر تحسد عليه، انت يا بوكسر يوم تفقد عضلاتك الشهيرة قوتها ووظيفتها، سيبيعك جونز للقصاب والقصاب سيقطع حنجرتك. سيطبخ بقاياك على نار هادئة ويطعمها لرهط كلابه، وحتى الكلاب نفسها عندما تفقد اسنانها وتصبح خارج العمر، سيضع "جونز" حجرة كبيرة على عنقها ويغرقها في اقرب مستنقع. (TT 1: 19)

من اجل هذا الرعب والوحشية في المعاملة يجب ان نتحد، ابقارا وخنازير ودجاجا وخرافة. حتى الخيول والكلاب لن تكون اوفر حظا فحياتنا متشابهة ايها الاصدقاء فمصيرنا واحد، فإن لم يمت بحد السكين سيلقى حتفه مريضا في مربضه. (TT 2: 17)

The TT 1 renders this paragraph well. He does not omit any idea or neglect to translate a phrase inadequately, but he just attempts to make the TT affect the TT readers in the same way as the ST does with its readers. At the beginning of the paragraph, the TT 1 renders the phrase *to that horror* as امام هذه الفضاعة and the researcher believes that this expression has less power of cruelty comparing with the word for word translation as in امام هذا الرعب, so, it seems more cruel than the previous translation made by the TT 1. Comparing with the TT 2 that

is going to be explained, the TT 1 shows, in his translation, how the human or the dictator leader treats the labour class which is symbolised by Boxer, the horse, severely. At the end, the researcher categorises this translation as overt because it sounds a translation not an original.

The TT 2 is not faithful in rendering this paragraph because he omits one of the important images in this paragraph. He firstly renders the image as it is in the original but when he reaches the treatment of Boxer who symbolises the labour class according to Venkatarman (2011: 96) , he omits the picture which talks about Boxer unlike the TT 1 who translates it faithfully. And that shows his ideological moves toward human beings who are deemed as tyrants in this novel. In other words, he deludes the image of how workers will be treated after they are of old age. This picture is very significant and deleting it will not alleviate the bad treatment done by the dictator. Finally, this translation is categorised in terms of overt translation because the translator has not used equivalence that give the impression to the TT readers that the TT seems to be original.

3. At this moment there was a tremendous uproar. While Major was speaking four large rats had crept out of their holes and were sitting on their hindquarters, listening to him. The dogs had suddenly caught sight of them, and it was only by a swift dash for their holes that the rats saved their lives. Major raised his trotter for silence. 'Comrades,' he said, 'here is a point that must be settled. The wild creatures, such as rats and rabbits are they our friends or our enemies? Let us put it to the vote. I propose this question to the meeting: Are rats comrades?' The vote was taken at once, and it was agreed by an overwhelming majority that rats were comrades. There were only four dissentients, the three

dogs and the cat, who was afterwards discovered to have voted on both sides.(Orwell: 4-5)

في هذه اللحظة حدثت ضجة كبيرة وعندما انتهى العجوز ميجر خاتمته الثورية ظهر اربع جرذان ضخمة خرجوا صدفة من جحورهم وجلسوا يستمعون. الكلاب رأتهم لم يجد الجرذان الامان الا في العودة بسرعة الى الجحر. عندئذ رفع العجوز ميجر رجله لطلب الصمت.

"ايها الرفاق، قال، هناك سؤال يجب ان نجيب عنه هل ينبغي ان نعتبر المخلوقات المتوحشة مثل الفئران والارانب حلفاء ام اعداء؟ اقترح عليكم اتخاذ القرار.

على الحاضرين ان يبدوا رأيهم في الاقتراح الاتي: الجرذان هم رفاقنا؟".

تم التصويت من جديد وبالاغلبية الساحقة تقرر اعتبار الجرذان بمثابة رفاق. اربعة اصوات فقط كانت ضد: الكلاب الثلاث والقطعة (سيتم اكتشاف أنها صوتت مع و ضد في ما بعد). (TT 1: 20)

The TT 2 does not translate this paragraph.

The TT 1 renders this paragraph and takes into account the complex structures in translating it. His translation conveys the flavour of the original. In other words, he keeps the sense of the original when translating it into the TL and is faithful to the original. Moreover, the TT 1 is not accurate in translating the phrase *wild creatures* as *المخلوقات المتوحشة* and the adjective *المتوحشة* gives a bad connotation toward the rats and rabbits. It can be rendered as *المخلوقات البرية* because all know that rats and rabbits are not considered as vicious animals but as rodents. The researcher believes that the TT 1 is rendering the TT as adequate as possible. So, the translation is deemed as overt translation because the TT reader can easily recognise it as a translated text not an original.

The TT 2 is not faithful at all towards this paragraph. He does not render it, in other words, he omits it as if it were not found in the original. Moreover, that

shows his orientation or ideological trends behind not rendering this paragraph which talks about a vote for including rats and rabbits within the friends of other animals. According to Novelguide website, <http://www.novelguide.com/animal-farm/character-profiles> , rats and rabbits stand for other political parties and for beggars and thieves which oppose to the Bolsheviks, the Russian Revolution, in which the initial rebellion of the animal symbolises. (Venkatarman, 2011: 96). However, the TT 2 attempts to hide the role of the wild creatures in this part because it may affect his interest.

## Conclusions

Faithfulness is a significant element in the translation process and thus, it has to be taken into account in translating a given text from one language into another. There are many ideological moves in the translations of the two translators. Then, they have ideological differences which are reflected in their renditions so as to suit their interests and beliefs. And this has led to the verification of the hypothesis which reads as: the renditions of both texts into Arabic are likely to have ideological reflections that convey the publishers, translators and authors' views. Moreover, the translator has to keep in mind that faithfulness has priority in the first place, but in given contexts. He has to betray the ST writer so as to serve his ideology. Therefore, the political and religious variances should be taken into account. Furthermore, following the ideology of the translator rather than faithfulness shows that the translator recourses to addition, deletion, or even manipulation and deviation from the ST in order to express his own ideology. Moreover, these cause huge changes in the ST but it is only for the sake of ideology and this is what the second translator's text has committed. His

translation is considered inaccurate because he has omitted complete paragraphs and added new expressions that are not found in the ST.

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