

Mouloud Mammeri University Of Tizi-Ouzou  
Faculty Of Letters And Languages  
Department Of Translation And Interpreting



جامعة مولود معمري – تيزي وزو  
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### **Title**

## **Translation of Allegory from English to Arabic Case of “Animal Farm” by George ORWELL**

**Presented by:**  
**-KERDEL Ghiles and KADJIT Toufik**

**Supervised by: TOUAT Kahina**

### **Board of examiners:**

Supervisor: TOUAT Kahina – Senior Lecturer – Mouloud Mammeri University  
Chairwoman: SI TAYEB Nacera – Assistant Teacher A – UMMTO  
Examiner: HADJ AISSA Abdenour – Assistant Teacher A – UMMTO

**Class: 2022**

## *Dedication*

*This work is a fruit of countless and hardious sacrifices. Through my efforts, I heartily and proudly dedicate this work ;*

*To my father, “Ahmed” who serves as an inspiration, and courageously stands by me throughout this work.*

*To my mother, “Rachida” who relentlessly supports me and is a source of motivation through my hard times.*

*To my whole family, especially my brother “Mohamed”, my sister “Liliane”, my aunt “Aldjia” and my grandmother “Ouzna” who extended their help while doing this work.*

*To all my friends, colleagues, teachers and classmates members.*

*In loving memory of my uncle “KERDEL Hacene”*

*And my grandfather “KHATI Amar”*

*KERDEL Ghiles*

## *Dedication*

**I dedicate this work to my father Ahmed and my mother Ouerdia who encouraged me to accomplish this work. To my sister Nawel and my brothers Karim, Rabah and Mohamed. To all my friends, my teachers and my classmates.**

*KADJIT Toufik*

## *Acknowledgement*

*Accomplishing this work has been a hard and challenging task, it has been a long and laborious work which required strength, patience and efforts. Fortunately, we are prized thanks to an entire board of supporters who contributed to its achievement .*

*Firstly, we are grateful to the Almighty God who provided us with a mountain of courage and perseverance to accomplish this work. Secondly, we give our thanks to our supervisor TOUAT Kahina for her loyalty, and the unwavering support that she showed us during our work. Her proficiency and constructive criticism have been worthy for the continuation of our task.*

*Finally, we express all our gratitude to all of our teachers who served us partly or greatly during our university journey, and throughout the writing of our dissertation, as well as the administration, the employees and our department head who pushed us to our best.*

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# *Introduction*

## Introduction

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Nearly every culture in the world has an interaction with other cultures. This interaction made translation and interpretation a huge industry on the rise. Because of this, there is currently an increasing demand on information and knowledge waiting to be translated into several languages.

Nowadays, translation is international. It allows people to communicate and understand each other's thoughts and cultures without having to learn second language. Often, translation is highly important when it comes to the distribution of knowledge. Thanks to translation, we explore the past, live in the moment and dream of the future. We live in a world where foreign affairs are becoming relevant and where everyone exchanges thoughts, behaviours and cultures.

As we all know, authors generally use many different types of literary tools to enhance their writings. They often use rhetorical devices like Allegory, Symbolism, Metaphors, and Allusion to strengthen arguments and persuade the audience, but this artistic way of writing poses challenges to translators who are required to transfer the meaning to receivers from other cultures and backgrounds. Therefore, it may be an issue if the speakers of the source and target languages have different interpretations of history. So, more attention is needed when dealing with allegory, especially in language pairs with different cultures and backgrounds like the case of our study Arabic and English.

Allegory is a poem or a story that can be interpreted to reveal a hidden meaning or convey ideas through the use of symbolism or events. Although the story appears to be simple, in allegory, it has always a deeper meaning. It makes extensive use of symbolism so that there is a broader moral or meaning to the narration. Hence, the translation of allegory is generally problematic, and it is even more complicated in the case of translating an artwork.

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While translating allegories, the translator encounters a wide range of difficulties in the process of translation due to several factors like cultural differences between the working languages which make the interpretation of the allegory different. Accordingly, it is a hard task for the translator to interpret the allegory with its deep meaning.

The purpose of our study is trying to figure out if the translator is able to translate allegory easily in different situations. To do this, we are going to analyze the translation of the book entitled “*Animal Farm*” by George ORWELL (2003), and determine as well the factors and reactions that influence the translator in his decisions regarding the source text.

The reasons which made us choose this topic are the following:

First, we are the kind of people who like reading stories, and we become more interested in the story when it contains a moral or delivers a broader message about something. We like guessing the hidden meaning of words and sentences.

Secondly, once we specialized our field of study at university and become translation students, we started reading translated books. Now our interest is shifted toward the translator, to know how he could succeed in the translation of such expressions of symbolism and allegory without losing the real meaning.

Our desire grows and we become more curious about the methods the translator uses to translate allegory. Therefore, this dissertation is our window opportunity to do a deep research and reach a conclusion.

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Hence, we decided to entitle this dissertation as follow:

### **Translation of Allegory from English to Arabic**

#### **Case of “Animal Farm” by George ORWELL**

We chose this theme for the main reason that we are interested in allegory and symbolism in novels and books. Besides, the importance given to this literary device, the translation of allegory requires an understanding of the text as a whole; the translator should balance between two communities and two traditions, which makes his task challenging.

Our purpose in this dissertation is to study allegory with its different types and also analyze some samples of translating the allegory, and then present the translator’s methods that he heads for in order to overcome difficulties that he encounters during the translation process.

Translation and literature have a complementary relationship. Allegory has been used in many cultures for centuries. It represents the author’s point of view and strengthens the meaning of a literary work. Methods of translating allegory present a rich field for the study of symbolism and allegory in translation. Since in allegory ideas are expressed through symbols, animals or things, we will find out how the translator proceeds in this kind of situations.

Accordingly, we draw the following research problem:

Is it possible to render allegory by keeping the intended meaning of the original text?

Answering the following sub-questions will allow us to reach the answer of the aforesaid research problem:

- Is it possible to translate an allegory with an exact same allegory in the target language?

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- Can the translator render only the intended meaning of an allegory if the latter does not exist in the target language?
- What is the most appropriate strategy to render allegory?

Our research will be a tentative to answer the research problem:

The first step the translator does is analyzing the original text, whether it contains symbols, allegories or metaphors in order to decide how to proceed. The second step is checking if languages of work are issued from the same culture which is a signal that allegories and symbolisms used in the source text will be available in the target text. If so the translator will first look for equivalence of those allegories and then translate the remnant.

During the process of translation, the translator encounters different types of allegories, we reckon that those types differ from language to another and sometimes they are not found in some languages. So in this case, the translator should be creative, he may create a new allegory that will have the same impact as the source one or translate it directly with the intended meaning.

The translator should master perfectly both working languages, that is he should not simply have a good command of the working languages, but also cope with their cultures because, if the translator knows the culture, tradition and history of the source and target languages, it will not be difficult for him to find the equivalent allegory.

English and Arabic are completely different languages either in sui-generis of the language or their culture. So when an Arabic writer uses an allegory in his writings for his Arab audience, the latter interpret it according to their history, community and culture and

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vice versa. Therefore, we suppose that those two languages may have different type of allegory.

To carry out this study, we are going to divide this work into two chapters; theoretical and practical. In the theoretical chapter, we will provide a definition of allegory, its types and the methods used to translate this literary device. In the second section of this chapter, we will try to discover if we can use either semiotic or pragmatic theory in translation of allegory after studying each one in detail first. In the practical chapter, we will provide a brief review of the semiotic, semiotic and especially pragmatic theory, then introduce fifteen (15) extracts from *Animal Farm's* book and analyse them with the the different theories presented, to find out whether those theories fit with the translation of allegory and discover what is the most adequate theories to translate allegory, finally which of these theories the translator relied on in his translation.

There have been many insightful studies of allegory in Classical Arabic we can mention AL-JURJANI (1982 and 1983), EL-YAZIJI (1970) and many others. They focused their study on the aesthetic, rhetorical, semantic and eloquent aspects of allegory. In our case, we will use both semantic and pragmatic theory and compare the translation obtained by these two theories.

In order to accomplish our work, we are going to proceed by following APA method using different references:

- BLOOMFIELD, M. W. (1972) *Allegory as Interpretation. New Literary History*
- ABRAMS, M. H. (1957) *Literature and Belief: English Institute essays*
- ALBIR, A. H. & MOLINA, L. (2002) *Translation Techniques Revisited: A Dynamic and functionalist Approach*
- DE SAUSSURE, F. (1916) *Cours de linguistique générale*

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- BOWCHER, W. L. (2014) *Issues in developing unified systems for contextual field and mode. Functions of Language*
- ZLATEV, J., RACINE, T. P., SINHA, C., & ITKONEN, E. ( 2008) *The shared mind: perspectives on intersubjectivity*
- GORLEE, D. L. (1994) *Semiotics and the problem of Translation*
- PEIRCE, Charles S. P. (1988) Peirce on signs
- NIDA, Eugene A. (1964) *Toward a science of Translating*
- GRICE, H. P. (1975) *Method in Philosophical Psychology : Frm the Banal to the Bizarre*
- LEVINSON, S. C. (1983) *Pragmatics*

We may encounter some difficulties concerning the understanding of allegory in the source text, which is the first step to the translation process so; efforts are needed to take this first step. Studying the semantic theory may take a long time so as to apply it appropriately in the translation of allegory, same thing for the pragmatic theory; this can also be a difficulty.

*Chapter one:*

*Allegory and Translation*

## Chapter one: Allegory and Translation

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### Introduction

The first chapter is divided into four sections. The first one will define allegory and state its different types (1-1). The second section is devoted to the techniques of literary translation (1-3). The third section is allocated to the translation of allegory (1-4). Right after, comes the section where we deal with semiotic theory (1-4-1) by stating its role in the translation of allegory (1-4-1-1) and how it can be used (1-4-1-2). Then we try to shed light on Peirce's semiotic theory (1-4-3), and also its role in the translation of allegory (1-4-3-2). We conclude the chapter with Pragmatic theory (1-4-4). We illustrated pragmatic theory as well by focusing on Grice's pragmatics (1-4-5) which we will divide into two sectors: the theory of maxims and the theory of implicature.

### 1.1 Definition of Allegory

Allegory is used to depict abstract ideas and themes through characters and plot. It is a narrative device in which a character, a place or an event can be interpreted to represent a hidden meaning with a moral or political significance, the classic *Animal Farm* is an example of political allegory.

It is a literary device a writer uses to express a large amount of ideas, social issues or political realities. It is a simple story, in which its different characters represent real-life figures, history or daily life issues, but without really stating the connection between those characters and what they represent. It is the story itself that gives us the wanted meaning through symbols, generally to convey a moral. In brief, it is a symbolic story that transmits a meaning not explicitly set.

Oregon State University, College of Liberal Arts: School of Writing, Literature and Film made a concise definition of allegory as follows: "*an allegory is when a piece of visual*

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*or narrative media uses one thing to “stand in for” a different, hidden idea. It’s a little bit like an algebraic equation, like  $y = 2x$ , but in the form of art. »*

<https://liberalarts.oregonstate.edu/wlf/what-allegory> visited on (December 23<sup>rd</sup>, 2021), at 09:00 am.

While Cambridge Dictionary defines Allegory as “*a story, play, poem, picture, or other work in which the characters and events represent particular qualities or ideas that relate to morals, religion, or politics*” <https://dictionary.cambridge.org/dictionary/english/allegory> visited on (April 7<sup>th</sup>, 2022), at 09:30 am.

On the other hand, BLOOMFIELD (1972: 301-317) made his own definition of allegory as interpretation. For him “*Allegory in this sense is the seeing of the significance of a literary work beyond its meaning. ...Historical allegorical interpretation attempts to read the significance of a literary work in terms of its original or assumed original significance. ...Ahistorical interpretation, on the other hand, is interested in the “universal” (i.e, contemporary) significance of a work which may be psychological, ethical, structural, mythic, religious, or several of these.*” Allegory as Interpretation. *New Literary History*, 3(2) <https://doi.org/10.2307/468317>

It appears from these definitions that writers use allegory to better connect with readers while the latter can use it to gain insight into the author’s intended meaning.

The purpose of allegory in writing is to express abstract ideas, or comment something on society or about politics. It gives the author a cover so he can talk freely about controversial ideas that can be dangerous for him to talk about them.

If we take a look at some of the humans in “Animal Farm” novella, we can drag examples of allegory:

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At the beginning of the story, Mr. and Mrs. Jones are the cruel and incompetent owners of the farm who always forget to feed the animals and try to whip them into submission. They actually represent the last czar of Russia and his wife, Nicholas II and Alexandra who were unpopular. In other words, this is a kind of historical allegory, Mr. Jones is an allegory of the last czar of Russia.

At the beginning of the book, Old Major tells all the animals of a strange dream he had about a farm where all animals were equal because they kept what they produced. George ORWELL wanted to refer to KARL Max through his character “Old Major” since in this novella, Old Major and his strange dream represent Karl Marx and *The Communist Manifesto* of 1848, in which Marx presents the evils of feudalism and capitalism, and the idealistic world of communism, thereby inspiring the Russian Revolution of 1917, Just like the revolution on Animal Farm.

There are two main types of allegory that we should mention: Firstly, historical and political allegory in which historical events or personages are represented through actions or characters that are signified literally which is our case of study. Secondly, *Animal Farm* is an absolute political allegory on the communist regime that ruled over Russia after the revolution in 1917. The novel is superficially about animals that live and organize their life on an animal farm. On the other hand, it is a story that has a deep symbolical structure in which every event represents a real incident that took place during and after the Russian Bolshevik Revolution.

Allegories are various and numerous; they can be religious, social, political, psychological and other types. All these types have their own characteristics and features. Here is a section of some kinds.

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### 1.2.Types of allegory

Writers use several types of allegory for different reasons and different purposes. They are as follows:

#### 1.2.1.Biblical allegory

Biblical allegory invokes themes from the bible i.e it deals with subjects that have a relation with religion, most of the time it tackles topics that discuss struggle between good and evil. Biblical allegory can also mean allegorical interpretations of the bible. It was popular in the middle ages. <https://www.masterclass.com/articles/what-is-allegory-types-of-allegory-in-writing-and-5-tips-on-using-allegory-in-writing#what-are-the-different-types-of-allegory> visited on April 7<sup>th</sup>, 2022, at 10:00 am.

For example, the novel *Animal Farm* in which animals assume control of a farmland, is viewed by as a veiled criticism of Soviet Communism.

The following quote from *Animal Farm*:

*“In the middle of the summer Moses, the raven suddenly reappeared on the farm, after an absence of several years. He was quite unchanged, still didn’t work, and talking in the same strain as ever about Sugarcandy Mountain...”*

(Orwell, P. 117)

It has a certain religious allegory about paradise because, as you read, the raven Moses promotes an idea of Sugarcandy Mountain as a final destination. Even though animals were annoyed by these talks however, hope smolder in their hearts about that day they can reach this destination and find their happiness. Animals wanted to believe that a better life exists somewhere. Religion discloses great future for all of them.

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### 1.2.2. Classical allegory

Classical allegory is the fact of referring to things indirectly by using a symbol to represent something, for example, in the beginning of the same novel that is “Animal Farm”, we hear Old Major tells the animals how they are exploited at the hands of men. Jones, the owner of the farm beats them unnecessarily and Old Major asks animals to revolt against Jones, who is the symbol of tyranny which makes it a classical allegory because ORWELL referred to despotism and dictatorship indirectly; he rather used Jones as a symbol to represent them. He also represents Tsar Nicholas II, who was overthrown by Vladimir Lenin.

### 1.2.3. Modern allegory

Modern allegory is about what is called “allegoresis” which is the interpretation of writings or films that are not meant to be allegorical as allegorical.

### 1.2.4. Personification allegory

Personification allegory is the representation of a fictional character by a concept. <https://arcade.stanford.edu/content/personification-and-allegory-0> visited on April 7<sup>th</sup>, 2022, at 10:30 am. The character of Snowball as the good politician represents Leon Trotsky, Vladimir Lenin’s second-in-command. His assassination in the woods by Napoleon’s dogs is similar to Trotsky’s assassination by Stalin’s KGB agents in Mexico.

### 1.2.5. Symbolic allegory

Symbolic allegory is an allegory in which a character or an object does not obviously vehicle an idea, but has a recognizable identity or a known representation apart from the wanted message from the story for instance. For example, we know that white color represents purity, innocence. We can find this in Snowball character. As we know Snowball is

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white in the novel and this makes him look as a good character, unlike Napoleon which is black and that makes him look evil.

### 1.2.6. Historical allegory

Historical allegory is using symbols to mask the true subject of writings, or to effectively distill a complex history into a more simplified story. <https://www.litcharts.com/literary-devices-and-terms/allegory> This type of allegory is the basic type of *Animal Farm*. The book is the perfect satire representing the 1917 revolution and the development of communism under Joseph Stalin.

### 1.2.7. Conceptual allegories

Conceptual allegory uses characters and events to symbolize abstract things rather than actual events or people for instance, using characters to embody particular moral qualities like love. <https://www.litcharts.com/literary-devices-and-terms/allegory> The animals in *Animal Farm* were easily deceived and manipulated. Boxer for example, represented the loyal and working class of the attempt communism in the Soviet Union, he had undeniably been taken advantage of. Therefore, readers can be taught that they should be self-aware and not be ignorant as it presumably can be taken advantage of.

### 1.2.8. Literary allegory

As a literary device, allegory functions as a means of expressing abstract and complex ideas. It is important to remember that allegory works as a narrative on two different levels in order to be successful. First, the narrative feature must acquire enough material and literary elements to stand alone as a story. Second, the allegorical symbols must be accessible to the reader for interpretation. Always in *Animal Farm*, here we can mention the seven commandments of Animalism as an example. <https://www.britannica.com/art/allegory-art->

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[and-literature](#) Those commandments written on the barn wall for all to see represent the power of propaganda and the malleable nature of history and information when people are ignorant of the facts. The commandments are altered throughout the novel, and each time they changed indicates that the animals have moved further away from their principles.

Allegory has been used in literature over hundreds of years. Here are some allegory examples:

### a. Allegory in art

Allegory in art is when the subject of the artwork is used to symbolize a deeper moral or spiritual meaning such as life, death, justice...etc. It has a great power to illustrate complex ideas and concepts in ways that are easily digestible and tangible to readers or listeners.

<https://www.tate.org.uk/art/art-terms/a/allegory>

Every screenplay has a moral. Films are more than an exciting sequence of events. Even the greatest action films are more than death defying stunt after stunt. Bravery, loyalty, and tenacity can be expressed in nearly any genre.

### 1.3. Techniques of literary translation

The translation of literature is different from other categories, because of poetic focus of the text, which means that it does not only render information to readers but has also aesthetic functions.

It is a challenging task for the translator to achieve the main goal of the translation which is creating a particular image for readers. First of all, the translator reads the text through and allocates individual terms, then divides the text into sections and translates them one by one using stylistic translation by taking into consideration the style, tone and language of the source text. Moreover, the translator needs to focus on the fact that the translated document should create the same impact as the original.

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The translator should translate the creativity of the writer i.e his own way and style of expressing ideas by considering the culture of the targeted audience. However, we may find some techniques that can help the translator in his task. Therefore, AMPARO HURTADO ALBIR (2001: 498-512), the leading translation specialist presented five literary translation techniques in her book “*Translation and Translation Studies: Introduction to Translation*”. They are as follows:

### 1.3.1. Adaptation

ALBIR (2002) describes adaptation as a “*technique whereby one cultural element is replaced by another which is typical of the receiving culture. This technique is very useful when translating advertisements, slogans, etc. which employ a number of different linguistic processes. In these cases, the most important thing is the actual meaning of the message rather than the words making it up*”. In other words, adaptation consists of replacing cultural elements of the source language with elements that are accepted in the target language. We can also say that adaptation is a type of equivalence between the Source language and Target language.

### 1.3.2. Linguistic Amplification

According to ALBIR’s definition (2002: 61) “*this translation technique adds new linguistic elements in the target text. It is the opposite of the linguistic compression technique*”. In other words, this technique consists of using a paraphrase to explain a word that has no equivalent in the target language i.e. the translator add some details that are not formulated in the source text.

### 1.3.3. Compensation

ALBIR (idem: 63) defines compensation as “*translation technique whereby a piece of information or stylistic device is moved to another location in the text, because it does not have the same effect if maintained in the same place as in the original text*”. The translator can use this technique to compensate the losses that can occur in the text when it is translated. When translating wordplays like a pun and the translator is not able to render it, he would create another play on words in another part of the text.

### 1.3.4. Elision

According to ALBIR (idem: 66), elision “*involves removing items of information in the original language text so that they do not appear in the target text. As with the linguistic compression technique, elision is the opposite of the amplification process*” Sometimes the translator allows himself to remove some non essential items in the text, for the simple reason that their omission or “Elision” as ALBIR calls it, improve the stylistic quality of the translated text. The purpose of this omission is to produce a result that is easier for the speaker to pronounce.

### 1.3.5. Borrowing

ALBIR (idem: 68) explained this technique “*using a word or an expression in the original text and placing it as it is, with no modification, in the target text*” So borrowing is the most known technique in literary translation, often used to render familiar or untranslatable expressions. English is filled with borrowed words that have become part of their everyday language. However, translators don’t usually use it except when words have a cultural dimension.

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During the process of translation, specifically literary translation, the translator adopts different techniques of translation for different types of literary devices. It is indeed a challenging task for him to decode what the writer is trying to communicate through literary devices; the whole story or novel can be a figure of speech sometimes even the title can be a symbol of something. The case of our study “Animal Farm” by George Orwell presents a concrete example of this phenomenon. We see allegory taking place in the famous line “*All the animals were equal, but there were a few that were more equal than others*” the animals in the story are a symbolic representation of different parts of Russia during its civil war and the pigs at the heart of this novel represent figures such as Stalin and Trotsky. Considering that allegory is our point of consideration, the following section will be a detailed part about allegory, how it is used, its types, and its purpose.

### 1.4 Translation of Allegory

#### 1.4.1 Translation of allegory drawing on Semiotic theory

This section is about how a translator can use semiotic theory to translate allegory. So what is semiotics? “*Semiotics is a theory of communication, interpretation, and literacy. Semiotics explores how humans use and interpret signs and symbols to communicate, to learn, and to develop knowledge*” <https://writingcommons.org/section/writing-studies-definition/semiotics-sign-signifier-signified/> visited on April 7<sup>th</sup>, 2022, at 11:00 am.

Semiotics is a study of how meaning is created and how it is communicated. i.e our activities that we do naturally are controlled by a set of cultural messages and conventions and depend upon our ability to decipher them instinctively and instantly. So we can say that everyone is a semiotician, since everyone is unwittingly interpreting the meaning of signs

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around them through the context in which they are communicated so as to act appropriately. Semiotics is a key tool to ensure that intended meanings, which can be a piece of communication, a speech, or a novel...etc, are unambiguously understood by the receiver.

Some of the concepts of semiotics are also well known: signifier, signified, referent, paradigm, poetic function, isotopy, actantial model, semiotic triangle, semiotic square, open text, ...etc. Here is the explanation of three different concepts proposed by different authors.

### 1.4.1.1 Semiotics concepts

Semiotics consists of three main concepts: sign, context and meaning

According to De SAUSSURE (1916), a « sign » is composed of a signifier and a signified which means a sign comprises both the form it takes and how it is viewed. A sign can be showed in many ways including sounds, smells, and body language.

According to BOWCHER (2018), the second concept which is « context » refers to the aspects in a conversation that gives a particular meaning to the exchange and transfer to the receiver the intended meaning.

ZLATEV (2008) proposes that « meaning » is the relationship between the recipient of the sign and its personal experience. In other words, meaning is understood when the receiver connects what is said to its surrounding reality.

Semiotics is not a single theory. There are, in fact, several semiotic theories. We find some famous linguists and researchers who studied semiotics, including De SAUSSURE, PIERCE, MORRIS, HJELMSLEV, JAKOBSON, BARTHES, GREIMAS, and ECO but, the main proponents of this theory were Ferdinand De SAUSSURE (1857–1913), a Swiss linguist who studied the meaning of signs within a particular group or society,

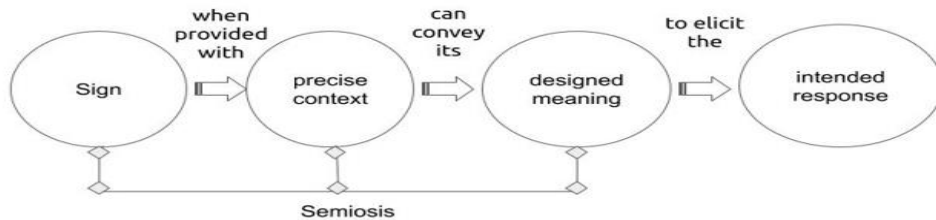
## Chapter one: Allegory and Translation

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and Charles Sanders PEIRCE (1839–1914), an American philosopher and logician who studied how signs shape our individual understanding of physical reality.

BERGER and LUCKMAN (1966) divide Semiotics Theory into three concepts: sign, context, and meaning. The context around the sign triggers the intended reaction from receivers. This figure entitled “Model of Semiotics Theory” describes this Semiotics Theory:

**Figure 1**  
*Model of Semiotics Theory*



The diagram explains how a sign work in semiosis. In other words, a sign alone does not have a precise meaning, it carries a meaning, but it is not precise as if it were preceded and followed by words. When we find a sign in a context, we can draw its meaning from the context so as to get the intended response from the receiver.

The following section will be a detailed part about Charles Sanders PEIRCE’s semiotic theory that he proposed and its types, which is different from Saussure’s theory.

The Peircean school of the semiotics of translation has been very influential, especially to the Anglo-Saxon and the Scandinavian world. This school is based on Peirce’s fundamental claim that interpretation precedes translation. Thus, translation becomes a central part of the sign and semiosis constitutes a translation.

### 1.4.1.2. Role of Semiotic theory in translation

The translation of specific cultural items like objects, historical references or habits is one of the most difficult problems in the translation process, because cultures are different and some habits may be allowed in some societies and forbidden in others.

Semiotics is the study of signs, and sign functions. A sign is anything perceptible that can be interpreted, and language is only one of many systems of signs. So, before translating a text, the translator should first examine the various signs, their meanings and their intertextual relationships (text and context) so as to establish their significance and their role when translated into another language and culture.

If we take a look at the concepts of translation and semiotics, we will notice the role of semiotics in translation. Translation addresses the use, interpretation and manipulation of messages, that is aspects of communication; and so does semiotics with signs, which is the exact same thing with what we already mentioned “aspects of communication”.

In the process of translation, dealing with linguistic aspects is not enough, semiotic aspects should be included as well in order to make the cultural transfer possible and readers would not be confused especially when the two working languages are culturally different. To state this differently, this means that the translator should take receivers comprehension into account. He should not just substitute a word or a sentence with another in the target language, but he has to use words and symbols in the target language which carry the same meaning and will create the same effect and have the same impact on the target receivers as they had on the source receivers. From here, we conclude that the communication situation is important in the process of translation, because it creates the context and thus meaning.

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To sum up, semiotics studies the production, transmission, exchange and interpretation of messages consisting in one or more signs. For this, translation should not only be based on linguistics, but it must be put in the framework of a theory of signs.

Semiotics is the basis of the foundation of translation, because all words represent signs which carry meaning not necessarily on their own. Therefore, we can say that translation is sign-based and not language-based since it deals with the transfer of signs: verbal and nonverbal. In this regard, GORLEE (1994: 13) stated:

*“Point of departure of semiotic linguistics is the Saussure-based claim that all language is a system, a coherent semiotic structure, and that consequently, all text can be described and analyzed semiotically.”*

In fact, GORLEE wants to say that according to SAUSSURE, language is a system of signs that have meaning on their own or in a context which analyze the text semiotically as possible.

### **1.4.1.3. How can we translate Allegory basing on Semiotic theory?**

An allegory includes double meaning: the literal and the indirect or the deeper. Among the main challenges of translating allegory is to establish the link between the two in the translated text, especially in language pairs with different cultures like English and Arabic in this work. Therefore, problems may arise when translating the meaning to other cultures which may have different interpretations of history. For this, the translator has to figure out a solution for these obstacles, he can either find formal equivalents or find functional equivalents, as he can rely on a certain theory like the semiotics theory.

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According to SAMEH Salah Youcef (2005: 100) if the translator translates by using formal equivalents, it means he will preserve the context-free semantics of the text at the expense of its context-sensitive communicative value. However, if he translates by using functional equivalents, he will preserve the context-sensitive communicative value at the expense of its context-free semantics. This is why; the translator may have another solution which is to recourse to semiotics and use it in order to balance between the two levels.

Now, if we relate this to translation, we know that the writer pays attention to provide adequate context to ensure that the receiver understands the sign's intended meaning clearly. This procedure can be very helpful for the translator during his task because, he cannot translate the sign alone, he should connect it to the context. This does not mean that the translation of the sign alone is not correct, the meaning of the equivalent sign can be correct but, he will lose the intention of the original writer. So he should translate by paying close attention to what precedes and what comes after the sign that is the context in which it is used so as to succeed in delivering the same message in another language and produce the same effect in the audience. We know that semiotics is the study of "signs" and of anything that stands for or represents something else so, it explores symbols as well.

From here, we can conclude that the three main concepts in semiotics can be very useful for the translator. Considering that semiotics deals with the meaning of signs, and so does translation but not in the same way. The first focuses on the types of signs and their different meanings. However, the latter focuses on the meaning of signs or words and also their equivalence in the target language and how to render it. Hence, if he faces cases of translation of allegory, semiotics may be a helping hand to render it. It will help the translator in the study of signs and understanding the intended meaning through context, this is one of the things semiotics deals with, because as one knows, allegory is not a direct expressed idea.

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So, the translator need context to understand it. Therefore, he can rely on semiotics during the process of translation in order to produce an adequate translation that he can be proud of.

### 1.4.2 .Translation of signs

A verbal sign can be translated in three different ways. First, it can be translated into other signs of the same language. Second, it can be translated into another language. Third and last it can also be translated into another verbal system of symbols. These three kinds of translation are also called: Intralingual translation (rewording) which is the interpretation of the verbal signs by other signs of the same language, Interlingual translation (translation proper) which is the interpretation of verbal signs by another language And intersemiotic translation (transmutation) which consists of an interpretation of the verbal signs by signs of nonverbal systems. JACOBSON (2005)

For example, in the case of translating *Animal Farm*, interlingual and intersemiotic translation will be used, because as we know *Animal Farm* is full of metaphors and allegories. Therefore, they will have to be translated into another language and culture by means of language in the target text. That is the symbols used in the source text, will be translated by equivalent symbols in the target text. Even if sometimes there is no absolute equivalence in the case of interlingual translation, but the message should be transmitted. In short, what happens during the translation process is that the message in the source language is translated by another message and not only by simple signs. In fact, the translator is an intermediary between the two working languages for the purpose of creating an equivalent effect in the target audience.

### 1.4.3. PEIRCE's Semiotics Theory

PEIRCE is an American logician who studied his own semiotic theory. He believed that there were different types of signs, and that the relation between a sign and its object was not arbitrary.

PEIRCE suggested a triangular diagram of the three elements of a sign which are: the representamen, the interpretant and the object. The first one represents the form which the sign takes. The second one which is "the interpretant" is the sense made of the sign. Concerning "the object", it is simply the object to which the sign refers. For example, the sound of lightbar, which is a « referent » according to PEIRCE, is connected to a police car, i.e the « object », however this is our interpretation « the interpretant » that links the two by completing the triangle and turn the sound into a « sign ». This means that we cannot have any meaning without the « interpretant ». To sum up, for PEIRCE, it is the link in the triangle that defines a sign.

#### 1.4.3.1 PEIRCE types of signs

PEIRCE defines three different kinds of signs; icon, index, and symbol (cf. Hoopes 1991: 239-240)

##### a. Icon

The first type is the « icon » which is a sign in which the representation resembles the object. For PEIRCE, the important link in the triangle is between the object and its meaning, but the referent is not in such importance. (PEIRCE (1988: 306)

### b. Index

The second type is the « index » in which the referent is the result of the object; here, the meaning is not crucial to the relationship. This is the case of the example of lightbar mentioned above. Whether it bothers us or not, it is still ringing and produces a signal to be transmitted. (Idem: 291)

### c. Symbol

The third and last type is « symbols » as PEIRCE refers to it. This type does not have a strong relation to its object like SAUSSURE's type of sign. In this type, the importance is given to the relation between the referent and its meaning, but one thing is sure, the link to the object is conventional. (Idem: 229)

Most of the time, a sign is not practically categorized in one of the three types, but it may share properties of each. PEIRCE (1988) explained that most of Chinese characters are drawings of real things and then, these drawings become more and more abstract till they no longer resemble the thing they stood for. He illustrated with the example of «horse » which was as a picture of a horse, but now it is unrecognizable as such especially if we show it to a non-Chinese speaker. Therefore it has moved from being an icon to a symbol.

If we ask ourselves how semiotics can be relevant to the translation of allegory, here is the answer. We know that allegory is to express ideas through symbols for the purpose of representing a hidden meaning. On the other hand, semiotics studies how meaning is created and communicated and most importantly interpretation of the meaning of signs through the context, and this is exactly what allegory is; understanding signs. Therefore, we suppose that

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semiotics could be a relevant theory for the translation of allegory, because they practically focus on the same concept.

### 1.4.3.2. Role of PEIRCE's semiotic theory in translation of allegory

Piercean semiotic approach is general, since it goes beyond the linguistic framework by including nonverbal signs. So, it can be used to address JAKOBSON's three types of translation namely intralingual, interlingual and intersemiotic.

PEIRCE defines the interpretant as a translation of the sign, but he also mentions translation as a specific instance of an interpretant. This means that the interpretation of any sign becomes a sign in itself. The translation of such a sign is a further interpretation of the sign, and a specific interpretant must be reached at some stage, a "final logical interpretant" which corresponds to a habit, a conventional cultural unit, or establishes a new one. (SAVAN 1988: 41)

This type of sign includes verbal and nonverbal signs and both of them carry meaning. This is an important factor for the translator who should first identify the meaning of each sign and then, translate it in a way that it would produce the same effect in the target text as it did in the source one. In other words, during the process of translation, the translator focuses on the impact of his translation on the target audience and not merely on the equivalent meaning of signs in the target language. The undermentioned is a quote from NIDA (1964: 120):

*“Language consists of more than the meaning of the symbols and the combination of symbols; it is essentially a code in operation, or, in other words, a code functioning for a specific purpose or purposes. Thus we must analyse the transmission of a message in terms of*

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*dynamic dimension. This dimension is especially important for translation, since the production of equivalent messages is a process, not merely of matching parts of utterances, but also of reproducing the total dynamic character of the communication. Without both elements the results can scarcely be regarded, in any realistic sense, as equivalent.”*

We can note the Peircean view of text in NIDA's approach to translation (1964). NIDA's "dynamic dimension" in which "equivalent messages" are produced points to PEIRCE's process in which a sign stands in a certain dynamic relation to the signs preceding it and the signs following it, thus forming as a system of signs.

### **1.4.4 .Translation of allegory by using Pragmatic theory**

Pragmatics can be defined as the study of abstract meaning or how the hearer understands the speakers' meaning even if it is not actually said or written.

Several philosophers contributed significantly in the development of pragmatics including WITTGENSTEIN, AUSTIN, GRICE, PIERCE...etc. MORRIS for instance, plays a key role in the development of pragmatics. He suggested adding other aspects of society, of nerve, of psychology, and of culture to pragmatics because they can affect the meaning of symbols (ABRAHAM 2016). Whereas, MORRIS (1938) proposes that the scope of pragmatics includes biological, sociological and psychological.

Each theorist gave a different definition of pragmatics as follows :

MORRIS (1938: 6) defined pragmatics as the study of the relationship between signs and interpreters.

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LEVINSON (1983: 53) defined it as a new branch of linguistics that deals with aspects of meaning that cannot be studied and understood by the semantic theory only.

YULE (1996: 3) sees that pragmatics studies language according to the contexts.

CRYSTAL (1985: 301) states that pragmatics is the study of language according to its users, specifically their choices, the constraints and difficulties they face when they use language in social interaction and the effects that the use of language has on the other participants who are involved in communication.

FINSEN (2016) considers pragmatics as the study of the effect of language upon humans, because language reflects the way people see the world and how they use it in daily communication and pragmatics studies language in context. We know that the use of language varies from user to user. In fact, language is not just a tool to express users' point of view, it is also used to assert dominance and power in different situations.

From these, we can sum up that pragmatics is the study of how context contributes to meaning; it evaluates how human language is used in communication that is everyday interactions between people, for instance as well as the relation between the speaker and the receiver.

### 1.4.5 Grice's Pragmatics

Herbert Paul Grice is a British-educated philosopher of language. He is best known for his theory of implicature and the cooperative principle which is known as Gricean maxims. They are foundational concepts in the linguistic field of pragmatics. Matthew A. BENTON, July 2019, *OXFORD University Press*,

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<https://www.oxfordbibliographies.com/view/document/obo.xml> visited on April 21<sup>th</sup>, 2022, at 1:00 pm.

Grice's Cooperative rule consists of four Maxims of conversation between the speaker and the hearer: Maxim of quality, quantity, relevance and manner.

The speaker and the hearer need to have some kind of cooperation to convey and to understand each other's speech clearly in each turn, this means there should be cooperation between the speaker and the hearer so that the speaker can deliver the message to the hearer.

- Speaker: In order for a cooperative to be successful, one should observe maxims and avoid violating the cooperative principle of the maxims. Despite that, in reality, not all communication fulfils the cooperative principle-people often fail to observe the maxims in many contexts of everyday life. Everyday conversations do not always go that well because, when people talk, they do not always follow those rules. The reason can be because they may be shy to speak, or simply hide something. Actually, there are many reasons of why this happens, for instance, some people are incapable of speaking clearly because of nervousness, dismay, anxiety, or because they want to hide an information on purpose. (GRICE 1975: 52)
- Hearer: On the other hand, hearers are also responsible during communication as there are possibilities that a hearer fail to understand what a speaker intends to convey. Since hearer's mission is to understand what the speaker is saying, and sometimes he can fail to grasp what the speaker meant by his words so, the communication is not successful. Therefore, the hearer needs to make some efforts to infer the real meaning

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behind the speaker's speech; otherwise, the communication between them breaks down. (Idem: 55)

In brief, GRICE's cooperative rules are based on cooperation between the speaker and the hearer in order to deliver the message as it is meant. Indeed, both parts of the conversation should respect the four maxims for mutual understanding. We cannot find all the maxims in one conversation because of several factors. The hearer on his side, should pay attention to the speaker's words and read the signs in order to understand his message; otherwise the communication is failed.

### 1.4.5.1 GRICE's Theory of Maxims

As mentioned in the previous paragraphs, Paul GRICE (1975) developed a principle of conversation called "cooperative principle" in which he claims that in order to effectively communicate; both speaker and listener must adhere to general principles of conversation referred to as the Gricean Maxims.

GRICE summarized cooperative rules in four rules. Each of these states basic requirements that must be fulfilled in order for messages to be transferred between speakers. When a maxim is violated or flouted, communication breaks down. Each rule has its exigencies; speaker and listener should respect for the success of communication otherwise if they do not respect these rules intentionally or unintentionally, communication is not succeeded.

#### 1.4.5.1.1 Maxim of Quantity (be informative)

It requires giving required information, no more, no less.

- Example of following the rule:

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A: What time is it?

B: It's 12:00 o'clock

In the example B responds to A's question without adding unrequired information.

- Example of violating (flouting) the maxim by giving more information.

A: What time is it?

B: It's 12:00 a.m. and it's time to go to bed

In the example B violated the maxim because more information was given, not required (it's time to go to bed), this information is unnecessary.

- Example of violating (flouting) the maxim by giving less information

A: I met John and Mary the other day. They have two children now.

B: Are they planning on having a third?

A: Well, actually, they already have a third child

"A" gave less information. Why didn't he say from the beginning that they have three children? "A" is violating the maxim of quantity. Maybe he doesn't want to tell "B".

A: Where have you been?

B: out.

"B" is violating the maxim of quantity by giving less information. There must be a reason for violation. Maybe "B" wants to say, "it's none of your business".

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### 1.4.5.1.2 Maxim of Quality (be truthful) (you should be honest)

It requires being truthful, and that do not give false information not supported by evidence, you should be honest as well.

- Example: A: Why were you late last night?

B: My car broke down.

Here, B gives truthful information that the car broke down and that's why he was late.

- Example of violating the rule: A: How old are you?

B: 150 years (lying)

“B” is flouting the rule of quality which is based on telling the truth, in fact, he was actually 50 years old. But why he violated the rule and told a lie? Maybe he doesn't want to tell his real age.

### 1.4.5.1.3 Maxim of Relevance (be relevant)

It requires “B” to provide relevant information to the discussion.

- Example1: A: How do you like your coffee?

B: medium sugar

Here, B's reply relates to the question, not talking about something else.

- Example 2: A: How did he sing in the party?

B: He sang badly

- Example 3: A: How old are you?

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B: I'm 50 years old.

- Examples of violating the relevance rule:

A: How did he sing?

B: He looked wonderful

The answer seems irrelevant. Why? It is polite way to say he sang badly

A: How old are you?

B: I'm fine. Thank you.

Why is "B" violating the maxim? Maybe he misunderstood the question. Maybe he doesn't want to tell his age.

Here, the reason of not answering in an appropriate way simply, it depends on the receiver's own reason for that.

### 1.4.5.1.4 Maxim of Manner (Be perspicuous/ clear)

It requires to:

- Avoid obscurity of expression (unclear)
- Avoid ambiguity (having two meanings)
- Be brief
- Be orderly
- Example:

A: Where was the professor when class ended?

B: He left class and went to his office

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This example is clear and orderly-two consecutive actions.

- Example of violating the rule:

A: Where does Amine live?

B: Somewhere in Saudi Arabia

Here, B violates the maxim by responding with a statement that is obscure, (unclear). Why?

Maybe he doesn't want to tell "A". Maybe he doesn't know exactly where he lives.

GRICE (1975: 26-27), LEVINSON (1983: 100-102)

This rule means that you should talk in an appropriate way to the people you are talking with.

Appropriate means three different things:

1. You should use words that your listener will understand. The words you use with a KG student must be different from the words used with a university student.
2. Don't beat around the bush and say it directly. Don't waste time.
3. Be clear and orderly. Stay away from ambiguity. Don't confuse people.

It can be deduced that, those maxims are not really present in allegory. We do not find clear and brief ideas. We do find truths especially when it is historical but, we think that the four maxims cannot be found in allegory at once since, allegory state ideas indirectly. Therefore, concerning the translation of allegory by using GRICE's maxims, we do not think that it is possible. Why? Well, because the four maxims turn around being direct, clear and using simple and understandable words which is totally the opposite of allegory's characteristics. Allegory is rather based on delivering broader messages through the said words; it focuses on hidden meanings and morals also. This leads to the conclusion that

following the four maxims of GRICE's theory to translate allegory is not the appropriate strategy to render an allegory.

### 1.4.5.2 GRICE's theory of implicature

Implicature is something the speaker implies with an utterance, what is not expressed by his words. Implicature usually helps people to say everything they want to communicate explicitly. GRICE (1975) distinguished Conversational implicatures which arise because speakers are expected to respect general rules of conversation, and conventional ones, which are tied to certain words such as "but" or "therefore".

GRICE attributed a number of properties to conversational implicatures:

- They are defeasible (cancellable), that is the implicature may be cancelled by further information or context. However they are non-detachable in the sense that they cannot be "detached" by rephrasing the utterance, as they are consequences of the meaning and not the wording.
- Conversational implicatures are calculable. He means by calculable that they are supposed to be formally derivable from the literal meaning of the utterance in combination with the cooperative principle and the maxims, as well as contextual information and background knowledge. In brief, they can be context independent.
- They are non-conventional, to explain, they are not part of the conversational meaning of a sentence.

Concerning Conventional implicatures, GRICE introduced them but he did not elaborate them. Those implicatures are independent of the cooperative principle and the four maxims. They are instead tied to the conventional meaning of certain particles and phrases

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like “but, although, however, nevertheless, whereas...” and also to grammatical structures. Moreover, they are not defeasible, but they have force of entailments.

Now, concerning this theory “Implicature”, it can be said that it is a reliable theory for the translation of allegory. Seeing its features like the meaning of a word can be cancelled by the context, influenced by background knowledge and it is non-conventional (not part of the conversational meaning) these makes it a reliable theory for a translator to translate allegory.

To sum up, GRICE’s four conversational maxims are commandments that people should follow to further the conversation efficiently:

Quantity: say no more, or less than required

Quality: Don’t say what you believe to be false. And don’t say things for which you lack evidence.

Relevance: be relevant.

Manner: Avoid obscurity of expression, avoid ambiguity, be brief and be orderly.

We should not forget that one conversation can have the four maxims.

[www.bu.edu](http://www.bu.edu) (visited on April 25<sup>th</sup>, 2022, at 10:00 am).

### 1.4.6.Syntactic Theory

Syntactic theory is concerned with the structure of a language. When studying syntax, we explain the relationship between words in a sentence and between form and meaning (semantics), that is, how words and morphemes combine to form phrases and sentences. The syntax focuses on the sequence in which the subject, verb, and object appear in sentences.

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There are different theoretical approaches of syntax; one school of thought, founded in the works of DEREK BIKERTON, sees syntax as a branch of biology, since it conceives syntax as the study of linguistic knowledge as embodied in the human mind. Other linguists like GERALDS GAZDAR have a platonistic view because they regard syntax as the study of an abstract formal system.

### 1.4.7.Semantic theory

Semantic theory is a theory that employs some mechanisms in reconstructing speaker's ability to interpret sentences. This ability enables him to understand sentences he has never heard before and to produce in his turn new sentences.

#### 1.4.7.1.Component of Semantic theory

Dictionary is the first component of a semantic theory of a natural language because; the interpretation of sentences is determined in part by the meanings of their morphemes and by semantic relations among the morphemes. So the reason for including a dictionary as a component of a semantic theory is to provide a representation of the semantic characteristics of morphemes necessary to account for the facts about sentences and their interrelations that the grammar leaves unexplained.

A fluent speaker can semantically interpret any sentence contrary to a performance of a machine which mechanically applies an English dictionary to a sentence by associating with each morpheme of the sentence its dictionary entry. But the machine will not be able to select the senses which the morpheme actually bears in a given sentence context.

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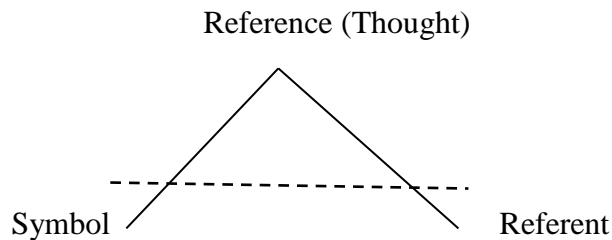
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### 1.4.7.2. The referential Theory of Meaning

There is a relationship between words and objects i.e the best way of indicating the meaning of a word is to refer to the object represented by that word. However this idea works only with concrete words, but it does not with abstract words.

Meantime, OGDEN and RICHARD (1923: 11) explained the meaning of a word with the help of a triangle.

#### Semantic triangle of Ogden and Richard



The symbol is the spoken or written word; the reference is the information that the spoken or written shape of the word conveys to the reader/ hearer, and the referent is the thing or the object we talk about. Concerning the broken line, it means that there is no direct relationship between word and the object that it refers to.

### 1.4.7.3. The non-Referential Theory of Meaning

Bridge (1927: 6) states that “the proper definition of a concept is not in terms of its properties, but in terms of actual operations”. For him a concept is a set of operations. If the concept is physical; the operations are actual physical operations, if the concept is mental, the operations are mental operations.

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Similar definition is given by WITTGENSTEIN (1953). He states that the meaning of a word is defined by its use in the language, as he suggests the use of the lexical substitution technique to perceive the difference in meaning.

All in all, the non-referential approach as suggested by its name does not take into consideration the context of situations or the reference in determining what meaning is.

### Conclusion

Our study is divided into two sections: The first section includes general information about allegory, definition, types and so on. While the second section, consists of semiotic and pragmatic theory and how they can be relevant to the translation of allegory besides semantics and syntactic theory. According to the above, we can conclude that the translation of allegory does not require a certain technique to translate it. Actually, the translator proceeds depending on the situation he faces so as to transmit the message or the idea with the same impact as the source text. Concerning semiotics and pragmatics, we think that semiotics is closer to allegory because they have one thing in common “meaning”. This means that, the purpose of allegory is to transmit a message in different ways other than saying it directly. On the other hand, semiotics studies meaning of signs (words) and how this meaning can change in a context so they are somehow complementary, if we can say it like that. In addition to other semantic strategies of allegory translation, we can mention synonymy, antonymy, converses, abstraction change and paraphrase strategy in addition to pragmatic strategies such as explicitness, change and information change.

*Chapter two:*

*Analytical and critical  
analysis of allegory samples in  
Animal Farm*

## Chapter two: Analytical and critical analysis of allegory samples in Animal Farm

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### Introduction

In the previous chapter, we have provided a general presentation of allegory and its types. Allegory plays a major role in constructing the semantic and pragmatic unity of text. We have demonstrated that, in this chapter we are going to present the sample on which we have chosen to conduct this study.

The corpus which is a book, called "*Animal farm*". In the second section, we will provide a brief summary of the book. In the third section, we will highlight the main characters. Then, in the fourth section, we will suggest the methodology of corpus analysis. Afterwards, in the last section, we will present a sample of the examples extracted from the book to discuss the major devices as well as the strategies used to render allegory in the Arabic translation. Finally, we will try to suggest an adequate translation to the non-cohesive frames.

### 2.1 Presentation of the corpus :

The corpus of our research is based upon the russian revolution during the cold war called "*Animal Farm*", written by George Orwell and released on January 1<sup>st</sup>, 1945. Its main themes are corruption, exploitation, deception, and idealism. It is a historical book which treats the situation of the sovietic union during the cold war. It is an allegory of persons into animals, which means a representation of the main persons during the cold war in sovietic union by animal characters. At first, it was written in English and then it has later been translated into at least 70 other languages, including Arabic, French and Italian, etc. (<https://happymag.tv/animal-farm-translation/>) Visited on March 15<sup>th</sup>, 2022, at 08:00 am.

Concerning the translation, the name of the translator of the Arabic version is Mahmoud Abd El Ghani, the title of the book is مَزْرَعَةُ الْحَيَوَانِ. 2<sup>nd</sup> Edition 2014, International

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Number: ISBN: 978 – 9953 – 68600 – 4 and the publisher is: Arab Cultural Center (Casablanca, Morocco).

In Orwell's *Animal Farm* (1945), the front cover is divided by a diagonal line, from the top-right side to the bottom-left side, forming two triangles. The top left triangle is painted with grey and green being the color of the lower right triangle. This line which separates the two triangles stands for the two conflicting ideologies of the world of the animals (socialism) and the humans (capitalism).

<file:///C:/Users/Kerdel/Downloads/59687-226013-2-PB.pdf> Visited on March 20<sup>th</sup>, 2022, at 09:00 am.

In the original *Animal Farm* (1945), the title of the novel, its subtitle and the authors are all written in white color print in capital letters, which provides a formal aspect. The main title is more prominent because it is printed in a much larger typography than the subtitle. While the title is put on an important size to imply the significance of the animal farm, the subtitle is just placed to highlight the imaginary nature of the story. The main title's flow in the largest leaned typography, at the highest position, to the subtitle in a small leaned lettering, in a middle position, to the smallest standard typeface of the author's name, inserted at the far bottom middle position, express the hierarchical importance of the written items on the cover page.

On the book cover of *Animal Farm*, the title, subtitle and author's name are all written in white. The color white in the Western world has a positive implication and stands for openness and simplicity (BLEICHER, 2012) in opposite to the grey in the left triangle and the military green in the right triangle, which, in the western culture, represent a neutral color that has a negative implication (idem), and symbolizes the gloomy political era Orwell lived

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in. It is also possible to see green as a dark green representing a military system or as an olive green which also stands for justice, hope and peace in certain contexts. Furthermore it can be an intention from the publisher and author, to inspire for a better world in the dismal political uproar in the early 1940s.

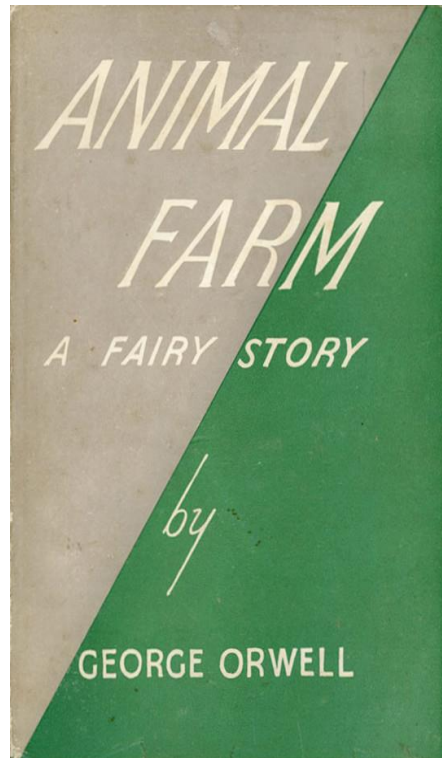


Figure 1 : *Animal farm* (1945) Secker and Warburg publication, London, England.

<file:///C:/Downloads/59687-226013-2-PB.pdf> Visited on March 20<sup>th</sup>, 2022, at 11:00 am.

### 2.2 Summary of the book :

*Animal Farm* was written by George Orwell and published in 1945. This novel is an allegory, The satirical novel discuss the Russian revolution of 1917 and expose the dangers of totalitarianism through animal characters. The mains characters are : old major; a boar who inspires Rebellion, a wised character, who stands for the communist leader Karl Marx.

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<https://www.gradesaver.com/animal-farm/study-guide/video-animal-farm> Visited on March 25<sup>th</sup>, 2022, at 09:00 am.

Snowball, who is an intelligent and animated pig, who inspired from old major to found animalism, he is a brave fighter and represents Leon Trotsky. Napoleon is a threatening and stubborn boar, who came out as the leader of Animal Farm after the rebellion, he represents the Soviet dictator, Joseph Stalin and also evokes the French military leader, Napoleon Bonaparte. Squealer is a very persuasive pig who spreads Napoleon's propaganda among animals, Orwell uses Squealer to show the ways in which leaders often use rhetoric language to twist the truth and control minds, he represents the Russian propaganda department .

<https://www.sparknotes.com/lit/animalfarm/characters/> Visited on March 26<sup>th</sup>, 2022, at 10:00 am.

Mr. Jones is the farmer who runs the Manor Farm, he represents the Tsar Nicholas II. Mr. Pilkington is another farmer who runs Foxwood, he represents the capitalist governments of England and the United States. Mr Frederick is a tough operator of Pinchfield, he represents Adolf Hitler.

<https://www.bbc.co.uk/bitesize/guides/z9w7mp3/revision/5> Visited on March 27<sup>th</sup>, 2022, 08:00 am.

Boxer is a big strong horse, Symbol of bravery, he was devoted to Animal Farm's ideology but was not capable of using his intelligence, he represents the illiterate and exploited working class who believed in propaganda. Whimper is the lawyer who was charged to deal with humans. Clover is a kind female cart-horse and symbolize a mother in

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the farm. She notices the tyrannical system of Napoleon but she cannot make out her mind to express her feelings. Moses is the Jones' tame raven and a preacher in Animal Farm, he preaches stories of a Sugarcandy Mountain, which is a paradise for animals where they rest when they die. Orwell used him to show how communism exploited religion as propaganda to control animals' minds. Mollie is the mare who drive Mr. Jones's carriage, she represents the petite bourgeoisie that run away after the Russian Revolution. Benjamin is an old and pessimistic donkey who is indifferent to the Rebellion, he is naïve and never express his feelings. Muriel is the white goat who can reads the Seven Commandments whenever she suspects the pigs of violating them. Jessie and Bluebell are the two dogs, that Napoleon rise to assure his security. Minimus is the poet pig who writes poesy about Napoleon and replace the hymn "*Beasts of England*" by the patriotic song "*Animal Farm, Animal Farm*".

<https://www.gradesaver.com/animal-farm/study-guide/video-animal-farm> Visited on March 28<sup>th</sup>, 2022, at 09:00 am.

The book opens with the meeting organised by Old Major for all animals in the big barn. He wanted to describe a dream that he had about a world where freedom and justice is set for all animals. He claimed that humans made of them their slaves. So, they must rebel against humans to overthrow them. Then, he declares that "*All men are enemies. All animals are comrades.*" (page06) and teaches them a song called "*Beasts of England*" where he describes his dream vision. All the animals are touched by the vision of Old Major, and he dies a few nights later, but he inspired animals by his philosophy of animalism, So Snowball and Napoleon lead a rebellion against Jones. One night, Mr. Jones came drunk didn't feed the

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animals. They are so hungry that they burst into the store-shed and then throw out Mr. Jones from the farm. and they set the Seven Commandments of Animalism and wrote them on the barn wall: *1. Whatever goes upon two legs is an enemy. 2. Whatever goes upon four legs, or has wings, is a friend. 3. No animal shall wear clothes. 4. No animal shall sleep in a bed. 5. No animal shall drink alcohol. 6. No animal shall kill any other animal. 7. All animals are equal.* (page 17) Soon after, their harvest was successful. Food has been shared fairly to animals. every Sunday, Snowball and napoleon met animals to discuss the farm policy, but Napoleon is always against snowball's ideas. Snowball established education, reading and writing classes. He reduces '*Animalism*' to '*four legs good, two legs bad*'. As time goes by, the pigs began to adopt humans' approach, they control animals and award themselves with privileges. They threaten animals with Mr. Jones' return. During this time, Napoleon, engages Squealer, a very persuasive pig. He secludes nine newborn puppies in a loft and educates them in order to defend him. Soon, Mr. Jones and other farmers try to retake Animal Farm, but Snowball and the rest of the animals fought Jones in what comes to be known as the Battle of the Cowshed. Snowball kept the idea of building a windmill to reduce the work and provide electricity to the farm but Napoleon continue to be in conflict and disagree with him.

<https://www.sparknotes.com/lit/animalfarm/characters/> Visited on March 29<sup>th</sup>, 2022, at 08:00 am.

As time passes, Snowball gave a passionate speech at the meeting to vote to decide on the project, But Napoleon instantly summons the nine puppies he trained to chase Snowball from the farm. At this point, Boxer, who lacks intelligence, adopt his own maxim, "*I will work harder*" and "*Napoleon is always right.*" Soon, Napoleon planned to build the

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windmill, pretending that it was his idea from the very beginning. Due to windmill, more hard work was added to animals even on Sundays. Shortages are caused on food as Napoleon reduced the rations of the animals, then he breaks the commandments and opens up trade with the human world. Through the art of speaking of Squealer, Napoleon deceives the animals about the shortages and stored what remains for himself. He engaged whymper to be his intermediary for trade with humans.

<https://www.bbc.co.uk/bitesize/guides/z9w7mp3/revision/5> Visited on March 30<sup>th</sup>, 2022, at 10:00 am.

Pigs began to act unethically, and move into the farmhouse, sleep in beds and starts trading with humans as food run short. Napoleon agrees with humans in a sales contract of four hundred eggs per week, inducing to a rebellion of overworked hens that result in several deaths. One night, as a storm destroyed the windmill. Napoleon blames Snowball and sentences him to death. Much of the next year is spent building the windmill. Boxer strives in working and shows his importance. Jones, meanwhile, broke the animalism principle and moves to another part of the county. Napoleon hires a solicitor and begins trading with neighbouring farms.

Napoleon arbitrarily changes another commandment: “*No animal shall kill any other animal without cause*”. Napoleon begins increasing his lust of power, rewriting history and blame Snowball.

<https://www.gradesaver.com/animal-farm/study-guide/video-animal-farm> Visited on April 01<sup>st</sup>, 2022, at 08:00 am.

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At last, the windmill is finished and named “*Napoleon’s Mill*”, Soon after, Napoleon decide to sell timber to Frederick, but he cheats Napoleon in the purchase of some timber, and the next morning, he attacked the farm and blew up the windmill, The animals drove the humans out of the farm, and many casualties are caused in what they so called “*The Battle of the Windmill*”. The pigs then broke another commandment by celebrating the victory of the invasion with alcohol.

When Squealer announced that Napoleon is dying, he claimed that Napoleon made the consumption of alcohol punishable by death, but as he recovers quickly and learns to brew alcohol. Squealer changed another commandment to “*No animal shall drink alcohol to excess.*”

Napoleon continued to privilege himself. He spreads propaganda to distract animals from inequality and hardship. The farm is proclaimed a republic and Napoleon is elected as a president.

<https://www.sparknotes.com/lit/animalfarm/characters/> Visited On April 02<sup>nd</sup>, 2022, at 09:00 am.

After the demolition of the windmill, Boxer was wounded in a battle that ensued. He is sold to a slaughterer and the pigs buy whisky with that money.

Years pass on Animal Farm, Eventually, the pigs adapt human’s habits, walking on their hind legs, carrying whips, and wearing clothes. Eventually, the seven principles of animalism, are reduced to a single principle “*all animals are equal, but some animals are more equal than others*”.

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Napoleon meet Mr. Pilkington at a dinner and decide to ally himself with the human farmers against the labouring classes of both the human and animal communities. He also changes the name of Animal Farm back to the Manor Farm.

<https://www.bbc.co.uk/bitesize/guides/z9w7mp3/revision/5> Visited on April 03<sup>rd</sup>, 2022, at 10:00 am

### 2.3 Author's presentation:

George Orwell is considered as one of the greatest writers of the 20<sup>th</sup> century. His real name is Eric Arthur Blair and he was born on 25<sup>th</sup> June 1903 in eastern India, His mother, Ida Limouzin Blair, was the daughter of a French businessman, and his father, Richard Blair, was a member of the Indian Civil Service and joined this service in 1875. In 1876, the Blairs moved to England where they lived in Oxfordshire. Eric made his formal education in a convent school where he was taught by Anglican nuns and French Catholic nuns were. He was influenced by his school years that he developed contradictory feelings towards Catholicism. Later on, in 1911, Orwell was educated at Cyprian's preparatory school, East Bourne, then in 1917, he got a scholarship in Eton. (<https://localhistories.org/a-brief-biography-of-george-orwell/>) (visited on April 05<sup>th</sup>, 2022, at 01:00 pm), for a short time in 1932-1933, after his graduation, Orwell worked as a teacher in a small private school. In 1934 Orwell was hired by a bookshop where he met his future wife, Eileen O'Shaughnessy. He got married with Eileen in 1936, after that, he worked as a policeman in Burma, and in the end, he worked as a writer, He died of tuberculosis in 1950. (Quinn, 2009: 3-5).

George Orwell, is not just a pseudonym, it is also a name which expresses his Englishness (Orwell refers to a name of an English river (<https://orwelllady.co.uk/history-of->

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[the-river-orwell/](#)), (visited on April 06<sup>th</sup>, 2022 at 02:00 pm), and George is the name of England's patron saint (<https://www.historic-uk.com/HistoryUK/HistoryofEngland/St-George-Patron-Saint-of-England/>) (visited on April 06<sup>th</sup>, 2022, at 03:00 pm). He has always been considered as a writer of important literary works. In 1928, he moved to Paris. Where he published his first book, *'Down and Out in Paris and London'* in 1933 where he relate his experiences after he left police. The critic Bernard Crick indicates that, he spent time living amongst the poor and homeless in London and around the hop fields of Kent, to see whether the English poor were treated in their country in the same way as the Burmese were in theirs. (<https://www.bl.uk/people/george-orwell>) visited on April 07<sup>th</sup>, 2022, at 08:00 am. He published his first novel, *'Burmese Days'*, in 1934. Orwell shows his hate and distrust to imperialism and autocracy in some of his work (as in *Animal Farm* and *Burmese Days*). P.1-2). One of his first novels *'a Clergyman's Daughter'* (1935), It depicts the messy life of a girl called *Dorothy Hare* and her suffering from a disease called amnesia. *'Keep the Aspidistra Flying'* published in (1936), is another famous novel of *Orwell* which is seen as a socially critical work, it depicts the life of Gordon Comstock and his despise of commercialism and materialism of middle-class life. In *Nineteen Eighty-Four* (1949) novel, he relates the atrocity of totalitarianism and its abhorrent outcomes, such as the approval of repression. Orwell was also known as a literary man, who deals with fictional works which depicts and satirizes the tyrannical political systems also known as Orwellian. He was an anarchist in the late 1920s, and began to see himself as a socialist by the 1930s. Late in 1936, Orwell travelled to Spain and allied with the Spanish Republican government's troops to fight against the Fascist troops led by Francisco Franco. He was forced to escape when he was falsely charged of secretly helping the Fascists. The events pushed him to become an anti-Stalinist. Orwell witnessed many critical and crucial events in Europe and was also a political thinker. His writings were

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affected after he had been betrayed by the Soviet Union. Then, he roused hate to revolutions since the Marxists did not fight for their principles (Armstrong, p.5).

[https://www.bbc.co.uk/history/historic\\_figures/orwell\\_george.shtml](https://www.bbc.co.uk/history/historic_figures/orwell_george.shtml) visited on April 08<sup>th</sup>, 2022, at 08:00 am.

Four years later he published “*The Road to Wigan Pier*” in 1937, a documentary account of poverty in Britain. As was his account of the Spanish Civil War, “*Homage to Catalonia* (1938)”.

By 1939, Orwell had returned to England. In 1941, he joined the British Broadcasting Corporation (BBC) in charge of broadcasting to India and Southeast Asia. As he was charged of spreading propaganda to these British colonies, an act that broke his political philosophy, Orwell disliked this job immensely. In 1943, Orwell becomes the literary editor of *The Tribune*, a weekly left-wing magazine.

<https://www.bl.uk/people/george-orwell> visited on April 09<sup>th</sup>, 2022, at 09:00 am.

Orwell and Eileen adopted a son in 1944, shortly after, Orwell joins *the Observer* as a war correspondent in Paris and Cologne, Germany. Tragically, Eileen passes away in the beginning of that year, just before the publication of one of his most important novels, *Animal Farm*. Despite the loss of his wife and his own struggle with poor health, Orwell continued his writing and published “*Nineteen eighty-four 1984*” in 1948 with great success.

Orwell remarried in 1949 to Sonia Brownell, a year after he died of tuberculosis. He is buried in the churchyard of All Saints, Sutton Courtenay, Berkshire.

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<https://www.cliffsnotes.com/literature/n/1984/george-orwell-biography> visited on April 10<sup>th</sup>, 2022, at 08:00 am.

In 1945, Orwell's '*Animal Farm*' was published. A political fable which depicts the betrayal of Stalin to the Russian Revolution. This novel is regarded as a satire on dictatorship. *Orwell* wrote this novel during the WWII to attack the Soviet totalitarianism. This fictional work has always been considered as an allegorical novel and a modern fable which relates the political and social life during the Stalin era. (Nawaz, Jabeen et al .2015: P-48-49).

In his book, *Orwell* criticizes both the Tsarist period before and after the Bolshevik Revolution in 1917. a society divided into classes with struggle. The Bolshevik Revolution was intended to aspire for a new era, with classless society and liberties. This novel explains how Marxists' and socialists' thought turned into a '*Soviet Union*' dictatorship government. The implied message conveyed by the novelist in this book is that once power and leadership are at a ruler's hand, he will dominate and manipulate others as he wishes (idem : 48-49).

<https://localhistories.org/a-brief-biography-of-george-orwell> visited on April 11<sup>th</sup>, 2022, at 09:00 am.

### 2.4 Main characters :

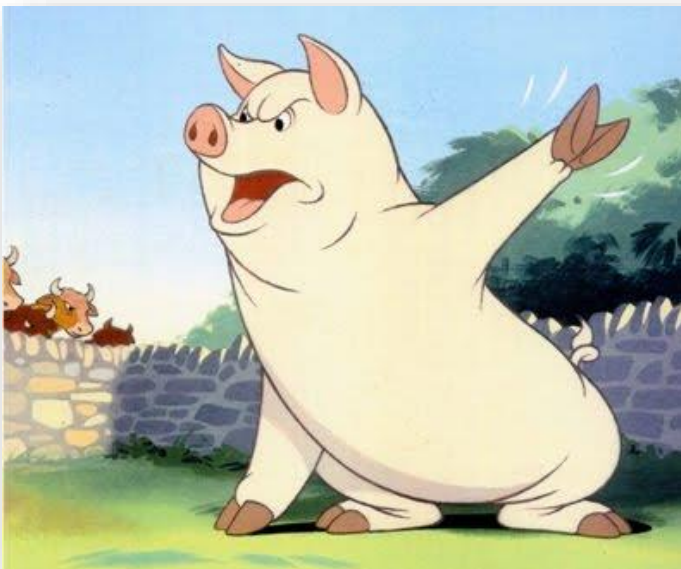
**2.4.1/ Napoleon:** He is the main character in the book, he is the pig who rules the farm with brutality and an iron fist. He stands for Joseph Stalin, seizes most of the wealth and privileged himself upon others, he used of his malice to make allies and oppresses or executes those who oppose him.

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**2.4.2/ Snowball:** An intelligent pig who got a planning ability which became a great asset to the farm. He is an excellent strategist and he is popular known for his eloquence. His charismatic speeches and passion let everyone get touched by his vision. He has an idealistic belief in animalism. He represents Leon Trotsky.



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**2.4.3/ Mr Jones:** He is a human and a farmer, he is also a drunk man who mistreats the animals that engendered the rebellion. He represents Tsar Nicholas 2 who was driven out from the soviet union during the sovietic revolution.



**2.4.4/ Squealer:** It is another pig who is a public eloquent speaker and mouthpiece for napoleon and the fachist regim. He is clever and persuasive towards the animals, he spreads propaganda and report napoleon all what animals say.



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**2.4.5/Boxer:** He is a strong hard-working horse who is dedicated to the farm principles. His lack of intelligence caused his own loss. He had been loyal to Napoleon who exploit him until his death. He represents the proletariat or the working class people.



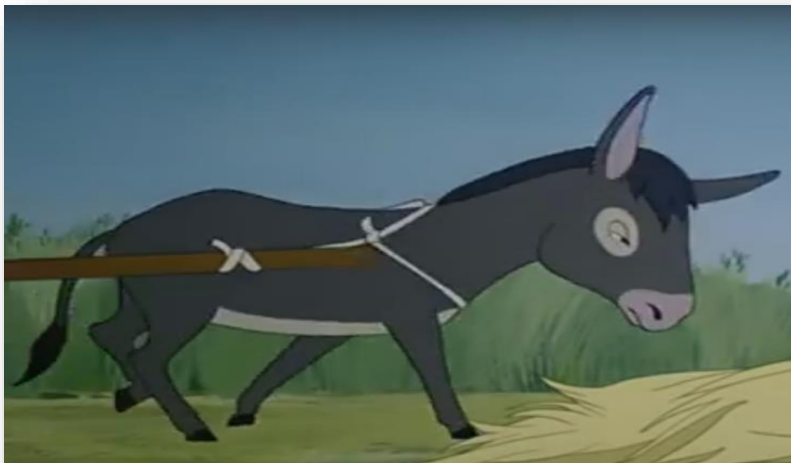
**2.4.6/Old major:** He is a boar and he is the founding father of animalism . He believes in the revolution and he shares his vision shortly before he dies. He represents the soviet union's Karl Marx or Vladimir Lenin, sort of the chief architect who initiates his own ideals.



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**2.4.7/ Benjamin:** Last but not least, we have Benjamin the donkey. He may be the smartest animal on the farm. He can read and write, but he is still indifferent to all what happens in the farm. He is cynical and pessimistic. He represents the intellectuals who failed to oppose Stalin.



### 2.5 Presentation of the translation:

We have provided in the following extracts, a deep study of allegory that encompasses the whole analysis of the book "*Animal farm*", firstly we have detected the types of allegory used in the texts, then we mentioned the translation techniques adopted in the translated extracts, furthermore, we added the translation analysis that enlighten on the meaning of the allegorical expressions by giving their definitions in both languages, in order to analyse them semantically, semiotically and syntactically .

Finally, we have provided a study that is devoted to analyse the language used in Orwell's novel; *Animal farm* pragmatically. The model of analysis used in this study is *Grice's theory of implicature and the cooperative principle (1975)*. This principle is

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composed of four maxims that govern the conversation. These maxims are called '*Gricean Maxims*' which are: the Quantity maxim, the Quality maxim, the Relation maxim and the maxim of Manner. Grice (1989) declares that an implicature arises when there is a violation to any one of the maxims. Sometimes, even when a speaker fail to observe the maxims, he will stay within the cooperative principle by the use of implicature (Verschueren & Ostman, 2009). Grundy (2000) argues that in order to deduce the implied meaning of an utterance, we have to inform the hearers and speakers on the cooperative principle and its conversational maxims.

**DATA ANALYSIS:** In this section, the data will be analysed according to Grice's theory of implicature and the cooperative principle (1975).

### 2.6 Extract 1:

**2.6.1. Contextual Analysis:** The following extract is said by Squealer to the animals in the Farm to justify the disappearance of milk and apples. Through his hollow convincing rhetoric, Squealer is able to manipulate the animals thoughts. He said that they use milk and apples to their well-being because they are brainworkers for the benefit of all animals. The pigs know how to exploit the weak point of the animals, they threaten them with the return of Jones .

### 2.6.2 Analysis of Extract 1

“Comrades! ‘He cried. ‘You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? **Many of us actually dislike milk and apples.** I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples

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(this has been proved by Science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brainworkers. The whole management and organisation of this farm depend on us. Day and night we are watching over your welfare. It is for your sake that we drink that milk and eat those apples. Do you know what would happen if we pigs failed in our duty? Jones would come back! Yes, Jones would come back! Surely, comrades, 'cried Squealer almost pleadingly, skipping from side to side and whisking his tail, 'surely there is no one among you who wants to see Jones come back?'

(Chapter III, Page 25)

"لن تصدقوا. أيها الرفاق، أننا نحن الخنازير نتصرف بأنانية، الى درجة أننا نخص أنفسنا بالامتيازات، فالعديد منا يكره الحليب و التفاح. هذه حالتنا انا مثلاً. و اذا امتلكناه، فحرصاً على صحتنا. الحليب و التفاح (هذا ما يوضحه العلم أيها الرفاق) يخزن مواد ضرورية للنظام الغذائي لدى الخنازير. نحن يد عاملة مثقفة، فتنظيم هذه المزرعة و تسييرها يقع على عاتقنا. نحن من يسهر على مصالحكم ليلاً و نهاراً. و لأجل مصلحتكم نشرب الحليب و نأكل التفاح. هل تعلمون ماذا سيحدث. أيها الرفاق. اذا تقاعسنا. نحن الخنازير. عن القيام بواجبنا؟ سيعود (جونز)، نعم. جونز، بكل تأكيد ايها الرفاق. قال (سكويلر)، بنبرة مترجبة تقريباً، ثم بدأ يتأرجح من جهة إلى أخرى و هو يخفق الهواء بذيله، و طبعاً لا يوجد من بينكم من يريد عودة جونز؟".

(الفصل 3، الصفحة 45).

### 2.6.3 Allegorical analysis:

The type of allegory used in the underlined extract is “*classical allegory*”, because the writer used “milk and apples” to refer to nobleness, wealth and privileges.

### 2.6.4 Translation analysis:

We choose to focus on two specific words “*milk and apples*” or “الحليب و التفاح”

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We can notice that the translation of those words is made with the “*calque*” procedure, the translator found equivalent words with adopting the structure of the source language.

### 2.6.4.1 Dictionary definitions:

According to the Cambridge dictionary, the word “*Milk*” is defined as “ *The white liquid produced by cows, goats, and sheep and used by humans as a drink or for making butter, cheese, etc.*”

<https://dictionary.cambridge.org/fr/dictionnaire/anglais/milk> visited on June 30th, 2022, at 08:00 am.

and according to the same dictionary, the word “*Apple*” is defined as follows; “ *a round fruit with firm, white flesh and a green, red, or yellow skin*”

<https://dictionary.cambridge.org/fr/dictionnaire/anglais/apple> visited on June 30th, 2022, at 09:00 am.

On the other hand, the dictionary Arabdict defines the word "الحليب" as follows:

"سائل أبيض يحتوي على البروتين والدهون وسُكَّر الحليب والفيتامينات والمعادن تنتجها الغدد الثديية لإناث الثدييات لتغذية صغارها".

<https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B9%D8%B1%D8%A8%D9%8A/%D8%AD%D9%84%D9%8A%D8%A8> visited on June 30<sup>th</sup>, 2022

And the same dictionary defines also the word "التفاحة" as follows:

"جنس أشجار مثمرة من الفصيلة الوردية، له أنواع مختلفة، وثمره حلو يُؤكل، وينمو في المناطق المعتدلة الحارة، وتُطلق الكلمة أيضا على ثمر هذا الشجر".

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. [https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-](https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B9%D8%B1%D8%A8%D9%8A/%D8%AA%D9%81%D8%A7%D8%AD%D8%A9)

[/D8%B9%D8%B1%D8%A8%D9%8A/%D8%AA%D9%81%D8%A7%D8%AD%D8%A9](https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B9%D8%B1%D8%A8%D9%8A/%D8%AA%D9%81%D8%A7%D8%AD%D8%A9)

visited on June 30<sup>th</sup>, 2022

From that, we deduce that they have exactly the same definition in both languages, but beyond the definition, they refer to something else, they symbolise wealth and privilege inside the farm, because, it's a food that has a lot of benefits, and it's not given to anyone to eat.

**2.6.5 Semantic analysis:** In the above sentence “*many of us actually dislike milk and apples*”, or “فالعديد منا يكره الحليب و التفاح”, the words are meaningful, this sentence is used to show the privilege that the pigs had, the sentence is an answer for the question that he himself asked. The words “*milk and apples*” or “الحليب و التفاح” are referring to their real meaning, which means drink and fruits.

**2.6.6 Semiotic analysis:** the words “*Milk and apples*” or “الحليب و التفاح” express another message:

The signifier: a drink and a fruit.

The signified: nobleness, wealth and privilege, and this is the connotation of the two words, the personal view of those food at that time.

**2.6.7 Syntactic analysis:** the sentence is syntactically correct, because the relation between the words is correct and the grammatical structure is respected.

*Many of us actually dislike milk and apples*\_\_ (adjective, preposition, object pronoun, adverb, verb, noun, conjunction, noun).

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**2.6.8 Pragmatic Analysis:** Pigs' use of language leads to a totalitarian state. This totalitarian language is used through implications and hidden meanings. Squealer succeeds in deceiving the animals through the use of sentences that have external and internal meanings. The implied meaning of these sentences is made clear through pragmatics and its theories.

### **2.6.8.1 Grice's Maxims**

1. The Quantity Maxim: Squealer violates the quantity maxim. He has been more informative than is required.
2. The Quality Maxim: Squealer violates this maxim because he conveys unjustifiable information.
3. The Relevance Maxim: Squealer's contribution is relevant.
4. The Manner Maxim: Squealer's speech is not clear, he implies the real reason behind the disappearance of the milk and apples.

### **2.6.8.2 Cooperative Principles**

Squealer has not been cooperative. He tries to hide the real purpose of taking the apples and milk. Although Squealer's contribution has been relevant to the context of the exchange, he violates three of the maxims. He gives unneeded untruthful and unclear information to mislead the animals.

### **2.6.8.3 Implicature:**

Squealer implies the aim of the pigs, by being more informative than is required (giving extra information) and also by giving false information and being not orderly. The

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type of implicature in this extract is conversational implicature. The implied meaning is uncovered by depending on the context of the conversation.

**2.6.9 Personal point of view:** According to semantic, semiotic and pragmatic aspects, and after the analysis, I think that the translator made his translation according to the natural patterns of the target language with considering the patterns of the source language to transmit the same reality to the reader, so the translation is true.

### 2.7 Extract 2:

#### 2.7.1 Contextual Analysis

The following extract is said by Clover to Benjamin in the farm. Clover asks whether the seventh commandments are the same as they used to be or have changed? Benjamin told her that it still remains only one single commandment which is ‘All animals are equal, but some Animals are more equal than others.’

#### 2.7.2 Analysis of Extract 2

“My sight is failing, ‘she said finally.’ Even when I was young I could not have read what was written there. But it appears to me that that wall looks different. **Are the Seven Commandments the same as they used to be, Benjamin?**’ For once Benjamin consented to break his rule, and he read out to her what was written on the wall. There was nothing there now except a single Commandment. It ran: ‘ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS’”.

(Chapter X, page 97)

"إن نظري لا يسعفني. حتى و انا شابة، لم يكن في مقدوري قراءة ما هو مكتوب هناك. لكن يبدو لي أن ثمة تغييراً طرأ

على الحائط. هل الوصايا السبع مازلت على حالها يا بنيامين؟

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للمرة الأولى يتخلى بنيامين عن مبادئه. وقرأ لها ما هو مكتوب على حائط. لم يكن هناك الآن سوى وصية واحدة، وهي: جميع الحيوانات متساوية، لكن بعضها أكثر مساواة من غيرها".

(الفصل 10، الصفحة 137)

### 2.7.3 Allegorical Analysis:

In this extract, the author used “*literary allegory*”, because as we know, the commandments in this book are used as a symbol of propaganda, and the change of those commandments represent how pigs manipulate the other animals and move away from their principles.

### 2.7.4 Translational analysis:

In this extract, we choose to focus on the word “*commandments*” or “الوصايا” from the above sentence to analyse them.

We can notice that the translator used “*equivalence*” procedure to render the meaning of the original word because the word “الوصايا” has various meanings and because the translation of this word is made according to the context. So, he counted on context to find the target language equivalent.

#### 2.7.4.1 Dictionary definitions:

According to the Cambridge dictionary the word “*commandment*” denotes “*any of the ten important rules of behaviour that the Bible says were given by God to Moses*”

<https://dictionary.cambridge.org/fr/dictionnaire/anglais/commandment> Visited on July 04<sup>th</sup>, 2022, at 09:00 am.

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On the other hand, the Arabic word “الوصايا” is defined according to the Arabadict dictionary as follows:

"{مَا يُوصَى بِهِ} {كُتِبَ عَلَيْكُمْ إِذَا حَضَرَ أَحَدَكُمُ الْمَوْتُ إِنْ تَرَكَ خَيْرًا الْوَصِيَّةُ لِلْوَالِدَيْنِ وَالْأَقْرَبِينَ} وثيقة يُعلن فيها الشخص إرادته الأخيرة وكيفية توزيع أمواله بعد موته "ميت عن وصية: بعد أن أبرم وصية قانونية من بعد وصية يُوصي بها أو دين".

[https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-](https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B9%D8%B1%D8%A8%D9%8A/%D9%88%D8%B5%D9%8A%D8%A9)

[/D8%B9%D8%B1%D8%A8%D9%8A/%D9%88%D8%B5%D9%8A%D8%A9](https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B9%D8%B1%D8%A8%D9%8A/%D9%88%D8%B5%D9%8A%D8%A9) Visited on July 04<sup>th</sup>, 2022, at 10:00 am.

So, as we can notice, the definition of the two words are not exactly the same, the English word express a divine rule and the Arabic translation expresses a kind of recommendation, but they are synonyms because the word “الوصايا” has various meanings and it can be used to express “a commandment”.

From this, we can deduce that the translation is made contextually, and the translator relied on cultural aspects to translate the word. He even considers the semantic, semiotic and pragmatic to render the meaning.

To conclude, the translation is correct.

**2.7.5 Semantic analysis:** The sentences “*Are the Seven Commandments the same as they used to be, Benjamin?*” or “هل الوصايا السبع ما زالت على حالها يا بنيامين؟” are meaningful, the question is used to show the tyranny that they are living, and the sentence is intended to get an answer to the question .

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**2.7.6 Semiotic analysis:** In the above sentence, the word “*Commandment*” or "الوصايا" express another meaning:

The signifier: a rule that must be respected.

The signified: dictatorship and tyranny.

**2.7.7 Syntactic analysis:** In the above sentence, the relation between the words is correct, and the grammatical structure is respected.

“*Are the Seven Commandments the same as they used to be, Benjamin?*” (Auxiliary, definite article, .determiner, noun, definite article, pronoun, conjunction, personal pronoun, verb, preposition, auxiliary, noun).

### 2.7.8 Pragmatic Analysis

The change of the commandments to a single one which states that not all animals are equal is against the target that the animals fight for. The society of animals is divided into two classes; the high class 'the pigs' class' and the lower or working class 'the rest of the animals'. The pragmatic function of this extract states that there is no revolution without corruption and corruption comes from the animals themselves.

#### 2.7.8.1 Grice's Maxims

1. The Quantity Maxim: There is no violation to the maxim of quantity.
2. The Quality Maxim: There is a violation to this maxim because the information written in the commandments are not justified.
3. The Relevance Maxim: The contribution is relevant.
4. The Manner Maxim: The contribution is vague and not orderly.

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**2.7.8.2 Cooperative Principles:** The contribution violates two of the maxims. The information in this text is not true, ambiguous and not orderly. The animals do not try to be cooperative. What they say is not the same as what they mean.

**2.7.8.3 Implicature:** The last line in this extract carries the whole implied meaning. Totalitarianism controls every facet of life. This control reaches the minds of the animals. The violation of the quality and manner maxims makes ambiguity be in everything even in the facts that are known to everybody in the farm.

### 2.8. Extract 3:

**2.8.1 Contextual Analysis:** This following extract is said by Napoleon to answer the question . Through his hollow convincing answer, Napoleon escapes the question about the milk and its exploitation, by assuring that it will be attended to. Then he moved to another topic to distract the minds. He says that harvest is more important and continued with a rebellious quote to play on the animals' feelings.

### 2.8.2 Analysis of extract 3:

‘What is going to happen to all that milk?’ said someone.

‘Jones used sometimes to mix some of it in our mash’, said one of the hens.

‘Never mind the milk, comrades!’ cried Napoleon, placing himself in front of the buckets.

‘That will be attended to. **The harvest is more important.** Comrade Snowball will lead the way. I shall follow in a few minutes. Forward, comrades!’

(Chapter II, Page 18)

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قال احدهم:

(ماذا سنفعل بكل هذا الحليب؟)

أجابت إحدى الدجاجات:

-كان جونز أحيانا يضيفه إلى العصيدة.

وقف نابوليون أمام الدلاء و صرح :

-لا تحملوا هم الحليب، أيها الرفاق. سنهتم به. **الحصاد هو المهم**. سيتقدمكم (سنوبول) على الطريق. سأكون هناك بعد قليل.

إلى الأمام، أيها الرفاق. العشب ينتظركم).

(الفصل الثاني، الصفحة 35)

**2.8.3 Allegorical analysis:** The type of allegory used in this example is “*classical allegory*”, because as we can notice, the author used a symbol to refer to something else that has two meanings.

**2.8.4 Translation analysis:** In this extract, we are going to analyse the words “*harvest*” or “الحصاد” from the above sentences.

As we can notice, the author used “*the equivalence*” procedure to translate the word “*harvest*”, he used the word better suited for the original word which expresses exactly the same meaning “الحصاد”.

### 2.8.4.1 Dictionary definitions:

According to the Cambridge dictionary, the word harvest denotes “*the time of year when crops are cut and collected from the fields, or the activity of cutting and collecting them, or the crops that are cut and collected*”

<https://dictionary.cambridge.org/fr/dictionnaire/anglais/harvest> visited on July, 06<sup>th</sup> 2022, at 80:00 am.

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on the other hand, according to the Arabdict dictionary the word “الحِصَادَ” denotes

"زرع محصود وثمر الشجر "أدى المؤمنُ زكاةَ حَصَادِهِ". " ناتج من ثمرة كلِّ شيء "أهذا حَصَادُ جُهْدِكَ هذا العام؟"

<https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A->

[/D8%B9%D8%B1%D8%A8%D9%8A/%D8%AD%D8%B5%D8%A7%D8%AF](https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A/%D8%AD%D8%B5%D8%A7%D8%AF) visited on

July, 06<sup>th</sup> 2022, at 09:00 am.

As we can notice, the words have exactly the same meaning, so the translator looked for the adequate equivalent of the original word.

We deduce that the translation is made normally, according to the target language.

To conclude, the translation is correct.

**2.8.5 Semantic analysis:** The two sentences “*The harvest is more important*” and “الحصاد هو المهم” are meaningful, this expression is used to show the wealth of the animal farm after the rebellion. The feelings here express stimulation and motivation, and the message is intended to stimulate the animals.

**2.8.6 Semiotic analysis:** In the above sentence the words “Harvest” or “الحصاد” have another meaning:

The signifier: the collection of crops.

The signified: wealth, nobleness, and privilege, that is the connotation of the this word, the general interpretation of wheat and crops.

**2.8.7 Syntactic analysis:** The words are well related, the grammatical structure is correct .

*The harvest is more important*\_(definite article, noun, auxiliary, adverb, adjective).

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**2.8.8 Pragmatic Analysis:** This text shows the power of language. This totalitarian language is used through implications. The implied meaning of these sentences is made clear through pragmatics and its theories.

### **2.8.8.1 Grice's Maxims**

1. The Quantity Maxim: There is a violation to this maxim because he gives more information than needed.
2. The Quality Maxim: There is a violation to this maxim because the information given in are not justified.
3. The Relevance Maxim: The contribution is relevant.
4. The Manner Maxim: The contribution is indirect and vague.

### **2.8.8.2 Cooperative Principles:**

Napoleon has not been cooperative. Although Napoleon's contribution has been relevant to the context of the exchange, he violates three of the maxims. He gives untruthful and unclear information, then he gives unjustified information and still vague.

### **2.8.8.3 Implicature:**

Napoleon misleads the animals by being less informative than is required (giving unclear information). The type of implicature in this extract is conventional implicature, which means exactly the literal meaning of the context of what Napoleon says, but it is still a non-truthful conditional meaning, because it's rolling away from the true intention of Napoleon.

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### 2.9. Extract 4:

#### 2.9.1 Contextual Analysis

This following extract is said by Boxer. After accidentally killing a boy in the rebellion fight against humans, it happened that Boxer unconsciously hurts a boy with his hoofs, but he regretted it a lot, and cried too much. Then snowball cried on him and said that he must remove sentimentality in a war, because no one controls nothing, and it happens to everyone to kill others.

#### 2.9.2 Analysis of Extract 4:

‘He is dead’, said Boxer sorrowfully. ‘I had no intention of doing that. I forgot that I was wearing iron shoes. Who will believe that I did not do this on purpose?’

‘No sentimentality, comrade!’ cried Snowball, from whose wounds the blood was still dripping. ‘War is war. The only good human being is a dead one’

‘I have no wish to take life, not even human life,’ repeated boxer, and his eyes were full of tears.

The animals decided unanimously to create a **military decoration**, ‘Animal Hero, First Class’, which was conferred there and then on snowball and boxer. It consisted of a brass medal (they were really some old horse-brasses which had been found in the harness-room), to be worn on Sundays and holidays.

(Chapter IV, Page 31, 32)

"لقد مات، قال 'بوكسر' بكل حزن. لم أقصد قتله. لقد نسيت حذوات الحديد التي في حافري. لكن من سيصدق أنني لم أقصد قتله؟"

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لا مجال للعاطفة، أيها الرفاق. صرخ 'سنوبول' الذي كانت جراحه تنزف دماً. الحرب حرب. لا يهمننا الإنسان إلا عندما يصبح جثة.

لا أريد أن أقتل أحداً، حتى ولو كان إنساناً، ردد 'بوكسر' و هو يبكي.

تم الإتفاق على إستحداث وسام عسكري أطلق عليه إسم " وسام الحيوان البطلي "، من الدرجة الأولى. وقد منح خلال إجتماع إنعقد بالمناسبة ل " سنوبول " و " بوكسر " و الوسام عبارة عن ميدالية من النحاس ( عثر عليها في غرفة السروج، فقد كانت تستعمل قديماً لتزيين الخيول ).

(الفصل الرابع، الصفحة 52، 53)

**2.9.3 Allegorical analysis:** In this extract, the author used “*classical allegory*”, because as we can see in the above expression, the author used terms that refer to a symbol. The terms “*military decoration*” or “وسام عسكري” symbolise something beyond the brass, which is courage, loyalty and bravery.

**2.9.4 Translational analysis:** In this extract, we choose to analyse the expression “*military decoration*” to “وسام عسكري”.

As we can notice, the translator used transposition procedure, because he expresses exactly the same meaning, but by changing the grammatical structure.

### 2.9.4.1 Dictionary definitions:

According to the Cambridge dictionary the word “*military*” denotes “*relating to or belonging to the armed forces*”

<https://dictionary.cambridge.org/fr/dictionnaire/anglais/military> visited on July 09<sup>th</sup>, 2022, at

01:00 pm.

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and according to the same dictionary, the word “*decoration*” means “*the activity of making something look more attractive by putting things on it or around it, or something that you use to do this*” or it is also defined as “*the activity of covering the walls or other surfaces of rooms or buildings with paint or paper*”, and it is defined also as “*a medal given to someone and worn as an honour*”.

<https://dictionary.cambridge.org/dictionary/english/decoration> visited on July 09<sup>th</sup>, 2022, at 02:00 pm.

On the other hand, the arabdict dictionary defined the word “وسام” as:

"نوط، ميدالية، نيشان يُعطى لِمَنْ امتاز في عمله مكافأةً له عليه ويُعلَق على الصِّدر "أخذ وسامَ الاستحقاق- نال المُجدُّ وسامَ الشَّرَف".

<https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B9%D8%B1%D8%A8%D9%8A/%D9%88%D8%B3%D8%A7%D9%85>

Visited on July 09<sup>th</sup>, 2022, at 03:00 pm.

And according to the same dictionary, the word "عسكري" denotes :

"اسم منسوب إلى عَسْكَرٍ: "هجوم/ مجلس عَسْكَرِيّ- التحيّة العسكريّة/ القواعد العسكريّة- كتيبة عسكريّة- ميدان العمليّات العسكريّة- تخفيض القوّة العسكريّة العاملة".

<https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B9%D8%B3%D9%83%D8%B1%D9%8A>

Visited on July 09<sup>th</sup>, 2022, at 04:00 pm.

As we can notice, although the word “*decoration*” has a lot of meanings, but in the above expression, the word expresses “*a honouring medal*”, so we used the context to understand it, as for the translator, he used the context and cultural aspects to translate.

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We deduce that, all the words have the same meaning and both expressions express the same meaning.

So, we conclude that the translation is correct.

**2.9.5 Semantic analysis:** The two expressions “*military decoration*” or “وسام عسكري” are expressing a meaningful message.

This expression is used to show the high social status of the awarded animals and all the respect that they owe to them.

**2.9.6 Semiotic analysis:** The above expressions “*military decoration*” or “وسام عسكري” express two meanings which are:

The signifier: a honouring medal.

The signified: Courage, loyalty and bravery.

**2.9.7 Syntactic analysis:** The relation between the words is correct, and the grammatical structure is respected.

*Military decoration* (adjective, noun).

### 2.9.8 Pragmatic Analysis:

The reaction of boxer shows how bulkiness is not always synonym of cruelty, then the feedback of the horse shows his lack of intelligence and his naivety. the war is symbol of unfairness and injustice. The pragmatic function of this extract states that there is no peace without war and war always shed blood with.

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### **2.9.8.1 Grice's Maxims**

1. The Quantity Maxim: There is a violation to the maxim of quantity because he gave more information than needed.
2. The Quality Maxim: There is a violation to this maxim because the information written in the commandments are not justified.
3. The Relevance Maxim: The contribution is relevant.
4. The Manner Maxim: The contribution is ambiguous.

### **2.9.8.2 Cooperative Principles:**

The contribution violates three of the maxims. The information in this text are not true and are ambiguous. Snowball has not been cooperative. What he says is not justified.

### **2.9.8.3 Implicature:**

The last line in this extract carries the whole implied meaning. Brutality and savageness controls every facet of war and rebellion. This shows that revolution is a symbol of injustice and unfairness. The violation of the quality, quantity and manner maxims make ambiguity and obscurity be in everything even in the facts that are known to everybody in the farm.

## **2.10 Extract 5:**

### **2.10.1 Contextual Analysis**

This following extract is said by Clover to Mollie in the farm. As clover was a little troublesome for some days in the farm, she is suspicious on her behaviour. Clover says that she saw her of being touched by one of mister Pilkington's men near Foxwood. Then, she

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asked her what that means, with a very strange air, Mollie tried to avoid that question by denying the facts. And she only keeps saying that it isn't true.

### 2.10.2 Analysis of extract 5

'Mollie,' she said, 'I have something very serious to say to you. This morning I saw you looking over the hedge that divides animal farm from Foxwood. One of Mr Pilkington's men was standing on the other side of the hedge. and – I was a long way away, but I am almost certain I saw this – he was talking to you and you were allowing him to stroke your nose. What does that mean, Mollie?'

'He didn't! I wasn't! it isn't true!' cried Mollie, beginning to prance about and paw the ground.

(Chapter V, page 33)

"مولي، خاطبتها قائلة، أريد أن أحدثك بكل جد. لقد رأيتك هذا الصباح و أنت تنظرين من وراء السياج الذي يفصل بين فوكسوود" و "مزرعة الحيوان". و كان أحد رجال السيد "بيلنغتون" يقف في الجانب الآخر . . . لقد كنت على بعد مسافة . . . أعترف بذلك . . . لكنني أكاد أكون متأكدة . . . لقد رأيتك و هو يحدثك و يداعب خطمك. ماذا تعني تلك التصرفات، "مولي؟".

بدأت "مولي" تتلملم و تقفز، فقالت :

(أبدأ، لم أكن أتحدث إليه، و لم يداعبني، هذه أكاذيب).

(الفصل الخامس، الصفحة 55)

"The others Said of Squealer that he could **turn black into white**".

(Chapter II, Page 11)

"لذلك يتفق جميع الحيوانات على القول إن "سكويلر" يستطيع أن يجعلك ترتكب أخطاء كبيرة".

(الفصل الثاني، الصفحة 26)

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**2.10.3 Allegorical analysis:** In the second extract the author used “*conceptual allegory*”, because he wanted to show the true character of squealer, which stands for deception and manipulation, he used the expression “*turn black into white*” to refer to the persuasive skills of squealer.

And all this because the character of “*squealer*”, represents “*the Pravda and vyacheslav molotov*”, So the author used this character to show how the “*Russian government*” used propaganda to manipulate people.

**2.10.4 Translation analysis:** In the above expression “*turn black into white*” to "يجعلك ترتكب" "أخطاء كبيرة" the translator used “*paraphrase*” procedure because he used a completely different expression to reformulate and transmit the same reality.

### 2.10.4.1 Dictionary definition:

According to Cambridge dictionary the word “*turn*” denotes various definitions that are “*to change to a different state*”.

<https://dictionary.cambridge.org/fr/dictionnaire/anglais-francais/turn> visited on July, 09<sup>th</sup> 2022, at 05:00 am.

According to Cambridge dictionary the word “*black*” denotes “*the darkest color*”.

<https://dictionary.cambridge.org/fr/dictionnaire/anglais-francais/black> visited on July, 09<sup>th</sup> 2022, at 06:00 pm.

According to Cambridge dictionary, the word “*into*” denotes “*indicates change*”.

<https://dictionary.cambridge.org/fr/dictionnaire/anglais-francais/into> visited on July, 09<sup>th</sup> 2022, at 10:00 pm.

According to Cambridge dictionary, the word “*white*” denotes “*having the color of snow*”

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<https://dictionary.cambridge.org/fr/dictionnaire/anglais-francais/white> visited on July, 09<sup>th</sup> 2022, at 11:00 pm.

On the other hand, according to the Arabadict dictionary, the word "طاع" denotes :

"(طاع) له : انقاد له".

<https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B9%D8%B1%D8%A8%D9%8A/%D8%B7%D8%A7%D8%B9> Visited on July, 09<sup>th</sup> 2022, at 11:30 pm.

According to the almaany dictionary, the word "جَعَلَ" denotes:

"جعله: صنعه و فعله، حاول أبوه أن يجعل منه رجلاً نافعاً".

<https://www.almaany.com/ar/dict/ar-ar/%D8%AC%D8%B9%D9%84/> Visited on July, 09<sup>th</sup> 2022, at 11:45 pm.

According to the Arabadict dictionary, the word "ارتكب" denotes :

"ارتكب خطأً : فعل ما يُكره و قام بما يستوجب اللوم "ارتكب ذنباً : إقترفه – ارتكب جريمة قتل – إنكار الخطيئة يعني ارتكابها مرتين".

<https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B9%D8%B1%D8%A8%D9%8A/%D8%A7%D8%B1%D8%AA%D9%83%D8%A8> Visited on July, 09<sup>th</sup> 2022, at 11:50 pm.

According to the Arabadict dictionary, the word "كبير" denotes:

"صفة مشبَّهة تدلّ على الثبوت من كِبَرٍ و كَبُرٌ".

<https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B9%D8%B1%D8%A8%D9%8A/%D9%83%D8%A8%D9%8A%D8%B1> visited on July, 09<sup>th</sup> 2022, at 11:55 pm.

As we can notice, the words in Arabic didn't have the same meaning as those in English,

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We deduce that the author used the “*paraphrase*” procedure to translate, through his translation, he relied on the context to reformulate the expression and transmit the same meaning.

We conclude that, the translation is correct.

**2.10.5 Semantic analysis:** The two expressions “*turn black into white*” or “يجعلك ترتكب أخطاء كبيرة” expressed a meaningful reality but in the Arabic translation, the reader must rely on the context to understand the full meaning.

This expression is used to show how persuasive is squealer, and at what extent he can turn from negative to positive.

**2.10.6 Semiotic analysis:** The two expressions “*turn black into white*” or “يجعلك ترتكب أخطاء كبيرة” have two meanings:

The signifier: turn negative to positive.

The signified: deceive animals.

**2.10.7 Syntactic analysis:** the grammatical structure is respected and the words are related in a correct way.

*The others Said of Squealer that he could turn black into white* (definite article, noun, verb, preposition, noun, conjunction, personal pronoun, verb, verb, noun, preposition, noun).

### **2.10.8 Pragmatic Analysis:**

The behaviour of molly and her attempt of treason to join the enemy is unethical. It is contrary to what animals fight for. The author symbolised the bourgoise class and their

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treason for the sovietic revolution. The pragmatic function states that treason has always been part of a revolution.

### 2.10.8.1 Grice's Maxims

1. The Quantity Maxim: This maxim is violated because she gave more information than needed
2. The Quality Maxim: there is a violation to this maxim because she didn't tell the truth.
3. The Relevance Maxim: The contribution is not relevant.
4. The Manner Maxim: The contribution is ambiguous.

**2.10.8.2 Cooperative Principles:** The contribution violates all of the maxims. The information in this text are not true, and are ambiguous. Mollie does not try to be cooperative. She hides the truth. What she said is the opposite of what she did.

**2.10.8.3 Implicature:** Unveiled truth always disturbs liars, and pushes them to react oddly. Mollie betrays the animal farm principles. The violation of all the maxims make ambiguity everywhere even in the facts that are known to clover.

## 2.11. Extract 6:

**2.11.1 Contextual Analysis:** This following extract is said by Squealer. Through his hollow convincing rhetoric, he is able to manipulate the animals' thoughts. He justified the exclusion of snowball by treating him of a person who lacks loyalty and obedience. Then, he threatens them with the comeback of Jones to the farm.

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### 2.11.2 Analysis of extract 6

'He fought bravely at the battle of the cowshed,' said somebody.

'Bravery is not enough', said Squealer. 'Loyalty and obedience are more important. And as to the battle of the cowshed, I believe the time will come when we shall find that snowball's part in it was much exaggerated. Discipline, comrades, iron discipline! That is the watchword for today. One false step, and our enemies would be upon us. Surely, comrades, you do not want Jones back?'

(Chapter V, page 41)

"لقد تصرف بشجاعة في معركة الحظيرة، قال أحدهم.

الشجاعة لا تكفي، أضاف "سكويلر"، الولاء و الطاعة لهما الأولوية. و بالنسبة إلى معركة الحظيرة، أظن أنه سيأتي وقت نكتشف فيه أن دور "سنوبول" كان مبالغاً فيه. لنتحلى بالإنضباط، أيها الرفاق. الإنضباط الصارم. هذا هو شعارنا اليوم. خطوة غير محسوبة و سيمسكنا عدونا من حناجرنا. هل أنتم متأكدون، أيها الرفاق، أنكم لا ترغبون في عودة جونز؟".

(الفصل الخامس، الصفحة 64)

'It was absolutely necessary, he said, that the pigs, who were **the brains of the farm**, should have a quiet place to work in.'

(Chapter VI, page 49)

"لكن، و للمرة الثانية، أوضح "سكويلر" بأن الأمر بسيط و بأن الضرورة المطلقة، قال، تحتم أن تقيم الخنازير، باعتبارها العقل المدبر في المزرعة، في مكان هادئ للعمل".

(الفصل السادس، الصفحة 75)

**2.11.3 Allegorical analysis:** The type of allegory used in the second extract is "*classical allegory*", because the writer symbolised the pigs as the brains of the farm, in other words, the leaders and deciders.

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**2.11.4 Translation analysis:** In the above expressions “*the brains of the farm*” translated by "العقل المدبر في المزرعة", the translator used « *equivalence* » procedure to render this expression, because he relied on the cultural and natural patterns of the target language to find the equivalent expression to the word.

**2.11.4.1 Dictionary analysis:** According to the Cambridge dictionary the word “*brain*” denotes “*The organ Inside the head that controls thought, memory, feelings, and activity*” and “*used to refer to intelligence*”.

<https://dictionary.cambridge.org/fr/dictionnaire/anglais/brain> visited on July 10<sup>th</sup>, 2022, at 08:00 am.

On the other hand, according to the arabdict dictionary, the word "العقل المدبر" denotes:

"العقل المدبّر: المدير أو المخطّط الأوّل في مشروع أو مؤسسة و نحوهما".

<https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B9%D8%B1%D8%A8%D9%8A/%D9%85%D8%AF%D8%A8%D8%B1> visited on July 10<sup>th</sup>, 2022, at 09:00 am.

As we can notice, the translator relied on context to translate, although the expression "العقل المدبر" doesn't exactly have the same meaning as the word « *brain* ». However when referring to the context, the reader can fully understand the meaning, from this, we deduce that the translation is correct.

**2.11.5 Semantic analysis:** the two expressions “*the brains of the farm*” or "العقل المدبر" are meaningful, the expression used to show the true heads and leaders of the farm, and this is intended to warn all the animals about the pigs' power.

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**2.11.6 Semiotic analysis:** the word « *brain* » from the expressions “*the brains of the farm*” or “العقل المدبر للمزرعة” have two meanings:

The signifier: the organ which controls thoughts and intelligence.

The signified: The leader and the head of the farm.

**2.11.7 Syntactic analysis:** the relation between the words is well done, the grammar is correct.

“*that the pigs, who were the brains of the farm*” (conjunction, definite article, noun, conjunction, auxiliary, definite article, noun, preposition, definite article, noun).

**2.11.8 Pragmatic Analysis:** The language used above leads to a totalitarian state. This totalitarian language is used through implications and hidden meanings. Squealer deceived the animals through the use of sentences that have external and internal meanings. The implied meaning of these sentences is made clear through pragmatics and its theories.

### 2.11.8.1 Grice's Maxims

1. The Quantity Maxim: Squealer violates the quantity maxim. He has been more informative than required.
2. The Quality Maxim: Squealer violates this maxim because he conveys unjustifiable information.
3. The Relevance Maxim: Squealer's contribution is relevant.
4. The Manner Maxim: Squealer's speech is not clear, he implies the real reason.

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### 2.11.8.2 Cooperative Principles:

In this extract, the meaning is stated indirectly. Squealer has not been cooperative. Tyranny is spread through totalitarian language. Although Squealer's contribution has been relevant to the context of the exchange, he violates three of the maxims. He gives unneeded untruthful and unclear information to mislead the animals.

**2.11.8.3 Implicature:** The speaker implies the real meaning by being more informative than is required (giving extra information). The type of implicature in this extract is conversational implicature. The implied meaning is uncovered by depending on the context of the conversation.

## 2.12. Extract 7:

### 2.12.1 Contextual Analysis

This following extract is said by Clover to Muriel in the farm to confirm the commandment that forbade the sleeping on the bed. When the pigs violated a commandment by moving into the farmhouse to sleep there. And once again, Squealer was able to manipulate the animals' minds by saying that the pigs which are the brains of the farm should have a quiet place to work in.

### 2.12.2 Analysis of extract 7:

'Muriel,' she said, 'read me the fourth commandment. Does it not say something about never sleeping in a bed?'

With some difficulty Muriel spelt it out.

'it says, ' no animal shall sleep in a bed with sheets,' ' she announced finally'.

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(Chapter VI, Page 49)

"(موريل، اقرني لي الوصية الرابعة. ألا تؤكد على عدم النوم على السرير؟).

تهجت (موريل) الحروف بصعوبة. و أخيراً قرأت:

(إنها تقول: يحظر على كل حيوان النوم على سرير بأغطية)".

(الفصل الرابع، الصفحة 76)

"And shall I still be allowed to **wear ribbons in my mane?** Asked Mollie".

(Chapter II, Page 11).

"هل سيسمح لي بوضع شرائط في عرقي؟".

(الفصل الثاني، الصفحة 27)

**2.12.4 Allegorical analysis:** In the first extract, the author used "*literary allegory*", because as we know, the commandments in this book are used as a symbol of propaganda, and their changes represent how pigs manipulate the other animals and move away from their principles.

**2.12.5 Translational analysis:** In the above expressions "*wear ribbons in my mane*" translated by "وضع شرائط في عرقي" the translator used "*literal translation*" procedure, because he kept the same structure and primary meaning, however this does not sound idiomatic in the target language.

**2.12.5.1 Dictionary meaning:** According to the Cambridge dictionary the word "*ribbon*" denotes "*a long, narrow strip of material used to tie things together or as a decoration.*"

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<https://dictionary.cambridge.org/fr/dictionnaire/anglais/ribbon> visited on July 11<sup>th</sup>, 2022, at 11:00 am.

On the hand, according to the Arabadict dictionary denotes the word "شريط" as:

"حبل مفتول تحيط بالنُصب شرائطُ الزينة".

"سير من نسيج و نحوه ممدوء ضيق العرض 'ربط الهدية بالشريط – شريط لاصق' شريط ناطق".

<https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A->

[/D8%B9%D8%B1%D8%A8%D9%8A/%D8%A7%D9%84%D8%B4%D8%B1%D9%8A-](https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A/%D8%A7%D9%84%D8%B4%D8%B1%D9%8A-%D8%B7)

[/D8%B7](https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B7) visited on July 10<sup>th</sup>, 2022, at 11:30 am.

As we can notice, the words have exactly the same meaning in both languages, however readers have to rely on contextual, semantical and semiotical aspects to understand the expression, it is for that, that the translator render this expression according to the natural patterns of the target language . So we deduce that the translation is correct.

**2.12.6 Semantic analysis:** The expression above “*wear ribbons in my mane*” translated by “وضع شرائط في عرقي” is meaningful, and it is used to symbolise slavery, and the sentence is intended to awaken the consciences from their ignorance.

**2.12.7 Semiotic analysis:** The two words above “ ribbons” and “شرائط” express another meaning than the primary one.

The signifier: a strip to tie things together.

The signified: Slavery and dictatorship.

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**2.12.8 Syntactic analysis:** The words are related in conformity, with an adequate grammatical structure.

*“And shall I still be allowed to wear ribbons in my mane?”* (Conjunction, modal verb, personal pronoun, adverb, auxiliary, verb, preposition, verb, noun, preposition, adjective, noun ).

### 2.12.9 Pragmatic Analysis:

The change of the commandments to a different one is against the ethics that animals fight for. The society of the animals is divided into two classes; the high class ‘the pigs’ and the lower or working class ‘the animals’. The pragmatic function of this extract states that there is always treason in a revolution.

#### 2.12.9.1 Grice’s Maxims

1. The Quantity Maxim: There is no violation to the maxim of quantity.
2. The Quality Maxim: There is a violation to this maxim because the information written in the commandments are not justified.
3. The Relevance Maxim: The contribution is relevant.
4. The Manner Maxim: The contribution is vague and not orderly.

**2.12.9.2 Cooperative Principles:** The contribution violates two of the maxims. The information in this text are not true, ambiguous and not orderly. The animals do not cooperate correctly and clearly. What they say is the opposite of what they mean.

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**2.12.9.3 Implicature:** The violation of the quality and manner maxims makes ambiguity everywhere even in the facts that are known to everybody in the farm.

### **2.13. Extract 8:**

**2.13.1 Contextual Analysis:** This following extract is said by Squealer to Muriel and Clover to justify the sleep of pigs on beds. Through his hollow convincing rhetoric, Squealer is able to control the animals' mind, by saying that the rule was not against the bed but against the sheets. The lust of power always pushes the pigs to justify their deeds, Squealer associate the pigs' sleeping on bed to the repose of the pigs because they are brainworkers for the benefit of all animals.

### **2.13.2 Analysis of extract 8**

‘You have heard, then, comrades,’ he said, that we pigs now sleep in the beds of the farmhouse? and why not? You did not suppose, surely, that there was ever a ruling against beds? A bed merely means a place to sleep in. A pile of straw in a stall is a bed, properly regarded. The rule was against sheets, which are a human invention. We have removed the sheets from the farmhouse beds, and sleep between blankets. And very comfortable beds they are too! But not more comfortable than we need, I can tell you, comrades, with all the brainwork we have to do nowadays. You would not rob us of our repose, would you, comrades? You would not have us too tired to carry out our duties? Surely none of you wishes to see jones back?’

(Chapter VI, Page 50)

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'(لقد سمعتم إذًا، أيها الرفاق، أننا نحن الخنازير، ننام الآن على الأسرة الموجودة في البيت؟ و لم لا؟ هل تظنون أن هناك قانوناً يحرم النوم على الأسرة؟ السرير ليس سوى مكان للنوم. و كومة القش في الإسطبل ماذا تكون غير سرير للنوم؟ الاحتجاج هو على الأغذية من الأسرة، و نحن ننام الآن بين البطانيات. هنا توجد أسرة مريحة، لكنها ليست بالشكل المطلوب، إنني أؤكد لكم ذلك، أيها الرفاق، مع هذا العمل العقلي الذي فرض علينا. أنتم لا تريدون، أيها الرفاق، تجريدنا من النوم الذي يجدد قوانا؟ و لا ترغبون في أن ينال منا الإنهاك إلى درجة الفشل في القيام بمهامنا؟ و بدون أدنى شك، لا أحد منكم يريد عودة جونز؟)'

(الفصل السادس، الصفحة 76)

'He took his meals alone, with two dogs to wait upon him, and always ate from **the crown derby dinner service** which had been in the glass cupboard in the drawing-room'.

(Chapter VIII, Page 67)

'و يقوم بخدمته كلبان، و أصبح يتناول وجباته وحيداً في الأواني الخزفية من نوع 'ديربي' مختومة بتاج، كانت في الماضي معروضة في الخزانة الموجود في غرفة الجلوس!'

(الفصل الثامن، الصفحة 98)

**2.13.3 Allegorical analysis:** In the first extract the author used "*conceptual allegory*", he shows how the animals are deceived and controlled by the pigs.

**2.13.4 Translation analysis:** In the above expressions "*the crown derby service*" rendered by "الأواني الخزفية من نوع 'ديربي' مختومة بتاج", the translator used the "*paraphrase*" procedure to translate, because he changed the structure and added information by keeping the same meaning.

**2.13.4.1 Dictionary definitions:** According to Cambridge dictionary, the word "*crown*" denotes "*a circular decoration for the head, usually made of gold and jewels (precious*

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stones), and worn by a king or queen at official ceremonies” or “the royal governing power of a country that has a king or queen”.

<https://dictionary.cambridge.org/fr/dictionnaire/anglais/crown> visited on July 11<sup>th</sup>, 2022, at 08:00 am.

On the other hand according to almany dictionary, the word "تاج" denotes:

"التَّاج من يوضع على رؤوس الملوك من الذهب و الجواهر".  
"إكليل، طوق يتوج به الرأس و يمتد من الأذن إلى الأذن على شكل نصف دائرة، و غالباً ما يكون من معدن نفس مرصع بالجواهر، و يرمز إلى سلطة عليا ليست العروس التاج".

<https://www.almany.com/ar/dict/ar-ar/%D8%AA%D8%A7%D8%AC/> visited on July 11<sup>th</sup>, 2022, at 09:00 am.

As we can notice, the words have two different meanings, the true meaning and the symbolic meaning. So we deduce that the translator relied on contextual elements to translate. He render the meaning as in the original language to allow the reader to understand the message. To conclude, the translation is correct.

**2.13.5 Semantic analysis:** The two words “the crown” or "التاج" are meaningful but depending on the context, because they can have two different meanings: a gold decoration worn by a king or queen, or a royal government of a country. So the reader must rely on context to fully understand the symbolic meaning. They are used to show how important a crown could be and what a crucial value it has. And it is intended to tell how the pigs are privileged especially Napoleon.

**2.13.6 Semiotic analysis:** The two words “crown” or "التاج" express another meaning beyond the original one.

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The signifier: a head decoration worn by a king or a queen.

The signified: a royal government of a country that has a king and a queen.

**2.13.7 Syntactic analysis:** The words are related correctly with a respected grammar.

*“and always ate from the crown derby dinner service which had been in the glass cupboard in the drawing-room”* (conjunction, adverb, verb, preposition, definite article, adjective, noun, noun, noun, conjunction, auxiliary, auxiliary, preposition, definite article, adjective, noun, preposition, definite article, adjective, noun).

**2.13.8 Pragmatic Analysis:** Firstly, the change of the commandment is against the principles of the rebellion. Secondly, pigs use tyrannical language indirectly through implication. Pragmatics and its theories made clear the meaning of these sentences.

### 2.13.8.1 Grice's Maxims

1. The Quantity Maxim: Squealer violates the quantity maxim. He has been more informative than required.
2. The Quality Maxim: Squealer violates this maxim because he conveys unjustifiable information.
3. The Relevance Maxim: Squealer's contribution is relevant.
4. The Manner Maxim: Squealer's speech is not clear, he implies the real reason behind the sleeping on human's bed.

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### 2.13.8.2 Cooperative Principles:

Squealer has not been cooperative. He tries to hide the real purpose of sleeping on bed. Although Squealer's contribution has been relevant to the context of the exchange, he violates three of the maxims. He gives unneeded untruthful and unclear information to mislead the animals.

### 2.13.8.3 Implicature:

Squealer implies the aim of the pigs. He implies the purpose of his speech by being more informative than required (giving extra information) and also by giving false information and being not orderly. The type of implicature in this extract is conversational implicature. The context helps readers understand the implied meaning.

## 2.14. Extract 9:

**2.14.1 Contextual Analysis:** This extract is said by Napoleon to the animals in the Farm. He used his rhetorical speech to convince the animals that snowball is responsible for the windmill's destruction. His lust of power always pushed him to smear others for his benefit.

### 2.14.2 Analysis of extract 9:

'Comrades,' he said quietly, 'do you know who is responsible for this? Do you know the enemy who has come in the night and overthrown our **windmill**? SNOWBALL!' he suddenly roared in a voice of thunder, 'snowball has done this thing! In sheer malignity, thinking to set back our plans and avenge himself for his ignominious expulsion, this traitor

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has crept here under cover of night and destroyed our work of nearly a year. Comrades, here and now I pronounce the death sentence upon snowball’.

(Chapter VI, Page 52).

’أبيها الرفاق، هل تعرفون من المسؤول؟ هل تعرفون من هو العدو الذي جاء في الليل و دمر طاحونة الهواء؟ إنه سنوبول. قال نابوليون مزمجرأ.

نعم، قال مظيفأ، إنه "سنوبول"، و بمكر خاص ليهدم جميع خططنا، و ينتقم لطرده المخزي. إنه هو الخائن. و قد تسلل إلى المزرعة تحت جناح الظلام و دمر في لحظة واحدة سنة كاملة من العمل. أبيها الرفاق، من هذا المكان أعلن الحكم بعقوبة الإعدام على "سنوبول" !

(الفصل السادس، الصفحة 79)

**2.14.3 Allegorical analysis:** The author used “*the personification and conceptual allegory*” in this extract because, firstly he represents the death sentence of Leon Trotsky uttered by Stalin during the Sovietic war by Snowball and napoleon, secondly he showed how napoleon control the animals exactly how Stalin did in real life.

**2.14.4 Translation analysis :** In the expression “*the windmill*” translated by "طاحونة الهواء" The translator used “*literal translation*” procedure, because he adopted the structure of the source language to find the equivalent in the target language which had exactly the same meaning as the word “*windmill*” but with a different symbolic meaning. In spite of this, the intended meaning can be understood by the reader by referring to the context.

**2.14.4.1 Dictionary definitions:** According to the Cambridge dictionary the word “*windmill*” denotes “*Building or structure with large blades on the outside that, when turned by the force of the wind, provide the power for getting water out of the ground or crushing grain*” .

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<https://dictionary.cambridge.org/fr/dictionnaire/anglais/windmill> visited on July 12<sup>th</sup>, 2022, at 08:00 am.

On the other hand the word "طاحونة الهواء" denotes:

"طاحونة يديرها الهواء تستخدم في طحن الحب أو إستخراج الماء أو توفير الطاقة الكهربائية"

<https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A->

[/D8%B9%D8%B1%D8%A8%D9%8A/%D8%A7%D9%84%D8%B7%D8%A7%D8%AD](https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A/%D8%A7%D9%84%D8%B7%D8%A7%D8%AD)

[/D9%88%D9%86%D8%A9](https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A/%D8%A7%D9%84%D8%B7%D8%A7%D8%AD%D9%88%D9%86%D8%A9) visited on July 12<sup>th</sup>, 2022, at 09:00 am.

As we can notice, the compound words express the same meaning, even if in Arabic it changes according to the context, but in the above extract, it is the adequate correspondent.

From this, we deduce that the translation can be understood by the readers with relying on the contextual and semantical aspects, so the translation is correct.

**2.14.5 Semantic analysis:** The two expressions "*The Windmill*" or "طاحونة الهواء" are meaningful even out of context. The feeling expressed in the sentence above is "anger" against Snowball. The above expressions are used to show pigs' intelligence to undertake a "*Windmill*".

**2.14.6 Semiotic analysis:** The two expressions "*The Windmill*" or "طاحونة الهواء" have another meaning beyond the original one as follows:

The signifier: A building in which water gets out of the ground and gruns are crushed.

The signified: the intelligence and ingenuity of the pigs and their superiority.

**2.14.7 Syntactic analysis:** The relation between the words is correct and the grammatical structure is respected.

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*“Do you know the enemy who has come in the night and overthrown our windmill?”*

(Auxiliary verb, personal pronoun, verb, definite article, noun, interrogative pronoun, auxiliary, verb, preposition, conjunction, verb, possessive pronoun, noun)

**2.14.8 Pragmatic Analysis:** This use of language leads to a deceit and a totalitarian state. Implications and hidden meaning are the key of this language, Napoleon deceived the animals through the use of sentences that have an implied meaning. Pragmatics helps the readers to understand the meaning.

### 2.14.8.1 Grice’s Maxims

1. The Quantity Maxim: Napoleon violates the quantity maxim. He gave more information than required.
2. The Quality Maxim: Napoleon violates this maxim because he conveys unjustifiable information.
3. The Relevance Maxim: Napoleon’s contribution is relevant.
4. The Manner Maxim: Napoleon’s speech is ambiguous.

### 2.14.8.2 Cooperative Principles:

In this extract, the meaning is implied. Napoleon has not been cooperative. He tries to hide the real reason of the destruction of the Windmill. Although Napoleon’s contribution has been relevant to the context of the exchange, he violates three of the maxims. He gives unneeded, untruthful and ambiguous information to mislead the animals.

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### 2.14.8.3 Implicature:

Napoleon implies his aim to control all the animals. He implies the purpose of his speech by giving extra information and being ambiguous. The type of implicature in this extract is conversational implicature, but the context allows the reader to fully understand the implied meaning.

### 2.15. Extract 10:

**2.15.1 Contextual Analysis:** This following extract is said by Squealer to the animals in the farm to charge snowball guilty of the food shortages. Through his rhetorical art of persuasion, Squealer is able to deceive animals and manipulate their thoughts. Squealer says that snowball allied to Mr Jones from the beginning, and he only pretended to fight with us otherwise he is a traitor.

### 2.15.2 Analysis of extract 10:

‘But there is worse than that. We had thought that snowball’s rebellion was caused simply by his vanity and ambition. But we were wrong, comrades. Do you know what the real reason was? Snowball was in league with Jones from the very start! He was Jones’ secret agent all the time. It has all been proved by documents which he left behind him and which we have only just discovered. To my mind this explains a great deal, comrades. Did we not see for ourselves how he attempted – fortunately without success – to get us defeated and destroyed at the battle of the Cowshed?’

(Chapter VII, Page 58)

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( لكن هناك ما هو أسوء. لقد إعتقدنا أن تمرد سنوبول كان يدافع الإنتقام و الطموح الشخصي. لقد أخطأنا، أيها الرفاق. هل تعرفون ما هي دوافعه الحقيقية؟ منذ اليوم الأول كان سنوبول عميلاً لجونز. و لم يكف يوماً عن أن يكون عميله السري. و نحن نمتلك الحجة التي هي عبارة عن وثائق ضاعت منه اكتشفناها مؤخراً. و أنا أرى أيها الرفاق أن هذا الأمر يفسر العديد من الأشياء. ألم نرى بأعيننا أنه كان يحاول من دون نجاح لحسن الحظ أن يقودنا إلى الهزيمة و الإبادة، أثناء معركة الحظيرة؟).

( الفصل السابع، الصفحة 86 )

‘But at this moment the four pigeons who had been sent out on the day before returned, one of them bearing a scrap of paper from Pilkington. On it was pencilled the words: ‘Serves you right.’

(Chapter VIII, page 74)

في تلك اللحظة عادت الحمامات الأربع التي أرسلت في مهمة، تحمل واحدة منها ورقة كتبت عليها بقلم الرصاص بخط "بيبلغتون" : "هذا ما تستحقون".

(الفصل الثامن، الصفحة 107)

**2.15.3 Allegorical Analysis:** In the first extract, the author used “*conceptual allegory*”, because he showed how a mouthpiece like Squealer, a symbol of intelligence, controls other animals’ mind by rhetoric expressions.

**2.15.4 Translation analysis** In the above expressions “*serves you right*” rendered by "هذا ما تستحقون" the translator used “*equivalence*” procedure to translate, he relied on the context to find the right equivalent in the target language, As we can see, he reformulate the expression by transmitting the same reality.

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**2.15.4.1 Dictionary definitions** According to the Cambridge dictionary, the word “serve” denotes “to work for, to do your duty for” or “to help achieve something or to be useful as something”.

<https://dictionary.cambridge.org/fr/dictionnaire/anglais/serve> visited on July 12<sup>th</sup>, 2022, at 10:00 am.

According to the Cambridge dictionary, the word “you” denotes “used to refer to the person or people being spoken or written to”

<https://dictionary.cambridge.org/fr/dictionnaire/anglais/you> visited on July 12<sup>th</sup>, 2022, at 11:00 am.

According to the Cambridge dictionary, the word “right” denotes “suitable or correct, or as it should be”

<https://dictionary.cambridge.org/fr/dictionnaire/anglais/right> visited on July 12<sup>th</sup>, 2022, at 11:30 am.

On the other hand, according to the almaany dictionary, the word "هذا" denotes:

"كَلِمَةٌ مُرَكَّبَةٌ مِنْ هَاءِ التَّنْبِيهِ وَاسْمِ الْإِشَارَةِ دَا"

<https://www.almaany.com/ar/dict/ar-ar/%D9%87%D8%B0%D8%A7/> visited on July 12<sup>th</sup>, 2022, at 01:00 pm.

And according to the almaany dictionary, the word "ما" denotes:

"حرف مصدرِيّ، يُؤوَّل مع ما بعده بمصدر و قد يكون مصدر مصدرِيّاً بمعنى (أن) : "وَمَا يَشَاءُونَ إِلَّا مَا يَشَاءُ اللَّهُ"

<https://www.almaany.com/ar/dict/ar-ar> visited on July 12<sup>th</sup>, 2022, at 01:30 pm

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Also, according to the almaany dictionary, the word "يحق" denotes:

"يَصِحُّ، مِنْ حَقِّكَ أَنْ، يَسُوغُ لَكَ.

<https://www.almaany.com/ar/dict/ar-ar/%D9%8A%D8%AD%D9%82/> visited on July 12<sup>th</sup>,

2022, at 02:00 pm.

As we can see, we can notice that the words didn't express the same meaning, as the context was different, the expressions as well. So the translator relied on natural and contextual patterns of the target language to make his translation in a way which allows the reader to fully understand.

So, we deduce that even if the two expressions are different but with referring to the context and semantic aspects, the translation is correct.

**2.15.5 Semantic analysis:** the two expressions "*seves you right*" and "هذا ما يستحقون" are meaningful even out of a sentence, they are used to show how mister Pilkington wanted to tell the animals that they deserve what happened to them, and they have to deal with themselves to find a solution.

**2.15.6 Semiotic analysis:** the two expressions "*serves you right*" and "هذا ما يستحقون" express another meaning than the contextual one.

The signifier: you get what you deserve, and you have to deal with it alone to find a solution.

The signified: treason of Pilkington to animals during the war against Frederick.

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**2.15.7 Syntactic analysis:** in the two expressions “*serves you right*” and "هذا ما يستحقون", the words are ordered and related in a correct way. The grammar is respected.

“*serves you right*” (verb, personal pronoun, adjective)

**2.15.8 Pragmatic Analysis:** Squealer always used his cunning expressions, and heuristic discourse to control the animals. He uses sentences that have external and internal meanings. The readers relied on pragmatics and its theories to understand the implied meaning.

### 2.15.8.1 Grice's Maxims

1. The Quantity Maxim: Squealer violates the quantity maxim. He has been more informative than required.
2. The Quality Maxim: Squealer violates this maxim, because he conveys unjustifiable information.
3. The Relevance Maxim: Squealer's contribution is relevant.
4. The Manner Maxim: Squealer's speech is not clear, he implies the real reason behind the food shortages.

### 2.15.8.2 Cooperative Principles:

Squealer has not been cooperative. He tries to hide the real purpose of accusing snowball. Deception and tyranny are spread through rhetorical language. Although Squealer's contribution has been relevant to the context of the exchange, he violates three of the maxims. He gives unneeded, untruthful and unclear information to mislead the animals.

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### 2.15.8.3 Implicature:

Squealer implies the aim of the pigs, the speaker implies the purpose of his speech by being more informative than required, giving false information and being not orderly. The type of implicature in this extract is conversational implicature. The implied meaning is uncovered by depending on the context of the conversation.

### 2.16. Extract 11:

**2.16.1 Contextual Analysis:** This following extract is said by Squealer to mislead the animals about snowball. Through rhetorical expressions, Squealer is able to manipulate the animals thoughts to restore the pigs' image. In this extract, Squealer claim that they have documents which proves that snowball was a secret agent of Mr. Jones.

### 2.16.2 Analysis of extract 11:

'I do not believe that', he said. 'Snowball fought bravely at the battle of the cowshed. I saw him myself. Did we not give him "Animal hero, first class" immediately afterwards?'  
'That was our mistake, comrade. For we know now – it is all written down in the secret documents that we have found – that in reality he was trying to lure us to our doom.'  
'but he was wounded,' said boxer. '**we all saw him running with blood**'.  
'that was part of the arrangement!' cried Squealer . 'Jones's shot only grazed him'.

(Chapter VII, page 59)

(أنا لا أصدق الأمر. لقد قاتل سنوبول في معركة الحظيرة بشجاعة. شاهدت ذلك بعيني. و بعد المعركة مباشرة، ألم نقلده  
وسام الحيوان البطل، من الدرجة الأولى؟).

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- هنا كنا قد سلطنا الطريق الخطأ، أيها الرفاق، إستدرك "سكويلر". لقد حاول أن يجرنا إلى الهزيمة. هذا ما نعرفه اليوم بفضل الوثائق التي بحوزتنا.

- و مع ذلك، فقد أصيب بجروح، قال "بوكسر". لقد شاهدناه جميعاً يجري و هو ينزف دماً.

- ذلك أيضاً جزء من المكيدة. صرخ (سكويلر).

(الفصل السابع، الصفحة 87)

**2.16.3 Allegorical analysis:** The allegorical type used in this extract is “*conceptual allegory*”, because Squealer deceives Boxer who is a symbol of loyalty and ignorance and misleads all the animals about him. Exactly the same way that propaganda tarnishes Leon Trotsky.

**2.16.4 Translation analysis:** In the above extract, the translation of the words “*blood*” by “ينزف دماً” is made with “*transposition*” procedure, because the translator knew the difference between the two languages structures, so he relied on the natural patterns of the target language to translate, he changed the grammatical structure without altering the meaning.

**2.16.4.1 Dictionary definitions:** According to the cambridge dictionary, the word “*Blood*” denotes “*the red liquid that is sent around the body by the heart, and carries oxygen and important substances to organs and tissue, and removes waste products*”.

<https://dictionary.cambridge.org/fr/dictionnaire/anglais/blood> Visited On July 13<sup>th</sup>, 2022, at

08:00 am.

On the other hand, according to the torjoman dictionary, the word “ينزف” denotes:

- " (ن ز ف) : (نَزَفَهُ) الدَّمُ نَزْفًا سَالَ مِنْهُ دَمٌ كَثِيرٌ حَتَّى ضَعُفَ مِنْ بَابِ ضَرَبَ (وَمِنْهُ) الْحَدِيثُ «نَزَفَ الْحَارِثُ الدَّمَ» " (وَقَوْلُهُ) نَزَفَ حَتَّى ضَعُفَ بِضَمِّ النُّونِ أَي خَرَجَ دَمُهُ. "

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<https://torjoman.com/dictionary/ar/maajim/all/%D9%86%D9%8E%D8%B2%D9%90%D9%8A%D9%81%D9%8C> Visited on July 13<sup>th</sup>, 2022, at 09:00 am.

And according to the arabdict dictionary the word "دماً" denotes :

" دِمَاءٌ وَدُمِيٌّ، مَثَ دَمَانٍ وَدَمِيَانٍ وَدَمَوَانٍ: (حي) سَائِلٌ حَيَوِيٌّ أَحْمَرُ اللَّوْنِ يَسْرِي فِي الْجِهَازِ الدَّوْرِيِّ لِلإِنْسَانِ وَالْحَيَوَانِ، وَيَنْقُلُ الْعُنَاصِرَ الْمَغْذِيَّةَ خِلَالَ الْجِسْمِ بِوَسْطَةِ الْأَوْرِدَةِ وَالشَّرَائِبِينَ، وَيَتَرَكَّبُ مِنَ الْبَلَازِمَا وَ الْكُرِّيَّاتِ الْحُمْرِ وَ الْكُرِّيَّاتِ الْبَيْضِ."

<https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B9%D8%B1%D8%A8%D9%8A/%D8%AF%D9%85> Visited on July 13<sup>th</sup>, 2022, at 10:00 am.

As we can see, the translator translated in a way that conforms to the target language, he changed the grammatical structure and translated a noun by a noun phrase in the target language but with keeping the same meaning.

We can deduce that the translator let the reader understand by relying on the context.

So we conclude that the translation is correct.

**2.16.5 Semantic analysis:** In the above extract, the sentences are meaningful, the words "Blood" or "ينزف دماً" express a meaningful message but by relying on context. Words are used to show how rough a war can be, they are intended to tell that the price of freedom and peace can sometimes cost a bloodbath.

**2.16.6 Semiotic analysis:** In the above extract, the words "Blood" or "ينزف دماً" are expressing another meaning beyond their original one:

The Signifier: the liquid flowing through the veins.

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The signified: War, destruction and damage.

**2.16.7 Syntactic analysis:** In the above extract, the relation between the words is respected, the grammatical structure is respected.

*'We all saw him running with blood'* (Personal pronoun, verb, objective personal pronoun, verb, preposition, noun).

**2.16.8 Pragmatic Analysis:** The pigs use the rhetoric and heuristic language to deceive animals. This lead to a dictatorship. This totalitarian language is used indirectly, through implications. The implied meaning of these sentences is explained by pragmatics and its theories.

### 2.16.8.1 Grice's Maxims

1. The Quantity Maxim: Squealer violates the quantity maxim. He has been more informative than required.
2. The Quality Maxim: Squealer violates this maxim because he conveys unjustifiable information.
3. The Relevance Maxim: Squealer's contribution is relevant.
4. The Manner Maxim: Squealer's speech is ambiguous.

### 2.16.8.2 Cooperative Principles:

The meaning is implied. Squealer has not been cooperative. He tries to hide the real intention. Deception and tyranny is spread through rhetorical expressions. Although

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Squealer's contribution has been relevant to the context of the exchange, he violates three of the maxims. He gives unneeded untruthful and unclear information to mislead the animals.

### **2.16.8.3 Implicature:**

Implicature is part of Squealer's discourse. He implies the purpose of his speech by giving more information than is required and being false and ambiguous. The type of implicature in this extract is conversational implicature.

### **2.17. Extract 12:**

**2.17.1 Contextual Analysis:** In this following extract, through his rhetoric persuasive speech, Squealer manipulate Boxer's mind and convinces him that snowball is Jones' agent. As he knew that Boxer had a blind trust on Napoleon, he said that Napoleon stated that snowball is Jones' secret agent.

### **2.17.2 Analysis of extract 12:**

'I do not believe that snowball was a traitor at the beginning', he said finally. 'What he has done since is different. But I believe that at the battle of the cowshed he was a good comrade'.

'our leader, comrade Napoleon', announced Squealer, speaking very slowly and firmly, 'has stated categorically – categorically, comrade – that snowball was Jones' agent from the very beginning – yes, and from long before the rebellion was ever thought of.'

'Ah, that is different!' said Boxer. 'If comrade Napoleon says it, it must be right.'

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(Chapter VII, page 60)

'(لا أعتقد أن سنوبول كان خائناً في بداية المعركة. فما فعله في ما بعد هو قصة أخرى. غير أنني أعتقد أنه تصرف كرفيق في معركة الحظيرة)!

رد عليه سكويلر بنبرة واثقة و هو يزن كلماته :

(لقد أعلن رئيسنا، الرفيق نابوليون، بكل تأكيد، بكل تأكيد، أن سنوبول كان عميلاً لجونز منذ البداية. نعم، و حتى قبل أن نفكر في الثورة).

- آه، الأمر مختلف في هذه الحالة، قال بوكسر موافقاً. إذا كان الرفيق نابوليون هو من يقول ذلك، فإن الأمر حقيقي!

(الفصل السابع، الصفحة 89، 88)

'Four days later, in the late afternoon, Napoleon ordered all the animals to assemble in the yard. When they were all gathered together Napoleon emerged from the farmhouse, **wearing both his medals** (for he had recently awarded himself 'Animal Hero, First Class' and 'Animal Hero, Second Class'),'

(Chapter VII, page 61)

'بعد أربعة أيام، و في نهاية الظهيرة، أمر نابوليون جميع الحيوانات يعقد إجتماع في الساحة. و عندما حضر الجميع، خرج عليهم من بيت المزرعة بصدر معين بوسامين ( لقد منح نابوليون لنفسه مؤخرًا وسامي الحيوان البطل، من الدرجة الأولى و الثانية)!

(الفصل السابع، الصفحة 89)

**2.17.3 Allegorical analysis:** The author used "classical and conceptual allegory" in the first extract, classical because he used symbols to show how animals have been dominated during

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the tyrannical regime of Napoleon, and conceptual because he used a symbol of loyalty and love like Boxer to show how the uneducated class has been exploited during the Sovietic revolution.

**2.17.4 Translational analysis:** In the above sentences “*if comrade napoleon says it*” to "إذا" or "كان الرفيق نابوليون هو من يقول ذلك" or “*wearing both his medals*” to "بصدر معين بوسامين", the translator used “*transposition*” procedure, because he moved from one grammatical structure to another to express the same meaning.

**2.17.4.1 Dictionary definitions:** According to the Cambridge dictionary the word “*medal*” denotes “*a small metal disc, with words or picture on it, given as a reward for a brave action, for winning a competition, or to remember a special event*”.

<https://dictionary.cambridge.org/fr/dictionnaire/anglais/medal> Visited on July 13<sup>th</sup>, 2022, at 11:00 am.

On the other hand, according to the Arabdict dictionary, the word "وسام" denotes:

"نوط، ميدالية، نيشان يُعطى لِمَنْ امتاز في عمله مكافأةً له عليه ويُعلَّق على الصِّدر "أخذ وسام الاستحقاق- نال المُجدُّ وسام الشَّرَف".

<https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B9%D8%B1%D8%A8%D9%8A/%D9%88%D8%B3%D8%A7%D9%85> Visited on July 13<sup>th</sup>, 2022, at 11:30 am.

We can notice that, the two words have the same meanings, the translator translated in way to exactly transmit the same meaning and let the reader understand.

So we deduce that the translation is correct.

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**2.17.5 Semantic analysis:** The above sentences “*wearing both his medals*” or "بصدر معين" "بوسامين", express a clear message, they are used to show the crucial importance of Napoleon in the farm, and are intended to tell how power could bring glory even if one doesn't deserve it.

**2.17.6 Semiotic analysis:** In the above sentences, the words “*medals*” or "وسامين" express another meaning beyond their original one:

The signifier: a reward for a brave man.

The signified: the supremacy and power of Napoleon.

**2.17.7 Syntactic analysis:** In the above sentences, the relation between the words is correct and the grammatical structure is respected.

*“When they were all gathered together Napoleon emerged from the farmhouse, wearing both his medals”* (Conjunction, personal pronoun, auxiliary, pronoun, verb, adverb, noun, verb, preposition, definite article, noun, verb, predeterminer, personal object pronoun, noun).

**2.17.8 Pragmatic Analysis:** Orwell showed us how the thoughts of the characters can affect their language and consequently, language affects not only their thoughts, but also their actions and behaviours. Squealer deceives Boxer through the use of implied sentences. The implied meaning of these sentences is made clear through pragmatics and its theories.

### 2.17.8.1 Grice's Maxims

1. The Quantity Maxim: Squealer violates the quantity maxim. He has been more informative than required.

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2. The Quality Maxim: Squealer violates this maxim because he conveys unjustifiable information.
3. The Relevance Maxim: Squealer's contribution is relevant.
4. The Manner Maxim: Squealer's speech is not clear, he implies the real reason of the betrayal of snowball.

**2.17.8.2 Cooperative Principles:** In this extract, Squealer has not been cooperative. He implied his real intention. Deception is spread through rhetoric expressions. Although Squealer's contribution has been relevant to the context of the exchange, he violates three of the maxims. He gives unneeded untruthful and unclear information.

**2.17.8.3 Implicature:** Squealer used implied rhetoric expressions to deceive Boxer. Violating the maxim of quantity and manner makes the language of the novel vague and needs deep analysis to discover the real intention. The type of implicature in this extract is conversational implicature. Readers have to rely on context to uncover the implied meaning.

### 2.18. Extract 13:

**2.18.1 Contextual Analysis:** This following extract is a conversation between Squealer and Boxer after Frederick attacked the farm. Squealer used his rhetorical deceit to persuade Boxer that they won the battle. Through some rebellious expressions, Squealer is able to manipulate Boxer's thoughts. In this extract, Squealer justifies the animals' casualties in this battle by

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saying that the most important is that they succeed in driving off the enemy from the sacred soil of animal farm.

### 2.18.2 Analysis of extract 13:

‘What victory?’ said Boxer. His knees were bleeding, he had lost a shoe and split his hoof, and a dozen pellets had lodged themselves in his hind leg.

‘What victory, comrade? Have we not driven the enemy off our soil – the sacred soil of animal farm?’

‘But they have destroyed the windmill. And we had worked on it for two years!’

‘What matter? We will build another windmill. We will build six windmills if we feel like it. You do not appreciate, comrade, the mighty thing that we have done. The enemy was in occupation of this very ground that we stand upon. And now – thanks to the leadership of comrade napoleon – we have won every inch of it back again!’

(Chapter VIII, page 76, 77)

- "أي نصر. سأل بوكسر، و قائمته تنزفان دماً، لقد فقد حدوة و انشطر حافره. و أصيب ساقه الخلفي بعشرات الشضايا.

- أي نصر، أيها الأصدقاء؟ سأل سكويبر من جديد. ألم نطرد العدو من أرضنا، أرض مزرعة الحيوانات المقدسة؟

- لكنهم دمروا الطاحونة التي إستغرق بناؤها سنتين.

- و ماذا بعد. سنبنی واحدة أخرى. سنبنی ست طواحين إذ أردنا. أيها الرفيق، إنك لا تعطي لعملنا قيمته الحقيقية.

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لقد كان العدو يحتل هذه الأرض التي نقف عليها، و اليوم، بفضل الرفيق نابوليون، و بفضل مزايه كقائد، ها نحن نملاها إلى آخر شير".

(الفصل الثامن، الصفحة 110)

‘When they got up again a **huge cloud of black smoke** was hanging where the windmill had been. Slowly the breeze drifted it away. The windmill had ceased to exist!’

(Chapter VIII, page 75).

"وعندما نهضت، شاهدت غيمة كبيرة من الدخان الأسود تغطي المكان الذي بنيت فيه الطاحونة. شيئاً فشيئاً بدد الهواء السحابة، لقد إختفت الطاحونة عن الوجود."

(الفصل الثامن، الصفحة 108)

**2.18.3 Allegorical analysis:** In the first extract, the author used “*conceptual allegory*”, because he used squealer and boxer to symbolise how the ignorant class was exploited during the sovietic revolution.

**2.18.4 Translation allegory:** In the above sentence, “*When they got up again a huge cloud of black smoke was hanging where the windmill had been*” translated by "وعندما نهضت، شاهدت" , the translator used “*paraphrase*” as the translator re-arranged the source language structure to render the same meaning.

**2.18.4.1 Dictionary definitions:** According to the Cambridge dictionary, the word “*Smoke*” denotes “*The grey, black, or white mixture of gas and very small pieces of carbon that is produced when something burns.*”

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<https://dictionary.cambridge.org/fr/dictionnaire/anglais/smoke> Visited on July 14<sup>th</sup>, 2022, at 08:00 am.

On the other hand, according to the arabdict dictionary, the word “الدخان” denotes:

" ما يتصاعد عن النَّار من دقائق الوقود غير المحترقة "دُخان حريق/ سيجارة- (فَارْتَقِبْ يَوْمَ تَأْتِي السَّمَاءُ بِدُخَانٍ مُبِي).

<https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B9%D8%B1%D8%A8%D9%8A/%D8%A7%D9%84%D8%AF%D8%AE%D8%A7%D9%86#:~:text=%5B%D9%85%D9%81%D8%B1%D8%AF%5D%3A,-> visited on July 14<sup>th</sup>, 2022, at 09:00 am.

As we can notice, the two words have the same meaning, the translator relied on the context to transmit the same reality.

We deduce that although he changed the grammatical structure, the meaning remains the same.

To conclude, the translation is correct.

**2.18.5 Semantic analysis:** In the second extract, the sentences are meaningful, the author used them to express the destruction of the windmill. The expression is intended to be a metaphor to conceptualize how the scene goes on.

**2.18.6 Semiotic analysis:** In the above extract, the words “*smoke*” or “الدخان” express another meaning beyond the original one:

The signifier: the carbon which is produced when something is burned.

## Chapter two: Analytical and critical analysis of allegory samples in *Animal Farm*

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The signified: The destruction of the windmill by an explosion from Frederick and his men.

**2.18.7 Syntactic analysis:** In the above sentence, the structure of the grammar is correct and the words are related in a correct way.

*“When they got up again a huge cloud of black smoke was hanging where the windmill had been”*. (Conjunction, personal pronoun, verb, adverb, indefinite article, adjective, noun, preposition, adjective, noun, auxiliary, verb, conjunction, definite article, noun, auxiliary, auxiliary).

**2.18.8 Pragmatic Analysis:** Squealer used the language of rhetoric and deceit to dominate animals. He deceived Boxer through implied sentences. Pragmatics and its theories made clear all the implied meaning.

### 2.18.8.1 Grice’s Maxims

1. The Quantity Maxim: Squealer violates the quantity maxim. He has been more informative than required.
2. The Quality Maxim: Squealer violates this maxim because he conveys unjustifiable information.
3. The Relevance Maxim: Squealer’s contribution is relevant.
4. The Manner Maxim: Squealer’s speech is unclear, he implies the real reason behind the gun’s booming.

### 2.18.8.2 Cooperative Principles:

In this extract, Squealer has not been cooperative. He tries to hide the real purpose of celebrating victory. Although Squealer’s contribution has been relevant to the context of the

## Chapter two: Analytical and critical analysis of allegory samples in Animal Farm

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exchange, he violates three of the maxims. He gave unneeded untruthful and unclear information.

### 2.18.8.3 Implicature:

Squealer implied the purpose of his speech by being more informative than required. The type of implicature in this extract is conversational implicature. The implied meaning is uncovered to the readers by referring to context.

### 2.19. Extract 14:

**2.19.1 Contextual Analysis:** This following extract is said by Moses to the animals in the Farm. Moses knew how to exploit the weak points of the animals, and he talked to them about an imaginary sugarcandy mountain and all the eternal rest and happiness which can provide this land. As the animals were tired of the laborious hard-work, they keep believing everything that makes them dream.

### 2.19.2 Analysis of extract 14:

‘Up there, comrades,’ he would say solemnly, pointing to the sky with his large beak – ‘up there, just on the other side of that dark cloud that you can see – there it lies, **sugarcandy mountain**, that happy country where we poor animals shall rest for ever from our labours!’ he even claimed to have been there on one of his higher flight, and to have seen the everlasting fields of clover and the linseed cake and lump sugar growing on the hedges.’

(Chapter IX, page 85)

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"(هناك أيها الرفاق، في الجانب الآخر من الغيمة السوداء، هناك يوجد "جبل الحلوى". تلك هي البلاد السعيدة التي سنرتاح فيها من الشقاء إلى الأبد، نحن الحيوانات المسكينة)، بل إنه يدعى أنه كان هناك، ذات يوم، عندما حلق عالياً، عالياً جداً. و هناك رأى، إذا ما تم تصديقه، حلوى دائرية صنعت من الحبوب الجيدة (مثيراً شهية الحيوانات التي تعاني من سوء التغذية في هذا العالم السفلي)، و قطعاً من قصب السكر التي تنمو على السياجات، حتى أنها تصل إلى حقول أعشاب التنقل الأبدية." (الفصل التاسع، الصفحة 121)

**2.19.3 Allegorical analysis:** In this extract, the author used "biblical allegory", because he used the character Moses as a religious preacher who depicts an imaginary "sugarcandy mountain" as a final destination where animals would be happy forever, exactly the same way that religious propaganda did in the time of Sovietic revolution with stories of Heaven.

**2.19.4 Translational analysis:** In the above extract, the author used "literal translation" procedure to translate the sentence, as he kept the same primary meaning in the target language.

**2.19.4.1 Dictionary definitions:** According to the Meriam-Webster dictionary, the word "Sugar candy" denotes "hard candy made from pure sugar, or something sweet or pleasant"

<https://www.merriam-webster.com/dictionary/sugar%20candy> Visited on July 14<sup>th</sup>, 2022, at 10:00 am.

and according to the Cambridge dictionary, the word "mountain" denotes "a raised part of the earth's surface, much larger than a hill, the top of which might be covered in snow".

<https://dictionary.cambridge.org/fr/dictionnaire/anglais/mountain> Visited on July 14<sup>th</sup>, 2022, at 10:30 am.

On the other hand, according to the almanany dictionary, the word "جبل" denotes:

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"ما علا من سطح الأرض واستطال وجاوزَ التَّلَّ ارتفاعاً".

<https://www.almaany.com/ar/dict/ar-ar/%D8%AC%D8%A8%D9%84/> Visited on July 14<sup>th</sup>, 2022, at 11:00 am.

And according to the same dictionary, the word "الحلوى" denotes:

"كُلُّ ما عُولجَ من الطعامِ بِسُكَّرٍ أو عَسَلٍ"

<https://www.almaany.com/ar/dict/ar-ar/%D8%AD%D9%84%D9%88%D9%89/> Visited on July 26<sup>th</sup>, 2022, at 11:30 am.

As we can notice, the words have the same meanings but didn't transmit the same message because the semantic change according to the culture and religion.

So, we deduce that the translation is incorrect. So I think that for a better understanding to the readers, the translator should have translated according to the cultural and religious patterns of the target language, as follows:

"*Sugarcandy mountain*" : الجنة و النعيم

**2.19.5 Semantic analysis:** The sentence above expresses an allegory, which can be understood depending on the context. The author wanted to show how the Russian Orthodox Church deceives People. And it was intended to tell how ignorance had been exploited for leaders' interests.

**2.19.6 Semiotic analysis:** The expression "*Sugarcandy mountain*" expresses another meaning beyond the original one.

The signifier: an elevated part of the earth's surface full of sugar candies.

The signified: the heaven that was mentioned in the bible.

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**2.19.7 Syntactic analysis:** In the above sentence, the grammatical structure is respected and the relation between the words is correct.

*'up there, just on the other side of that dark cloud that you can see – there it lies, sugarcandy mountain,'* (preposition, noun, adverb, preposition, definite article, determiner, noun, preposition, adverb, adjective, noun, conjunction, personal pronoun, modal verb, verb, noun, personal pronoun, verb, adjective, noun).

**2.19.8 Pragmatic Analysis:** The impact of deceit and rhetoric language is shown in this text. Moses used deceit expressions to deceive animals. Moses deceives animals through expressions that have external and internal meanings. The implied meaning of these sentences is made clear through pragmatics and its theories.

### 2.19.8.1 Grice's Maxims

1. The Quantity Maxim: Moses violates the quantity maxim. He gave more information than required.
2. The Quality Maxim: Moses violates this maxim because he conveys unjustifiable information.
3. The Relevance Maxim: Moses' contribution is relevant.
4. The Manner Maxim: Moses' speech is not clear, he implies the real reason behind the sugarcandy mountain.

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### 2.19.8.2 Cooperative Principles:

In this extract, the meaning is stated indirectly. Moses has not been cooperative. He tries to hide his real intention. Although his contribution has been relevant to the context of the exchange, he violates three of the maxims. He gives unneeded untruthful and unclear information.

### 2.19.8.3 Implicature:

Moses implies his real intention which is to deceive and control animals' mind, by giving extra information. The type of implicature in this extract is conversational implicature . The implied meaning is uncovered by depending on the context of the conversation.

## 2.20. Extract 15:

**2.20.1 Contextual Analysis:** This following extract is said by Squealer to the animals in the Farm to deny the rumours of the horse slaughterer about Boxer. Through his rhetorical discourse, Squealer deceived animals. In this extract, he justifies the pigs' use of a van marked "*horse slaughterer*" that took boxer to cure him, by saying that the van had been bought by the veterinary surgeon to a knacker, who had not yet painted the old name out.

### 2.20.2 Analysis of extract 15:

'It had come to his knowledge, he said, that a foolish and wicked rumour had been circulated at the time of boxer's removal. Some of the animals had noticed that the van which took boxer away was marked 'horse slaughterer', and had actually jumped to the conclusion that boxer was being sent to the knacker's. It was almost unbelievable, said squealer, that any animal could be so stupid. Surely, he cried indignantly, whisking his tail and skipping from

## Chapter two: Analytical and critical analysis of allegory samples in Animal Farm

side to side, surely they knew their beloved leader, comrade napoleon, better than that? But the explanation was really very simple. The van had previously been the property of the knacker, and had been bought by the veterinary surgeon, who had not yet painted the old name out. That was how the mistake had arisen’.

(Chapter IX, page 90)

قال إنه قد بلغ إلى مسامحة إشاعة تافهة و غادرة إنتشرت بعد نقل بوكسر إلى المستشفى. فقد لاحظت بعض الحيوانات كلمة "ذابح" مكتوبة على العربة، فتم إستخلاص أنه يتم نقله إلى تاجر الخيول لذبحه. ما من أحد، حقا، يصدق أن هناك حيوانات غيبية بهذا القدر. بدون أدنى شك، قال صارخاً بسخط، و ذيله يهتز و يقفز من اليسار إلى اليمين، لا شك في أن الحيوانات تعرف جيداً قائدها المحبوب، الرفيق نابوليون، حتى لا يصدق مثل هذه الخرافات. شرح المسألة بسيط جداً. العربة فعلاً تنتمي إلى ذابح حيوانات، لأنه باعها إلى طبيب بيطري، و هذا البيطري لم يمح إسم المالك القديم بطبقة من الصبغة. هذا ما قاد إلى الخطأ.

(الفصل التاسع، الصفحة 128)

All relations with Foxwood had been broken off; insulting messages had been sent to Pilkington. **The pigeons** had been told to avoid Pinchfield Farm and to alter their slogan from ‘Death to Frederick’ to ‘Death to Pilkington’.

(Chapter VIII, Page 72)

كل العلاقات مع (فوكسوود) تم قطعها و وجهت رسائل مهينة إلى (بيلنغتون). و أمر الحمام بإجتباب مزرعة (بينشفيلد) و بتغيير شعارها : (الموت لفرديريك) ليصبح (الموت لبيلنغتون).

(الفصل الثامن، الصفحة 104)

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**2.20.3 Allegorical analysis:** In the first extract the author used “conceptual allegory”, because he used the character of Squealer deceiving animals to symbolise how propaganda deceived people during the Sovietic revolution.

**2.20.4 Translational analysis:** In the second extract, the author used “*Modulation*” procedure to translate, he adjusted what has been written by preserving the same meaning.

**2.20.4.1 Dictionary meaning:** According to the Cambridge dictionary, the word “*Pigeon*” denotes “*a large, usually grey bird that is often seen in towns sitting on building in large groups, and is sometimes eaten as food*”.

<https://dictionary.cambridge.org/dictionary/english/pigeon> Visited on august 01<sup>st</sup>, 2022, at 08:00 am.

On the other hand, according to the arabadict dictionary, the word "الحمام" denotes:

"جنس طير من الفصيلة الحمامية يعيش في كل مدن العالم تقريباً، يتغذى على الحبوب و الحشرات و النباتات، له قدرة عجيبة في التعرف على طريق العودة إلى المكان الذي ينشأ فيه"

<https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B9%D8%B1%D8%A8%D9%8A/%D8%A7%D9%84%D8%AD%D9%85%D8%A7%D9%85> Visited on august 01<sup>st</sup>, 2022, at 09:00 am.

As we can notice, the two words denote the same meaning in both languages, and the extract is translated in a way in which the reader can understand. The translator conveys exactly the same meaning.

From this, we deduce that the translation is true.

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**2.20.5 Semantic analysis:** In the second extract, the meaning is understood. The author wanted to show how propaganda is exploited during the Sovietic revolution. The expression is intended to tell the way pigs have the power to control the farms' decision.

**2.20.6 Semiotic analysis:** In the second extract, the word "Pigeon" expresses another meaning beyond the original one.

The signifier: a grey bird.

The signified: The soviet union's propaganda.

**2.20.7 Syntactic analysis:** In the above sentence, the words' relation is correct and the grammar is respected.

*The pigeons had been told to avoid pinchfield Farm and to alter their slogan from 'Death to Frederick' to 'Death to Pilkington'.* (Definite article, subject, auxiliary, auxiliary, verb, preposition, verb, object, object, conjunction, preposition, verb, possessive pronoun, object, preposition, object, preposition, subject, preposition, object, preposition, subject).

**2.20.8 Pragmatic Analysis:** The language used in the first extract leads to a tyrannical state. This totalitarian language is used through sentences that have implied meanings. This meaning is made clear through pragmatics and its theories.

### 2.21.8.1 Grice's Maxims

1. The Quantity Maxim: Squealer violates the quantity maxim. He has been more informative than required.

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2. The Quality Maxim: Squealer violates this maxim because he conveys unjustifiable information.
3. The Relevance Maxim: Squealer's contribution is relevant.
4. The Manner Maxim: Squealer's speech is not clear, he implies the real reason behind the horse slaughterer van.

### **2.20.8.2 Cooperative Principles:**

In the second extract, the meaning is stated indirectly. Squealer has not been cooperative. Although Squealer's contribution has been relevant to the context of the exchange, he violates three of the maxims. He gave unneeded untruthful and unclear information to lure animals to their doom.

### **2.20.8.3 Implicature:**

Squealer's speech implies the aim of the pigs which is to control all the animals, by being more informative. The type of implicature in this extract is conversational implicature. The context is the key to understand the implied meaning.

## **Chapter two: Analytical and critical analysis of allegory samples in Animal Farm**

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### **Conclusion**

Finally, to sum up, the translator assembled a number of aspects to accomplish his translation in a convenient way, he relied on them to conduct his work and more importantly to succeed in his translation.

The translator knew how important contextual, religious and cultural elements of the target language are. So, in order to find the most suited words and expressions, he relied on the contextual elements, not only religion and culture, but also aspects like semantics, pragmatics, semiotics and syntactic.

He based his translation on context in order to adapt the situation and find the most adequate equivalence to the original text. He counted on semantics and pragmatics to understand the real meaning of the story, and he used semiotics to dissect the implied meaning and dissect the story. To conclude, he focused on how to produce the same impact in target text as it did in the source one.

# *Conclusion*

## Conclusion

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Our study aimed at discovering the different types of allegory and also analyzing some samples of translation of allegory in ORWELL's *Animal Farm*, and then presenting the translator's methods that he heads for in order to overcome the difficulties that he encountered during the translation process.

The study was conducted through two chapters, in a form of descriptive research to draw a result for the better theory to use in the translation of allegory in the aforementioned novels.

Indeed, after a long work of research and study, we obtained these results to the research problem and the sub-questions:

- As we know, there are many types of allegory. It can be historical, political, literal or classical. Therefore, translation of allegory is not impossible ,however we reckon that the two working languages should have the same background i.e. for example if the source language is English and the target one is Arabic, like our case of study, here the working languages are completely different. So, the translator may find some similarities between the languages so he can translate allegory properly but, in most cases it is available because of the historical and political differences between the two countries and languages. From which we conclude that in rare cases, it is possible to translate an allegory with an exact same allegory in the target language but, most of the time, the translator can change the allegory by another one from his creation or simply translate the wanted meaning from the original allegory.

## Conclusion

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- Translation is not an easy task. The translator encounters several difficulties during his work; one of these difficulties is absence of the target equivalence, especially in cases like allegory. Its interpretation may be different from language to another and sometimes it does not exist at all in the target language. In this case, the translator would manage how to render the allegory. I mean he is a translator, we will not say he is not capable of doing it because it is his job, he will find a way to render the intended meaning. The purpose of translation is transferring ideas and meanings not the stylistic ways of telling them. Hence, the translator can translate a non-existent allegory in the target language by using just an explanatory translation, but of course he has to consider the intended meaning of the source allegory and the stylistic preference of the target language.
- When a translation task is entrusted to a translator, we should know that the latter is not chosen randomly. He should master perfectly both working languages, he should know their history, and also be familiar with their everyday way of living. Why is that? Well, so as when he encounters situations like allegory to translate, it will not be that hard for him. If he has a good command of the working languages, he would know right away, when he is reading the source text, that the equivalence of allegories mentioned there exist or not in the target language. Thus, he will find the right translation of the allegory in the target text if it exists easily and also it will make him gain time.

Each language has a specific way of transferring ideas indirectly, allegory is one of them. In some cases, the two working languages may share this same way and even the same words, but in other cases, they may be completely different that if the translator translates it

## Conclusion

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by keeping the same words, it will cause a misunderstanding in the target audience. Therefore, the translator uses his creative mind and put himself in shoes of the source writer in order to create an allegory that will produce the same effect in the target audience as the source one did, and the most important thing is to transfer the same message.

Research to develop approaches concerning translation of allegory would be beneficial. We encourage more research on translation of specific types of allegory like historical or political allegory. It would be very useful for translation studies to conduct some studies which sought to show the impact of translation of allegory on different audiences.

We find out that the two theories ; pragmatic and semiotic can contribute in the translation of allegory because the first theory analyse the context to discover the intended meaning of the author, and the second theory analyse the context according to the cultural and historical elements of each language to reveal the implied meaning.

Animal Farm is regarded as an allegory, but what is its purpose? Is it a didactic work for children to teach what is good and what is evil? Or it is a political allegory to denounce totalitarianism and the political ideology that promotes the eradication of class and the equality of people. This book raises many debates among readers and critics. This issue can be seen as recommendations to further studies.

This research paves the way to other researchers to profound in this theme and be more specific like studying translation of historical or political Allegory.

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# *Appendix*

# **English-Arabic Glossary**

## English-Arabic Glossary

A	
Allegory	رمزية
Adaptation	تكيف
B	
Biblical allegory	رمزية دينية
Borrowing	اقتراض
C	
Classical allegory	رمزية كلاسيكية
Conceptual allegory	رمزية مفاهيمية
Context	سياق
D	
Defeasible	قابل للإلغاء
E	
Elision	حذف
H	
Hearer	مستمع
Historical allegory	رمزية تاريخية

I	
Icon	رمز مرجعي
Index	رمز سياقي
Implicature	ايجاء / تلميح
L	
Literary allegory	رمزية أدبية
Linguistic amplification	تضخيم لغوي
M	
Modern allegory	رمز حديث
Meaning	معنى
Maxim	قاعدة/ مبدأ
Maxim of quantity	مبدأ الكمية
Maxim of quality	مبدأ الجودة
Maxim of relevance	مبدأ الملائمة
Maxim of Manner	مبدأ الطريقة
P	
Personification	تشخيص رمز
S	
Symbolic allegory	حكاية رمزية

Semiotics	علم الرموز / السيميائية
Sign	إشارة / رمز
Symbol	رمز مشير لمرجع
Speaker	متحدث
T	
Translator	مترجم
V	
Verbal sign	إشارة لفظية

# **Arabic-English Glossary**

## Arabic-English glossary

ا	
Impicature	إيحاء/ تلميح
Borrowing	اقتراض/ اقتباس
Verbal sign	إشارة لفظية
Sign	اشارة/ رمز
ت	
Personification allegory	تشخيص رمز
Adaptation	التكييف
Linguistic amplification	تضخيم لغوي
Compensation	تعويض/ ترجمة حرفية
ح	
Classical allegory	حكاية
Symbolic allegory	حكاية رمزية
Historical allegory	حكاية تاريخية رمزية
Literary allegory	حكاية أدبية رمزية
Elision	حذف

ر	
Biblical allegory	رمز ديني
Modern allegory	رمز حديث
Conceptual allegory	رمز مفاهيمي
Icon	رمز مرجعي
Symbol	رمز مشير لمرجع
Index	رمز سياقي
س	
Context	السياق
ع	
Semiotics	علم الرموز / السيميائية
ق	
Allegory	قصة رمزية
Defeasible	قابل للإلغاء
Maxim	قاعدة/ مبدأ
م	
Meaning	المعنى
Speaker	متحدث
Hearer	مستمع

Maxim of quantity	مبدأ الكمية
Maxim of quality	مبدأ الجودة
Maxim of relevance	مبدأ الملائمة
Maxim of manner	مبدأ الطريقة

# *Abstract*

## Abstract

Allegory is a literary device that uses characters and plot to represent abstract ideas and themes that relate to moral, religion or politics. It is a piece of narrative media that uses symbols to imply the hidden meaning without mentioning the connection between the characters and their representation. It allows the author to talk freely about sensitive topics. And we illustrate this by talking about the historical and political story “*Animal farm*”.

This study deals with allegory and its different types, it treats the different techniques of translating allegory from English into Arabic in the literary field, it also detects the translating procedure used in the analysed texts. It is a deep study based on the translation of fifteen extracts taken from the novel “*Animal farm*” by George Orwell. The extracts contain samples of allegory all analyzed and translated according to Grice’s maxim theory of implicature proposed by Paul Herbert Grice and according to semantic, semiotic and syntactic theories to discover the effectiveness of the conversation and find out its implied meaning .

**Keywords:** Allegory, sensitive topics, translating procedure, implied meaning.

تعد الرمزية وسيلة أدبية تستخدم الشخصيات والروايات لتجسيد الأفكار والمواضيع المجردة المتصلة بالأخلاق والدين والسياسة. وتعد الرمزية من الوسائط السردية التي تشير بواسطة الرموز التي تستخدمها إلى المعنى الخفي دون ذكر العلاقة بين الشخصيات وتمثيلها، كما أنها تسمح للمؤلف بالتحدث بكل حرية عن مواضيع حساسة. وقررنا تمثيل الرمزية بالتحدث عن رواية "مزرعة الحيوانات" التي تتناول موضوعا تاريخيا وسياسيا.

تعالج هذه الدراسة الرمزية وأنواعها المختلفة، وتتناول الأساليب المختلفة لترجمة الرمزية من اللغة الإنجليزية إلى العربية في المجال الأدبي. وتكشف أيضاً عن طريقة الترجمة المستخدمة في النصوص التي تم تحليلها. إنها دراسة عميقة مبنية على ترجمة خمسة عشر مقتطفاً مأخوذاً من رواية "مزرعة الحيوانات" بقلم "جورج أورويل". تحتوي المقتطفات على عينات من الرمزية تم تحليلها وترجمتها وفقاً لنظرية "مبادئ جرايس في التضمين" ووفقاً لـ "النظريات الدلالية والسيميائية والنحوية" لاكتشاف فعالية المحادثة ومعرفة معناها الضمني.

**كلمات مفتاحية :** الرمزية، الوسائط السردية، الأساليب الترجمية، النظريات.