Influence of Ideological Perspectives on Translation: A Case Study of Multiple Arabic Translations of George Orwell's Animal Farm

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Keywords

Abstract:

George Orwell's Animal Farm (1945) is one of the most influential political allegories of the twentieth century, and has been widely translated into different languages across the globe, including Arabic. Since its first Arabic version appeared in 1951, the novel has been retranslated multiple times, reflecting the shifting cultural, political, and ideological landscapes of the Arab world. This paper investigates how ideological perspectives have shaped those Arabic translations of Animal Farm, showing their influence not only on the linguistic rendering but also on the interpretive lens through which Arab readers engage with Orwell's satire. Adopting a descriptive and comparative approach, the study analyzes four representative Arabic translations published between 1951 and 2014. Analysis focuses specifically on translators' prefaces, the rendering of the names and descriptions of the key characters, as well as of some ideologically sensitive passages. By tracing differences between the data translations in terms of lexical choices, omissions, and additions, the paper shows how each translator's ideological stance—ranging from critical, neutral, and skeptical to sympathetic—manifests itself in translation strategies and narrative framing. The paper concludes that none of the selected translations is definitive; rather, each version reflects a negotiation between Orwell's original political purpose and the translator's ideological environment. This highlights the broader interplay between literature, translation, and ideology, reminding us that translations of politically charged texts are never neutral but always culturally situated.

الفجوة التكنولوجية في ممارسات رصد وتقييم جودة المياه في عدن، اليمن: دراسة للتحديات والآثار

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الكلمات المفتاحية

1. مزرعة الحيوان
2. الترجمات العربية
3. وجهات النظر الأيديولوجية
4. استراتيجيات الترجمة

الملخص:

تُعدّ رواية "مزرعة الحيوانات" لجورج أورويل (1945) من الروايات الرمزية السياسية الأكثر تأثيراً في القرن العشرين، وانتشرت ترجمتها بعدة لغات حول العالم، بما في ذلك اللغة العربية. ومنذ صدور النسخة العربية الأولى عام 1951، حظيت الرواية بترجمات عديدة إلى العربية، بما يعكس التحولات في المشهد الثقافي والسياسي والأيديولوجي المتغير في العالم العربي. ويتناول هذا البحث كيفية تأثير وجهات النظر الأيديولوجية على الترجمات العربية لرواية "مزرعة الحيوانات"، حيث لا يقتصر التأثير على الترجمة اللغوية فحسب، بل يشمل أيضاً الرؤية التحليلية التي يتفاعل بها القراء العرب مع أسلوب السخرية لأورويل. ويتبع البحث المنهج الوصفي المقارن لتحليل أربع ترجمات عربية نُشرت بين عامي 1951 و2014. ويركز التحليل على مقدمات المترجمين، وطريقة ترجمة أسماء الشخصيات وأوصافها، وترجمة النصوص ذات الحساسية الأيديولوجية. ومن خلال تتبع الاختلافات في الخيارات المعجمية، والحذف، والإضافة، يُظهر البحث كيف يتجسد الموقف الأيديولوجي لكل مترجم— من النقد إلى الحياد، ومن التشكيك إلى التعاطف— في استراتيجيات الترجمة وبناء الأطر الروائية. وقد خلص البحث إلى أنه لا توجد ترجمة نهائية لرواية "مزرعة الحيوان"، بل تعكس كل ترجمة حواراً بين الهدف السياسي الأصلي لأورويل والبيئة الأيديولوجية للمترجم. وهذا يُبرز التفاعل الأوسع بين الأدب والترجمة والأيديولوجيا، مما يذكرنا أن ترجمات النصوص ذات التوجهات السياسية ليست محايدة أبداً، بل دائماً ما تكون ذات طابع ثقافي.

1. Introduction:

Eric Arthur Blair (George Orwell), born in 1903 in India, was a prolific author whose works were deeply influenced by his own personal experiences. His life in Burma, for example, served as an inspiring springboard to his first novel, *Burmese Days* (1934). His experiences in Morocco culminated in the creation of *Coming Up for Air* (1939). And his anti-communist attitude resulted in the political allegory *Animal Farm* (1945).

As Meyers notes, "Orwell's books are autobiographical and spring from his psychological need to work out the pattern and meaning of his personal experience" (1975b, p. 10). This is manifest in the way his characters' experiences are depicted in his literary works. The oppressive atmosphere of *Burmese Days*, for example, is reminiscent of Orwell's own experience as a colonial policeman in Burma. The totalitarian regime of *Animal Farm* is a thinly veiled critique of the Soviet Union.

Orwell's works won international acclaim, and his allegorical and satirical novels *Animal Farm* and *Nineteen Eighty-Four* have been translated into dozens of languages around the world, including Arabic. Multiple Arabic translations of Orwell's canon were and are still in production. Almost all of his fiction and nonfiction works have been translated into Arabic multiple times. His works translated into Arabic include the following: *Down and Out in Paris and London* (1933); *Burmese Days* (1934); *A Clergyman's Daughter* (1935); *A Road to Wigan Pier* (1937); *Homage to Catalonia* (1938); *Coming Up for Air* (1939); *Animal Farm* (1945); *Why I Write* (1946); and *Nineteen Eighty-Four* (1949).

This paper focuses on Arabic translations of one of Orwell's highly celebrated works, namely *Animal Farm*. Although this novel has been rendered into Arabic by many different translators, the present paper is confined to examining only four of those translations. Specifically, the paper attempts to trace ideological influences, if any, on the data translations due to the diversable ideologies held across the Arab world at the time, given the fact that many Arab countries were either sympathizers with, allies of, or opponents to the regime of the former Soviet Union.

To achieve this purpose, below is provided a brief, historical backdrop against which the selected novel was produced. Then, a thorough analysis of the data translations is attempted, highlighting some different ideological perspectives that might have shaped the production of the translations. Finally, the implications of the findings of the analysis are provided for our understanding of the relationship between literature and ideology.

2. A Critical Reading of *Animal Farm*

Animal Farm is a novel written by George Orwell in 1945. It is a satirical allegory of the Russian Revolution and of Stalinism and is considered one of the most influential novels of the 20th century. It is believed to have been influenced by Jonathan Swift and encapsulates the betrayal of Soviet revolutionary principles. Orwell wants to indicate that the Soviet Revolution went wrong. By using an appropriate form of expression, Meyers shapes this novel to incorporate in itself "the elements not only of the pamphlet and the novel, but also of fantasy, fable, satire and allegory" (1975a, p. 17). Orwell himself believed that writing is the kind of business that highlights the pros and cons of people of influence, who are depicted through the characters of any fictional work. Hence, the attention of the run-of-the-mill people is attracted to realizing their real status quo. He remarks, "The business of making people conscious of what is happening outside their own small circle is one of the major problems of our time, and a new literary technique will have to be evolved to meet it" (Orwell, 1937, p. 270). Having such a concept in mind, Orwell was able to produce a mixture of literature and politics to satirize a particular regime, the Soviet Union, which featured totalitarianism and was represented by a

particular dictator, Joseph Stalin. Orwell comments, "*Animal Farm* was the first book in which I tried, with full consciousness of what I was doing, to fuse political purpose and artistic purpose into one whole" (Orwell, 2008, p. 84).

In this novel, George Orwell uses the allegory of a rebellion of farm animals to critique the events that took place in the aftermath of the Russian Revolution in 1917. The animals of Manor Farm are inspired by the speech of a prize-winning pig, Old Major, to rebel against their human owner, Mr. Jones, who is driven out of the farm three days after Old Major's death. The animals established their own society, based on the principles of animalism, a philosophy that Old Major had developed. This philosophy consists of seven commandments, such as "whatever goes upon two legs is an enemy" and whatever goes upon four legs, or has wings, is a friend". However, the pigs, who are the most intelligent animals on the farm, gradually take control of the revolution and begin to exploit other animals, establishing a totalitarian regime that is even worse than the one they overthrew. By the end of the novel, the pigs have become as oppressive as Mr. Jones, and the original ideals of Animalism have been betrayed.

Proving themselves successful and believing strongly in Animalism, all animals on Manor Farm soon came to feel that they were not being treated equally. The pigs, who had assigned themselves a supervisory role over the other animals, were taking more rations and exploiting them. Their actions were always justified by Squealer, a persuasive boar who was skilled in propaganda. As time went on, a struggle for power developed between the two leading pigs, Snowball and Napoleon. Snowball was an enthusiastic and persuasive orator, while Napoleon was more cunning and manipulative. Napoleon eventually expelled Snowball from the farm with the help of nine ferocious dogs. As Snowball was kicked out, Napoleon took control of the farm and began to rule with an iron fist.

The quality of life for the animals deteriorated under Napoleon's leadership. He modified the Seven Commandments, the animal's fundamental rules of conduct, to allow the pigs more privileges. The pigs no longer worked but instead lived in luxury in the farmhouse. They even began to drink alcohol and wear clothes, which were strictly forbidden under the original Seven Commandments. Any animal that opposed Napoleon was attacked by the dogs. The farm became a totalitarian state, with Napoleon as the supreme leader. The animals were no longer equal, as they had been promised. Instead, they were exploited and oppressed by the pigs.

By writing this novel in the form of a satire, Orwell succeeds in portraying the events that took place in Russia under the leadership of Joseph Stalin, who did not improve the lives of his people, just as Napoleon did not the lives of the animals on the farm. Napoleon was even more brutal and cruel than Mr. Jones. The same thing is true for Stalin, who was even worse than his political predecessors. Napoleon established relationships with humans against the will of his fellow animals, who are oppressed and forced to labor in the same old conditions of slavery they used to suffer from under the human control. The novel concludes with a fairly pungent remark that one cannot distinguish between pigs and humans when they mingle with each other. Orwell puts it bluntly, "The creature outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which" (p. 131).

Orwell's purpose in writing *Animal Farm* was to warn readers about the dangers of totalitarianism. He wanted to show how easily a revolution can be hijacked by a small group of power-hungry individuals and how the ideals of equality and freedom can be eroded in the name of ideology.

Animal Farm is a timely and important novel that continues to resonate with readers today. It is a reminder that we must always be vigilant against the rise of totalitarianism and that we must never take our freedom for granted. Overall, *Animal Farm* is a powerful and insightful piece of work that offers a sharp

critique of totalitarianism. It is a must-read for anyone who wants to understand the dangers of unchecked power.

3. Arabic Translations of *Animal Farm*

There is no definite number of Arabic translations of *Animal Farm*. Although the researchers were able to have access to seventeen Arabic translations of this novel, they acknowledge that the total number of Arabic translations may be higher than this figure, as there may be translations that are not

publicly available or that have been lost over time. Nevertheless, for the purpose of the present paper, we have selected four out of the seventeen translations. Explicitly speaking, these four translations constitute a representative sample of the different approaches used to translating this classic work into Arabic. The following table shows the Arabic translations along with the names of the translators, the year of publication, the publishing house, and the place of publication.

Table 1: Arabic Translations of the Animal Farm

NT	Translator	YP	PH	Country
1. The Myth of the Rebellious Animals	Abbas Hafiz	1951	Dar Al-Ma'arif	Egypt
2. Animal Farm	Abdul Hamid al-Katib	1978	Akhbar al-Youm	Egypt
3. A World Inhabited by Animals	Shamil Abadha	1979	Dar Al Maaref	Egypt
4. Animal Farm	Sabri Al-Fadhl	1997	Egyptian General Authority for Books	Egypt
5. Animal Farm	Nabil Raghib	2004	Dar Ghareeb	Egypt
6. Animal Farm	Rana Iskandar	2005	Dar el Fekr el Araby	Lebanon
6. Animal Farm	Fatima Nassr	2008	Dar Stoor al-Jadeedah	Egypt
7. Animal Farm	Shamil Abadha	2009	Dar Ashrooq	Egypt
8. Animal Farm	Mohammed al-Arimi	2011	Dar Al Farqad	Syria
9. Animal Farm	Asaad al-Hussein	2013	Nineveh Publishing House	Syria
10. Animal Farm	Mahmoud Abdulqani	2014	Arab Cultural Center	Morocco
11. Animal Farm (Republic of Terror)	Mohammed Hassan Abdul Wali	2014	Shams for Publishing	Egypt
12. Animal Farm	Ahmed Ibrahim Ismael	2015	Assir al-Kutub for Publishing	Egypt
13. Animal Farm	Moath al-Khatib	2015	Al Dar al-Ahlia Bookstore	Jordan
14. Animal Farm	Abdul Kareem Naseef	2016	Attakwin Publishing House	Syria

15. Animal Farm	Adel Mohammed		Al walid	Egypt
17. Animal Farm	Abdul Razzaq Bilhashmi	2017	Dar Kalimat for Publishing	UAE

Note: NT = name of the translation; YP = year of publication; PH = publishing house

The four selected translations for our study are briefly described as follows:

- **Translation 1:** This translation was performed by Abbas Hafiz (1951) as the first Arabic translation of Orwell's *Animal Farm*.

- **Translation 2:** This translation was done by Sabri Al-Fadhl in 1997 under the supervision of several Egyptian ministries, including the Ministry of Culture, the Ministry of Information, the Ministry of Education, and the Ministry of Local Administration.

- **Translation 3:** This translation was carried out by Shamil Abadha in 2009 and published by Dar Ashrooq in Egypt.

- **Translation 4:** This translation was done by Mahmoud Abdulqani, and the available translation is the second edition, which was published in 2014.

4. Prefaces to the Translations

Each of the four selected translations begins with a translator preface offerring some comments on and background information about the novel under scrutiny as well as the author's life and literary achievements. In the preface to his translation, Hafiz provided an account of ancient English and Arabic literatures by writers and philosophers who conveyed their ideas and wisdom in the form of anecdotes, tales, or symbols and allusions, expressed by birds, beasts, and livestock. Examples of symbolic books include the fables of Aesop, the tales of La Fontaine, and the tales in Kalila and Dimna. Common people will be fascinated by the symbols without the essence

and core of the hidden message. For the elite, this is the most subtle way to get ideas and grasp the aims.

Hafiz aptly remarked that George Orwell had the opportunity to make a symbol for each character in the history of the Soviet revolution and its aftermath. The novel came in the style of events, even if its characters were presented like animals and cattle, so that those who read history could almost grasp the allegories embedded in such figures in their symbols. Hafiz described the novelist as one of the finest modern British writers, the most imaginative, and the most creative in terms of style (1951, pp. 5-8). In the preface to his translation, Sabri Al-Fadhl gives an overview of Orwell and some of his works. He devotes the last two paragraphs to the novel, describing it as a fairy tale with a political purpose based on the Russian Revolution. The sense of humor, satire, wit, and fantasy of the novel make it easy for Orwell to fiercely critique the totalitarian regime that deprives ordinary people of their basic needs. The novel depicts how a revolution purportedly meant for social justice turns into a catastrophe for the nation. The translator ends his preface with a quotation from the novel, "All animals are equal but some animals are more equal than others" (1997, p. 7).

Shamil Abadha briefly discusses the author in the following two sentences, "In 1945, George Orwell was well-known after publishing his story, *Animal Farm*. Two million copies were sold." (2009, p. 5). Abadha's statement accurately summarizes Orwell's fame at the time of *Animal Farm*'s publication. The novel was a commercial success, and it helped to establish Orwell as a major literary figure. Abadha also notes the novel's popularity, with two million copies sold. This figure is significant, as it demonstrates the widespread appeal of *Animal Farm*.

Mahmoud Abdulqani, in his eight-page preface (2014) to this translation, talks about his experience in translating this novel and the multipilicity of its Arabic translations. He argues that the novel has been badly rendered into Arabic, despite the many translations that were attempted. Some of these translations are summary translations that jeopardize the plot and narrative of the story, and thus they reflect a negative image of Orwell's writing as bristling with poetic and referential elements.

5. Renditions of the Names of Characters

When translating a work of fiction, translators often have to make decisions about how to render the names of the characters. Some translators usually adapt the names of the characters and places in any fiction work to their own cultures. Most translators, however, transliterate the source language names, considering the phonological features of the target language. The translators of the data Arabic translations of *Animal Farm* employ different strategies to render the names of the characters, in tune with the ideologies entertained by the respective translator. Table 2 below displays the original English names of the main characters along with a brief description of each character.

Table 2: Main Characters with a Brief Description

Name of Characters	Description
Mr. Jones	Owner of the farm, symbolic of the Russian tsar (Bloom, 2006, p. 18).
Old Major	Aged boar who inspired the revolution against the humans on the farm (depicted as Lenin)
Napoleon	Fierce-looking boar, known for getting his own way (depicted as Joseph Stalin) (Ball, 1984, p. 17).
Snowball	A boar who becomes the head of the farm after the revolution, and a Napoleon's rival (depicted as Leon Trotsky) (Ball, 1984, p. 17).
Squealer	A porker, persuasive talker, serving as Napoleon's second-in-command, and minister of propaganda (depicted as Vyacheslav Molotov) (Ball, 1984, p. 17). He "represents Pravda, the Russian newspaper of the 1930s" (Bloom, 2006, p. 18).
Boxer	A hard-working and naïve cart-horse, along with Clover, they represent the peasants.
Mollie	A self-centered, vain young mare who fled the farm after the revolution, representing certain Russian nobles who left Russia after the revolution (Ball, 1984, p. 18).
Clover	A motherly and gentle mare, representing "the long-suffering workers and peasants of the world" (Ball, 1984, p. 17).
Benjamin	An old and wise donkey, cynical of the revolutionary acts.
Muriel	A wise but old goat.
Moses	A raven, a metaphor for the Orthodox church.
Mr. Pilkington	Owner of a large neighboring farm and concerned about the revolution that took place in the animal farm, that this may happen in his farm, "represents the English ruling classes" (Bloom, 2006, p. 19).

Mr. Frederick	The owner of a small neighboring farm who forged an alliance with Napoleon. He represents Germany, "his name refers to Frederick the Great, the founder of the Prussian military state and Hitler's hero" (Bloom, 2006, p. 19).
Mr. Whymper	A man acting as a broker between Napoleon and the human society.

Table 3 below shows the transliterations of the characters' names as rendered in the four selected translations.

Table 3: Rendition of the Names of Characters into Arabic

NC	1	2	3	4
Mr. Jones	(المستر جونز) <almistr juunz>	(ميستر جونز) <mistr juunz>	(ميستر جونز) <mistr juunz>	(السيد جونز) <assayed juunz>
Old Major	(الحلوف الأكبر) <alḥaluf al-akbar>	(ميجور العجوز) <maijur alajooz>	(ماجور العجوز) <majuur alajooz>	(العجوز ميجر) <alajooz maijr>
Napoleon	(نابوليون) <nabuliyun>	(نابليون) <naabilyyun>	(نابليون) <naabilyyun>	(نابليون) <naabilyyun>
Snowball	(سنوبول) <snubuul>	(سنوبول) <snubuul>	(سنوبول) <snubuul>	(سنوبول) <snubuul>
Squealer	(سكويلز) <sukwyylz>	(سكويلر) <sukwyylr>	(سكويلر) <sukwyylr>	(سكويلر) <sukwyylr>
Boxer	(بوكسر) <buuksr>	(بوكسر) <buuksr>	(بوكسر) <buuksr>	(بوكسر) <buuksr>
Mollie	(موللي) <muuli>	(موللي) <muulili>	(مولي) <muuli>	(موللي) <muulili>
Clover	(كلوفر) <kluufr>	(كلوفر) <kluufr>	(كلوفر) <kluufr>	(كلوفر) <kluufr>
Benjamin	(بنيامين) <biniamin)	(بنجامين) <binjamin>	(بنيامين) <biniamin)	(بنيامين) <biniamin)
Muriel	(موريیل) <muurial>	(موريل) <muurial>	(موريل) <muurial>	(موريل) <muurial>
Moses	(موسى) <muusa>	(موسى) <muusa>	(موسى) <muusa>	(موسى) <muusa>

Mr. Pilkington	(المستر بلكنجتون) <almistr bilkintuun>	(مستر بلكينجتون) <mistr bilkinjtuun>	(مستر بلكينجتون) <mistr bilkinjtuun>	(السيد بيلنغتون) <assayed bilinghtuun>
Mr. Frederick	(المستر فردريك) <almistr fredriik>	(مستر فريدريك) <mistr fridriik>	(مستر فردريك) <mistr fredriik>	(السيد فريدريك) <assayed fridriik>
Mr. Whymper	(المستر ويمبر) <almistr wiimbr>	(مستر ويمبر) <mistr wiimbr>	(مستر ويمبر) <mistr wiimbr>	(السيد ويمبر) < assayed wiimbr>

Note: NC = name of the character; 1 = Hafiz's Translation; 2 = Al-Fadhl's Translation; 3= Abadha's Translation; and 4 = Abdulqani's Translation

As can be seen from the data displayed in the above table, the translators have taken different approaches to rendering into Arabic the names of the characters in *Animal Farm*. Some of the translators have opted for adapting the names to the Arab culture, while others have used the strategy of transliteration. These choices are likely influenced by the translators' ideologies and beliefs. For example, the translator who chooses to adapt the names to the Arab culture may consider it important to render the novel more accessible to a wider Arab audience by using culturally familiar names. On the other hand, the translator who chooses to transliterate the names from English may prioritize preserving the original meaning and sounds of the names.

Abdulqani substitutes the honorific titles of certain character names with culturally appropriate counterparts in Arabic. For example, the honorific title "Mr" is translated into Arabic as *<assayed>* (mister). By resorting to this option, the translator may have wanted to impart a favorably religious flavor to this character, as the Arabic word *<assayed>* has a religious connotation in some Arab countries. As Qasim and Annuzaili point out, "certain circumstances, for various reasons, be it [sic] political, religious, or cultural, dictate how

translators should act upon the selection of words for their translations" (2021, p. 2).

By contrast, the other translators (i.e. Hafiz, Al-Fadhl and Abadha) either use a transliteration of the honorific title or a transliteration plus the Arabic definite article <al> prefixed to it. Hence, "Mr" in Abdulqani's translation is rendered as *<assayed>*, but it is transliterated as *<mistr>* in Al-Fadhl's and Abadha's translations, and a transliteration prefixed with the Arabic definite article <al> in Hafiz's, as *<almistr>*. In this connection, Hafiz and Abdulqani employ the same technique for the following characters: Mr. Pilkington, Mr. Frederick, and Mr. Whymper. Further, Abadha shows some sort of ideological discontent towards Old Major, the character depicted as Lenin in the original novel. Such a sense of discontent is manifest in the way this character's name is rendered into Arabic, that is, as *<majuur alajooz>*, a transliteration that makes Old Major come across as an old mercenary traitor. Similarly, though using a different type of translation strategy and cultural framing, Hafiz's translation of the name 'Old Major' into *<al-halūf al-akbar>* portrays a negative image of the character, given the fact that the regional term *<al-halūf>* (i.e. a boar) is bound to invoke in Arab readers's mind some symbolic and spiritual meanings, such as impurity, moral decay and divine punishment.

There is also some phonological variation in the transliteration of the names of some characters, as Napoleon and Squealer are

transliterated as <*naabilyyun*> and <*sukwyylr*> by Sabri, Abadha, and Abdulqani, except for Hafiz, who renders them as <*naabuliyun*> and <*sukwyylz*>. Hafiz, Sabri, and Abdulqani agree on the transliteration of the name of the character Mollie as <*muulili*>, but Abadha renders it as <*muuli*>. Similarly, the character Benjamin is transliterated as <*biniamin*> by Hafiz, Abadha, and Abdulqani. Al-Fadhl renders it as <*binjamin*> with /dʒ/ sound.

These variations in rendering the names of the characters in *Animal Farm* not only reflect the translator's different interpretive understandings of the novel but also indicate their different ideological perspectives. This resonates with Qasim and Annuzaili's observation that "the subtle nuances of the meanings of the selected words, in translation, may spark off controversies between the involved parties, or may result in dire consequences" (2021, p. 6). In the context of *Animal Farm*, the word choices may not have dire consequences in the political sense, but they certainly affect readers' perceptions of characters and events.

As is noted above, Hafiz replaces the name 'Old Major' with a culturally comparable one, prioritizing cultural familiarity over fidelity to the original and developing a negative image of Old Major. Abdulqani tries to make the novel more palatable to a Muslim audience by imparting a religious flavor to the characters. Abadha seems to be more critical of the novel and its depiction of historical figures; this is evident from his choice to transliterate the names of the characters in a way that suggests they are traitors. Al-Fadhl takes a more neutral approach, and his transliterations are more faithful to the original English names.

The different strategies employed by the translators to render the names of the characters in *Animal Farm* underscore the highly challenging process of translating a work of fiction that is politically and historically charged. Translators therefore need to make judicious decisions so that they can strike a balance between the need to be faithful to the original text and the need to render the

target text accessible and meaningful to a new audience. In their study in which they attempt to discover the ideological differences between Hosseini's novel "*A Thousand Splendid Suns*" (2007) and its two Persian translations, Mansourabadi and Karimnia (2013) state that "ideology in discourse is encoded in the lexical, grammatical and textual items and changes in these items indicate different ideology" (p. 779). Moreover, they observe that ideological shifts may be reduced when translators share cultural familiarity with the source text's context. Translators who share the cultural and historical frame of reference of the text can easily understand and reproduce the intended meanings. These writers also note that translators "could understand what the author described… felt every single reality of the source book and… tried to convey its ideology" (p. 786). This observation is consistent with the argument made by Kred and Rabab'ah (2024), which highlights how ideology influences the translation process, resulting in a change in the meaning of the text. They show how the translator ideologically manipulated the Arabic version by introducing distortion, over-lexicalization, under-lexicalization, etc., to be consistent with the cultural and religious expectations of the Arab readership. They provide different examples of such manipulations. For instance, they quote Nassim's translation of "luck", which he rendered as "divine predestination" (p. 6). Another example given by them to show the over-lexicalization, which is the use of an abundance of words to express a simple meaning, is the translation of "I fought along" into "I fought the most intense Jihad" (p. 7).

Thus, it is obvious that one's ideology may manipulate the process of translation. A case in point is our data Arabic translations of *Animal Farm*, where we have demonstrated that even the rendering of character names can be a site of ideological expression and negotiation, with cultural familiarity sometimes encouraging a closer preservation of the author's intended meaning.

6. Description of Characters

In addition to the variation in the rendering of the characters' names we have pointed to in the Arabic translations of *Animal Farm*, we can also notice some differences between the data translations in terms of the way the characters are depicted. This is particularly clear in the case of Old Major, the character whose descriptive details noticeably vary across the data translations.

It is worth noting that Hafiz omits Orwell's description of Old Major as "Old Major, the prize Middle White boar" (Orwell, 1945, p. 25). Here, Hafiz chooses to avoid descriptive details and emphasize action, Old Major's speech. This choice is not neutral since it serves the translator's own ideology and focuses on the revolution, "News that he is going to speak rouses the entire farm at the beginning of the story, and his rhetoric inspires a revolution" (Bloom, p. 18). Al-Fadhl sticks to a literal translation " الخنزير المتوسط الأبيض الحائز على الجائزة" (p. 11) of the SL text "Old Major, the prize Middle White boar" (Orwell, 1945, p. 25). This translation does not add any additional information or interpretation to the source text, and it is likely to give the reader a neutral impression of Old Major. Abadha adds one more word to the description "الهرم", "senile". It becomes senile Old Major " الخنزير "الهرم الحكيم "ماجور" الحائز على جائزة معرض ويلنجدون (p. 7). This translation gives the reader the impression that Old Major is actually old and feeble-minded, and that the meeting that he is about to preside over will be misleading and futile. Such a translation is likely to lead the reader to develop a negative image of Old Major. Abdulqani adds the word "wise" to the description " الحكيم العجوز" (p. 13) to become "wise Old Major." This translation gives the reader the impression that Old Major is old and experienced and that he is a wise leader who can be trusted. Such a translation is likely to evoke a positive image of Old Major.

The stark contrast between the translations offered by Abadha and Abdulqani highlights the importance of the translator's

choices in shaping the reader's understanding of the text. Hafiz rejects the author's ideological framing through omission in order to control the reader's perception. Yet, his unjustified omission could be regarded as a subversive act. It can be seen that the translator's decision to add or remove words or to use altogether different words can have a significant impact on the reader's interpretation of the text. For instance, Al-Fadhl's translation gives the reader a neutral impression of old Major, whereas Abadha's and Abdulqani's translations convey a negative and a positive impression, respectively. This contrast highlights the importance of the translator's choices in shaping the reader's understanding of the text.

Furthermore, the novelist describes the age, health, and teeth of Old Major as:

> He was twelve years old and had lately grown rather stout, but he was still a majestic-looking pig, with a wise and benevolent appearance in spite of the fact that his tusks had never been cut (Orwell, 1945, p. 25).

Hafiz is critical of Old Major, who is a metaphor for Karl Marx. Maintaining the same ideology of depicting the physical change, Hafiz portrays Old Major as a boar that started to fatten and become flabby, though he retained his majestic demeanor and evident dignity " وقد بدأ يسمن ويترهل، وإن ظل جليل السمت، بادي الوقار" (p. 9). However, when it comes to the description of traits, Hafiz provides a good account of Old Major's "clear signs of wisdom, benignity, and uprightness". Furthermore, Hafiz's rendering of the tusks as "لم تترم يوماً أنيابه" [His tusks had never been blunted] (p. 9) indicates Old Major's struggle and dream for revolution and freedom.

Al-Fadhl follows the same strategy when rendering the description of Old Major, particularly when it comes to the description of his teeth that have never been cut. While he seems faithful to the SL text, he ultimately

comes across as critical of Old Major. The SL text describes Old Major as having "tusks that had never been cut", which Al-Fadhl renders as "بالرغم من أن نابيه لم يقطعا أبدا" [even though his tusks were never cut off] (p. 12). This is a faithful translation of the SL text, but it also has a negative connotation. Sticking to the source text, which suggests that Old Major's teeth are unkempt and overgrown, could be seen as a sign of neglect or even cruelty.

Abadha employs a different strategy. He only mentions that Old Major has "long teeth", but he does not mention that they have never been cut "أنيابه البارزة الطويلة" (p. 8) [his long prominent tusks]. This is a gist translation, which means that it provides the general meaning of the SL text without going into all of the details. By omitting the details about the uncut teeth, Abadha avoids the negative connotation that Al-Fadhl's translation conveys. However, he also loses some of the specificity of the SL text.

In his description of Old Major, Abdulqani, unlike other translators, does not adhere literally to the source text; instead, he utilizes the strategy of omission to convey a more positive image of Old Major. The source text states "in spite of the fact that his tushes had never been cut" (p. 25). Abdulqani's translation renders this as "رغم أنيابه السليمة" (p. 14) [despite his intact fangs]. This translation is positive and complimentary, and it does not convey any of the negative connotations that are present in the SL text or in Al-Fadhl's translation. However, it also does not provide as much detail as the SL text or Al-Fadhl's translation.

The four translators take different approaches to rendering the description of Old Major. Hafiz's rendering starts by criticizing the physical appearance and alters his strategy when depicting the essential traits. Al-Fadhl is faithful to the SL text, yet his translation still comes across as critical. Abadha opts for a gist translation approach, which not only does not convey the negative connotation of the SL text but also loses some of the specificity. Abdulqani takes a positive and complimentary

approach, but his translation does not provide as much detail as the SL text or Hafiz's and Al-Fadhl's translations.

A close reading of the selected translations regarding the description of the main characters reveals that Hafiz seems to be critical of the characters in some situations and depicts them faithfully in other situations. Al-Fadhl is more faithful to the SL text, striving to convey the message intended by the author. Abadha attempts to be neutral, with a slight inclination to be more critical of the characters. In contrast, Abdulqani is eager to favorably display the bright aspects of the characters and speak of them in glowing terms.

The translators continue to use the same strategies when translating the descriptions of the characters. Al-Fadhl seems to be more adherent to the SL text, conveying all the details of the SL text into Arabic. Abadha, on the other hand, sounds less critical. He smooths over the meanings intended by the SL writer, replacing them with words that are less powerful and less impactful on the TL reader. Abdulqani continues his favorable tendency towards polishing the characters by skipping the words that have negative meanings, such as "foolish." The following example illustrates this point:

> At the last moment Mollie, the foolish, pretty white mare who drew Mr. Jones's trap, came mincing daintily in, chewing at a lump of sugar. She took a place near the front and began flirting her white mane, hoping to draw attention to the red ribbons it was plaited with. (Orwell, 1945, p. 27).

In the above passage from *Animal Farm*, the adjective "foolish" is used to describe Mollie, the white mare who draws Mr. Jones's trap. The four translators rendered this word differently into Arabic, as follows:

- Hafiz chooses the Arabic (خرقاء) *<kharqaa>* to convey the meaning of "foolish" (p. 15). Literally, this Arabic

adjective, which means "clumsy", refers to someone who moves or does things in a careless way. The translator's rendering reflects his critical nature and a negative image of the character.

- Al-Fadhl uses the Arabic adjective (بلهاء) <*balha'a*> to translate "foolish" (p. 23). This word literally means "stupid" or "lacking intelligence." However, it can also be used to describe someone who is naive or gullible. In this context, Al-Fadhl's translation suggests that Mollie is not very bright and is easily led astray.

- Abadha uses the Arabic adjective (الغِرَّة) <*alqharah*> to translate "foolish" (p. 10). This word literally denotes someone who is "unsophisticated" or "inexperienced." However, it can also be used to describe someone who is reckless or foolhardy. In this context, Abadha's translation suggests that Mollie is not very careful and is prone to making rash decisions.

- Abdulqani employs the Arabic adjective (لعوب) <*la'uub*> to render "foolish" (p. 15). This word literally means "playful" or "mischievous." However, it can also be used to describe someone who is frivolous or silly. In the context, Abdulqani's translation suggests that Mollie is not very serious and is more interested in having fun than doing her work.

The different translations of the word "foolish" in the above passage reflect the different interpretations of Mollie's character by the four translators. Abdulqani employs the mildest and least negative adjective to describe Mollie as being frivolous and silly. On the other hand, Abadha uses the Arabic adjective "unguarded" to depict Mollie's potential vulnerability and unintentional awkwardness. Hafiz increases the intensity, using "clumsy" to indicate that Mollie is physically imperfect or inefficient. Al-Fadhl uses the most intense and generally negative term to describe Mollie. He

sees Mollie as fundamentally lacking intelligence, judgment, or common sense. Hence, such different translations highlight the importance of considering the cultural context when translating a text. The same word can have different meanings in different contexts, and it is important to choose a translation that is appropriate for the target audience.

In brief, the translators of *Animal Farm* adopt different strategies to render the descriptions of the characters. These different strategies reflect the translators' different interpretations of the characters as well as the different cultural contexts in which the translations were produced. It is important to consider these factors when evaluating a translation, as they can have a significant impact on the reader's understanding and interpretation of a text.

7. Ideological Variations in Translations

Variations in translations are inevitable, as there is no single perfect way to translate a text from one language to another. Even translations of the same work are bound to be slightly different from one another. There would not be such a thing as two identical translations of the same work, as each translator brings their own unique ideological perspective and interpretation to the text. This is true for the four translations selected for the purpose of this paper. The results of the present study support Samara's (2022) argument that translators are often influenced by political and ideological landscapes. She explores how Arab ideology influences the translation of Orwell's works, particularly in politically sensitive contexts. She argues that translators often adapt Orwell's texts to align with prevailing cultural and political narratives, sometimes softening or omitting elements that may challenge dominant ideologies. Her discussion highlights that translation is not neutral but shaped by ideological pressures and cultural expectations. Amirdabbaghian and Shunmugam (2019) have a similar standpoint that "the translators' personal ideology and the dominant social

ideology of his environment can have a major influence on the final work" (p. 2).

This is also evident in Kred and Rabab'ah's paper (2024), where the translator used ideological manipulation to alter the original text. The inevitability of such alternation is confirmed by Qasim and Annuzaili (2021), who stress that "any single task of translation may not be accomplished to perfection. Translation should not be deemed as an entirely mechanical act of reproducing equivalent words in the target language, but rather as a complex activity carried out with careful selection of meaningful words" (p. 1). This reinforces the idea that translators inevitably filter the source text through their ideological and cultural lenses. The way the translators, cited for this study, render the following passage illustrates the point in question.

Major's speech had given to the more intelligent animals on the farm a completely new outlook on life. They did not know when the Rebellion predicted by Major would take place, they had no reason for thinking that it would be within their own lifetime, but they saw clearly that it was their duty to prepare for it. (Orwell, 1945, p. 35)

Al-Fadhl, as always, sticks to a literal translation, rendering everything in the text into Arabic faithfully, but his translation does not convey the full meaning of the original text. The original text suggests that the animals were uncertain about when the Rebellion would take place, but they were confident that it would happen eventually. Al-Fadhl's translation conveys this sense of confidence. His translation reads as,

إذ أعطت خطبة ميجور الحيوانات الأكثر ذكاء في المزرعة نظرة جديدة تماما إلى الحياة. لم تكن نعلم متى ستقع الثورة التي تنبا بها ميجور، كما

أنها ليس لديها ما يجملها على الاعتقاد بأن ذلك سيحدث خلال فترة حياتها، لكنها رأت بجلاء أن من واجبها الإعداد لها. (p. 31)

Abadha, on the contrary, tries to manipulate the TL text in such a way to make the reader believe that it is impossible that any revolution will take place at any point in the future. The translation conveys the sense of hopelessness that Abadha wants to create. This manipulation is likely a result of the censorship and political landscape in the Arab world. His translation reads as,

وكان لمحاضرة ماجور صداها البعيد على الحيوانات التي تمتاز بالذكاء. فابتدأت في تنظيم حركات سرية في الأشهر الثلاثة التي تلت وفاته، وقد اختلفت نظرتها القديمة للحياة، ومع أنها كانت لا تدرك متى تتحقق نبوءة ماجور، ومع أنها كانت لا تتصور أنها قابلة للتحقيق وهي على قيد حياة؛ فإنها - مع ذلك - قد اقتنعت أن واجباً لا مناص منه يقع على كاهلها في الإعداد لها (p. 17)

Abadha's translation is consistent with the findings of Kred and Rabab'ah's (2024) study of Nassim's translation, where the translator used "under-lexicalization" to avoid words "which carry criminal and violent connotations" (p. 8). This is in line with Qasim and Annuzaili's observation that "deliberate acts of translation refer to the deliberate change, i.e. adding/omitting some certain words or at times phrases, in the process of translation to communicate something dissimilar to the intended thing expressed by the original text" (2021, p. 5). Abadha's choice to downplay the possibility of a revolution could be a form of self-censorship to conform to political pressures, similar to how Nassim's translation of "rob somebody and kill some people" was rendered as "resume our adventures" (Kred and Rabab'ah, p. 8).

Abdulqani adopts the translation strategy of addition. He adds the words "wise" and "prophet" before the name of "Major". His

translation conveys to the reader that whatever is announced by Major, who is considered a wise prophet, will surely come true one day. This is a more optimistic interpretation of the text than Al-Fadhl's or Abadha's translations. Abdulqani's translation reads as,

لقد أيقظ خطاب الحكيم العجوز في العقول الأكثر تفتحاً احتمالات وقوع شيء جديد ومثير. لم تكن الحيوانات تعرف متى ستقع الثورة التي أعلن عنها النبي، ولم يكن هناك ما يجعلهم يعتقدون أن ذلك سيحدث خلال حياتهم، لكنهم رأوا أنه من واجبهم وضع الأسس(p. 25)

Abdulqani's translation echoes Samara's finding that Orwell's *Animal Farm* in Arabic translation has become "a revolutionary site of political and social transformation…, a fact which implied that its translation has to come under constant supervision due to the many possible ideological resonances and dangers it may carry" (2022, p. 21). The translations of *Animal Farm* influence political transformations in the Arab world, with translators using their work to express their own political ideologies. Likewise, Qasim and Annuzaili (2021) show how even the addition of a single word can change the meaning dramatically. They cite Schäffner's (2007) example, where "the addition of 'these', preceding the word 'Germans', has a clear indication that only the Nazi regime and its henchmen were meant by the rancor towards the Jews" (2021, p. 7). Abdulqani's additions thus follow a broader pattern of how translators manipulate texts to achieve political or cultural goals.

Similarly, Kred and Rabab'ah (2024) show how the translator employed additions to reflect Islamic values, particularly principles such as forgiveness and peace. The addition of not only words, but full sentences, like "We all hope that our sins and what we did will be forgiven" (p. 11), to align with Islamic values, indicates how ideology influences the process

of translation. Likewise, the term "وأقيمت الصلاة" (wa-ʔuqiːmati ʔal-sˤalaːtu), which carries strong ideological connotations, is an example of how the addition of "أقيمت" (ʔuqiːmati) signifies more than the simple act of performing prayer; it "leads to ideological manipulation" (p. 11). This addition reflects how translation choices can embody ideological manipulation. Having all the foregoing in mind, Abdulqani, by adding certain words to describe Old Major as a "wise prophet", positions him as a figure of prophetic wisdom. This not only elevates Old Major's role but also reinforces the notion that the revolution is both righteous and inevitable. This aligns with Qasim and Annuzaili's conclusion that deliberate choices in word selection can designate translators as "traitors" rather than faithful mediators, since "the power of the selected words defines the title of a person who translates any discourse as a translator or a traitor" (2021, p. 15).

Therefore, the different translations of the above-quoted passage reflect the different ideological interpretations of the text by the translators. Al-Fadhl's translation is faithful to the SL text, but it does not convey the full meaning of the original text. Abadha's translation manipulates the SL text to create a sense of hopelessness. Abdulqani's translation takes a more optimistic interpretation of the text. The varying choices of these translators serve as a powerful example of how ideology and political context, as detailed in Samara's (2022) thesis and supported by Kred and Rabab'ah's (2024) analysis of Nassim's translation, can significantly impact the translation process and the final translated work.

Another example of the variation in the selected translations can be observed in the following statement, in which Old Major is talking about himself, "I am twelve years old and have had over four hundred children" (Orwell, 1945, p. 29). Hafiz, Al-Fadhl, and Abadha translated this sentence faithfully, rendering the age and number of children as they appeared in the original text. Abdulqani, on the other hand, made two changes to the

original sentence. First, he added one year to the age of Old Major, making him thirteen years old. Second, he reduced the number of children from four hundred to one hundred.

There are a few possible explanations for these changes. One possibility is that Abdulqani simply made a mistake. He might have misread the original text, thinking that Old Major was thirteen years old and had one hundred children. Another possibility is that Abdulqani made these changes intentionally. He might have felt that the original text was inaccurate or misleading. For example, the number four hundred *per se* may have seemed excessive to Abdulqani, and he may have wanted to reduce it to a more realistic number. Or, he may have felt that the age of thirteen was more appropriate for Old Major, given his wisdom and experience. A more compelling explanation, which finds support in Samara (2022), is that these changes are ideologically motivated. As Kred and Rabab'ah (2024) note, "ideological influences could pretty much change the text meaning" and translators may introduce "distortion, over-lexicalization, under-lexicalization, euphemisms, addition, and ideologically charged language" (p. 1), to align with their worldview. Abdulqani's changes could be a deliberate choice to frame Old Major as a revolutionary leader, thereby indirectly raising political awareness among his readers.

Whatever may be the reason for these changes, they do highlight the fact that no translation is perfect. Every translation is an interpretation of the original text, and there will always be some degree of variation among different translations. This is something to keep in mind when reading any translation, as it is important to be aware of the possibility for different interpretations and variations to exist. Moreover, the variations in the translations of the sentence cited above highlight the importance of considering the choices that translators make when translating a text. These choices can have a significant impact on the meaning of the target text and the reader's interpretation of it.

8. Conclusion

This paper explores the influence of ideology on four Arabic translations of *Animal Farm*. The results of the analysis of these translations show that the different ideological perspectives of the translators appear to have shaped the translations in different ways. For instance, Hafiz employs a unique strategy to render the characters' names, prioritizing cultural familiarity over strict adherence to the source text. Sometimes he adopts a critical stance toward the characters, and at other times he renders their depictions in the original text with fidelity. Al-Fadhl, on the other hand, takes a neutral approach, translating the original novel as faithfully as possible. Abadha takes a more critical approach, adding some lexical items that reflect his own negative view of communism. Abdulqani seems to have taken a more positive approach, infusing the target text with words and phrases that reflect his own positive view of the Soviet Union.

The findings of this paper have implications for our understanding of the relationship between literature and ideology. The paper shows that ideology can play a significant role in shaping the way that literature is translated. It is important to keep this in mind when reading translations of literary works, as the translator's ideology may influence the way in which the translated text is presented to and hence interpreted by the target readership.

Even small changes inserted by translators can affect the narrative structure of the novel, which may in turn give rise to changing standards of taste and decency among the readership. The main idea behind the narration of the novel *Animal Farm* is to lambaste the leaders of the revolution that took place in the former Soviet Union (USSR). However, the readers of the data translations are likely to come out with four main perspectives on the novel.

- **The first viewpoint,** represented by Hafiz, shows a biased approach to developing a negative image of the

character Old Major, who metaphorically stands for Karl Marx; the translator appears to have dismissed the original author's ideological framing, which would very likely influence the reader's perception of the character. The omission of some descriptions and the frequent use of intensifiers impact the reader's interpretation of the novel.

- **The second viewpoint**, represented by Al-Fadhl, is neutral, leading the reader to draw the conclusion that such a novel is a piece of fictional writing that does not aim to criticize or praise any particular party involved in the action of fiction. This viewpoint would likely be appealing to readers who are looking for a light and entertaining read and who are not interested in any political or social commentary.

- **The third viewpoint**, represented by Abadha, tends to project the leaders of the revolution as impotent figures who are unable to keep a curb on any activity or act in case it occurs in the future. This viewpoint is likely to appeal to readers who are disillusioned with revolutions and believe that revolutions are ultimately doomed to failure. It also reflects the western view of the Russian revolution against the tsar after having witnessed the cold relationship with the Russian regime represented by Stalin.

- **The fourth viewpoint**, represented by Abdulqani, seems sympathetic to and gives a good impression of the leaders of the revolution, and this view was adopted by many regimes across the Arab world at the time of the publication of *Animal Farm*. The reader is bound to have a positive image of the leaders of the USSR revolution as a result of the translator's opting for certain words that have favorable connotations, such as "assayed," "wise," and "prophet". This viewpoint

is likely to appeal to those readers who are sympathetic to the goals of the USSR revolution and those who believe that it was a necessary step in the development of a more equitable and egalitarian system.

Ultimately, the way in which a translator tends to approach and interpret Orwell's *Animal Farm* would depend on their own perspective and personal biases. However, the different Arabic translations of the novel under scrutiny offer a window on the different ways this classic work can be interpreted and understood. The lexical choices made by the translators to render the names of the characters and the honorific titles, as well as the overall tone of the translations, all reflect the translators' own understandings of the novel and their own ideological perspectives.

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