

The Translators' Misconception of Time in Five Selected Translation of 1984 by George Orwell

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Abstract:

This paper investigated five selected translations of Orwell's 1984 in terms of their interpretation of Orwell's employment of 24-hour clock /military time in the novel. The 24 hour time system was associated mainly with Central Europe and England recovering from a war with many European countries. Orwell, with the use of military time set the tone of the cold military oppression the in the novel. Of the five translations, only two translators adhered to the time system used in the novel. Three of the translators did not convey Orwell's use of the military/24 hour timing; that they did not see that a foreign text has something valuable to communicate. Only two translators were able to understand the alien territory; while the other three did not extract the meaning from it.

Keywords: Military time, descriptive translation studies, collective description, dystopian novel.

سوء فهم المترجمين للوقت في خمس ترجمات مختارة عام ١٩٨٤ لجورج أورويل

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الملخص:-

بحثت هذه الورقة في خمسة ترجمات مختارة لأورويل ١٩٨٤ من حيث تفسيرهم لتوظيف أورويل لساعة ٢٤ ساعة / التوقيت العسكري في الرواية. ارتبط نظام التوقيت ٢٤ ساعة بشكل أساسي بتعافي أوروبا الوسطى وإنجلترا من حرب مع العديد من الدول الأوروبية. أورويل ، باستخدام الوقت العسكري ، حدد نغمة القمع العسكري البارد في الرواية. من بين الترجمات الخمسة ، التزم مترجمان فقط بنظام الوقت المستخدم في الرواية. ثلاثة من المترجمين لم ينقلوا استخدام أورويل للجيش / توقيت ٢٤ ساعة ؛ أنهم لم يروا أن للنص الأجنبي شيئاً ذا قيمة للتواصل. اثنان فقط من المترجمين كانا قادرين على فهم المنطقة الغربية ؛ بينما الثلاثة الآخرون لم يستخرجوا المعنى منه.

1. Introduction

Translation is the processes and methods used to transfer the meaning of the source language text into the target language as carefully and accurately as possible. For this reason the "responsibilities of a translator are far too many. He has to appease the author, the critic, and the reader at the same time. His product has to be artistic, faithful, and yet: original" (Singh et al., 2013: 43-45). A translation from one language into another is the product of the translator's decisions. Toury tried to develop, in his dissertation Descriptive Translation Studies and Beyond (1995), the descriptive branch of Holmes' "Map"(explain) and can be regarded as a revised edition of his previous monograph In Search of a Theory of Translation (1980)". In the 1980s, DTS was favored most researchers in this field. This model encourages them to concentrate on descriptive work rather than on theoretical construction.

Descriptive Translation Studies (DTS) was first developed in the early 1970s, gained momentum in the 1980s, and boomed in the 1990s. In fact, it still inspires several researchers seeking to "delve into translation as cultural and historical phenomena, to explore its context and its conditioning factors, to search for grounds that can explain why there is what there is" (Hermans, 1999: 5).

Toury's ideas have played a significant role in translation studies since the 1980s. He aimed at establishing a theory, which had different properties from traditional translation theories: pure objectiveness and descriptiveness. Most

researchers and scholars preferred DTS in the 1980s because it inspires them to concentrate on describing the work rather than on a theoretical role in the translation process. He carefully develops the descriptive branch of Holmes' "Map" and can be regarded as a revised edition of his previous monograph in *Search of a Theory of Translation*. He found fault with existing source-oriented theoretical models of translation, proposed Norms as a key to examining and describing the socio-cultural conditioning factors on the part of the translator, and generalized a series of laws which he thought govern the production of translated texts. Toury tried to diverge from the customary translation models and aimed to reach a translation theory that ultimately restricted in the target environment. His model motivated academics to focus on descriptive work rather than being overwhelmed and puzzled in "theory" in the 1980s. Nevertheless, no matter how strongly he desires to distance himself from the traditional models, the prescriptive ones, he does not succeed in steering an entirely new course and cut a clear line between prescription and description. As it were, he starts up descriptively but ends up prescriptively.

Nevertheless, influential scholars in the discipline are Edward Genzler, and Theo Hermans began to question DTS at the turn of this century.

According to Genzler (2001, pp. 123-124), Toury's work, between 1975-1980, began to attempt to develop a more comprehensive theory of translation based on findings from his field study, summarized in *In Search of a Theory of Translation*

(1980). Toury's research continues if the 1995 book is indicative of something.

Toury always expressed his disagreement with traditional translation theories. He was determined to construct a target-oriented model to establish a course that he comprehends is agreeable to translation studies. The traditional only exists as a starting point to distinguish his model. He considers the traditional models of translation theories as the exact object targeted by the new model. The main distinction lies in the source-oriented approaches the traditional theories generate.

The old models of translation focus mainly on the source text and author, hence a heavy emphasis on how accurate the target text. Translators are confined to what the original has predestined, and no distortion of the original intent is allowed; this is what the "invariant" means. As language and thought are combined, what is thought of and expressed in one language can be undoubtedly put across to another. However, this is where Toury started undermining the philological footings of the early translation models. He sees intrinsic heterogeneity across languages and cultures. Nothing in the original can be rendered without any loss in the receiving context. On the other hand, traditional theories prescribe a particular set of criteria to judge the translation product in terms of "correctness" or "appropriateness" regardless of the acceptance in the target culture. In Toury's terminology, only "adequate" translation is valued (Toury, 1995, pp. 53-69).

2-George Orwell and 1984

George Orwell wrote this novel during wartime England when patriotism played a significant part in British culture. It “was published on 8 June 1949 by Secker & Warburg as Orwell's ninth and final book completed in his lifetime. The novel *1984* is one of the most widely circulated novels of dystopia over the decades since its issuance” (Aaronovitch, 2013,p4/Murphy,1996,p.734) The novel adopts the point of view of a totalitarian society that initially began to be socialist. The world in the novel is divided into a group of significant forces that control. It is drowning in an endless and never-ending conflict. Human intellectual aspirations (social, economic, and scientific) have peaked, and the *human need* has ceased. Human needs are “universal across humanity and essentially bound up with human dignity” (Maiese&Hanna, 2019, p98)

The novel positions the reader and contributes to the text's representation of time during the war, power play, and government control. Orwell is showing the possible dangers of a society which inhabits fundamental civil liberties, and a government with complete and unchallenged control. Orwell’s imagined a society is in a state of endless war. Indeed, the word “war” is mentioned 141 times in the novel. This shows the extent of how much and how long the three states Eastasia, Euroasia, and Oceania, have been at war with each other.

One of the many party principals in the book is introduced in the first chapter: WAR IS PEACE (Orwell, 1984, p 6). The Ministry of Peace was mainly dealing with the issue of war. Peace is war—that is the slogan used. The book states that the

world is divided into three superpowers: Eastasia, Euroasia, and Oceania, and there was perpetual war between those three superpowers. People are manipulated in such a way as to believe that peace and war are exchangeable in the context of this perpetual war.

The book consists of 297 pages of incredible dystopian fiction: a “society characterized by a focus on that which is contrary to the author's ethos, such as mass poverty, public mistrust and suspicion, a police state or oppression that holds the reader from the beginning to the end.”(Applebaum,2002)

In 1984, Oceania’s citizens were under the ruling of a socialist governmental organization known as the Party. Embodied in the image of an all-powerful leader known as Big Brother, the Party relied on carefully devised means of sociolinguistic oppression to establish the ultimate totalitarian system. In Oceania, there was no linguistic or cultural institution that had not been specifically designed to” inculcate orthodoxy, i.e., total subjugation and worship of Big Brother” (Luchini& García, 2006, p6)

According to the writer, the novel satirizes socialist and communist thought and excessive authoritarianism, which has gradually become a mental authority that controls people's ideas dictating what they can and cannot think. Thinking is only applied to the Party's inner class, and goes beyond the boundaries of thought and exceeds the barrier of time. They control what they want society to believe by falsifying historical documents and changing newspapers, magazines, and books periodically under the present, the past is always a time

for the present, and the citizens of Oceania (America and England) believe it under the so-called duality of thought: to believe and deny the same thing. From this standpoint, the present, past and future worlds have become the property Big Brother, who controls everything, and whom must be loved by everyone.

In his dystopian fiction, Orwell “uses particular narrative strategies to develop the reader’s sense of terror and fear about what power is and how it is wielded in this future world” (Ronny, 2008, p 74). Throughout the story, the reader repeatedly guesses at reality. From simple details about a precise location or time of day, the reader gets a perfect understanding of how this totalitarian state uses violence and language to enslave people. He provides "a fictional portrayal of society in which evil or negative social and political developments have the upper hand” (Claeys, 2016, p107). In the novel, Orwell states how time is manipulated by a Totalitarian regime; in several places, in *1984*. He continuously stresses the importance of time as in the examples below:

“He was a total abstainer, and a non-smoker had no recreations except a daily hour in the gymnasium and had taken a vow of celibacy, believing marriage and the care of a family to be incompatible with a twenty-four-hour-a-day devotion to duty” (p60)

In other parts of the novel, Orwell explains the 24 hour time system for the readers, as seen below:

“The clock’s hands said six, meaning eighteen. They had three or four hours ahead of them” (p254)

“The old-fashioned clock with the twelve-hour face was ticking away on the mantelpiece” (p172)

“ He noticed that the clock on the mantelpiece said nine, meaning twenty-one.” (p281)

1984 addresses the issue of how the government uses language to stabilize the hegemony of the global dictatorship. It is a distressing portrayal the state dictating the existence of people through cultural conditioning. Throughout the novel, Orwell tries to show the relationship between the constriction of the current political power and the citizen's influence in shaping society. As a literary, political fiction and dystopian science-fiction writer, Orwell tells the tale of a time in which government has lost all respect for truth. Lies become truth if they serve their purposes. As the reader comes to understand through Winston's eyes, The Party uses a number of techniques to control its citizens, each of which is an important theme of its own in the novel.(G Plain , 2013,p 269-282)

3. Method and Theoretical Background

This analysis follows the methodology of descriptive translation which aims to accurately and systematically describe the texts. It is adopted to answer how the translator rendered the text to determine effect of the translated text on the target readers. Through descriptive translation research, the researcher does not control or manipulate any of the texts, but he only observes them. Descriptive translation studies developed by James Holmes (1988/2000) and Gideon Toury (1995), where he recommends exploring what translations are, rather than what

they failed in conveying. I will discuss how each translator conveyed the form of time in the novel.

The five translations will be referred to as the target texts (TTs), and the original text as the source text (ST). These abbreviations will be used henceforth to refer to the translated and original texts. Moreover, the Arabic translations are copied precisely as they appear in the original translations; any grammatical mistakes are made by the translators themselves.

4. Research problem:

The translators' misconception about the use of military/24 hour time in the novel to signify the imposition of military control by the ruling government.

5. Analysis

Before investigating a more rooted analysis of the five different translations into Arabic and it would be impractical to discuss them all. Therefore, the analysis will be limited to a few attempts.

Translators should keep in mind how the Arabic reader will read and understand the text. This is one of the reasons that led Ahmed Al-Rubaie to translate the novel in 1990 under the pseudonym "Ahmed Ajeel." In Iraq, the war was so frighteningly organized, and Big Brother embodied his flesh and bone. Strict censorship and deadly informants were considered part of daily life. In this context, Orwell's novel carries a political message as it exposed what was happening. The novel is thus moved to another context with a different cultural environment and different publishing and marketing systems. The black comedy, in which Orwell wanted to

highlight the differences between the time of writing and a supposed future year, became exciting as it touched upon the reality of the political situation, . Its implications are reproduced in other times and places, and thus the message and the context of circulation varied. There is no longer a time paradox within which the novel is interpreted as Orwell intended in the original text. Instead, there is an unfortunate comic reality and a country run as a preserve by an arbitrary authority in which the translator was interested and determine the reference (by choosing to translate this novel specifically in those circumstances) "Dr. al-Rubaie published a translation of the novel in 1990 . The act of translating was a challenge in itself for its similarity, which the president himself would not be able to challenge" (Naser,2008, my translation)

Before analyzing each chosen example from the Arabic translations, it is crucial to highlight the hidden message behind Orwell's choice of the 24-hour time system. The suggestion of "the 24 and 12-hour clocks for the poetic effect might still work for many English and American readers, particularly those of a certain age who are less familiar with the 24-hour clock, thus translators need to deal with the problem – perhaps convert to metric time" ([https:// 24 hourtime.info/2005](https://24hourtime.info/2005))

Due to the many speculations predicted in the meaning of the famous opening sentence in *1984*; let's take a closer look at the intended meanings. The reference would have seemed unfamiliar and odd to an English reader in the 1940s, as Orwell intended. Apparently, for him, the 24-hour time system was associated mainly with central Europe, and England was still

recovering from a war with many European countries. Orwell with this now famous opening line is trying to set the tone of the cold, military oppression in the novel.

Orwell portrays a state in which the government monitors and controls every aspect of human life to the extent that even having a disloyal thought is against the law. Historically the French revolutionaries in the 1790s changed the time system to 10-hour days (Soboul, 1977, p. 161), which is why Orwell might naturally make the hypothetical Party in the novel would have imposed a military time system on the proles. Historically it is not new that some governments after revolutions have tried to change the way time is recorded according to the benefits of the revolution. For example, during the French revolution, and on the "22nd of September, the national assembly decided unanimously to disregard the Christian calendar in all government documents in the republic according to the suggestion presented by Billaud Varenne" (Soboul, 1977, p. 161) (my translation).

The only clocks that strike at all are analog clocks, which are clocks or watches that have rotating hands and hours marked from 1 to 12, and when 1984 was written, there were no digital clocks. The novel starts with:

"It was a bright cold day in April, and the clocks were striking thirteen".

Clocks strike one, not thirteen. Hence, the two (thirteen and one) are mutually exclusive. Therefore, believing that an analog clock is striking 13 is an act of doublethink.

A disturbing combination of natural life and militarism is evident, which is precisely the life Winston Smith lives, which is a dystopian world. Orwell tells many stories in only 14 words. Orwell was referencing an old expression, best defined by Thomas Hardy in his novel *Far From the Madding Crowd*, (Hardy, 1874, p.261) with the following:

“This supreme instance of Troy's goodness fell upon Gabriel ears

like the thirteenth stroke of crazy clock. It was not only received

with utter incredulity as regarded itself, but threw a doubt on all the assurances that had preceded it.”

Other authors did use the idea of time manipulation in their works, Edger Allan Poe, for example, wrote a short story, *The Devil in the Belfry*, which was first published in 1839, about a sleepy town where the inhabitants seem to be concerned with nothing but clocks and cabbage. In the story, they were shocked to the core when the clock struck thirteen.

The following is a look at the five Arabic renderings of examples taken from the novel:

Example 1 " It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind" (p 3)

"كان نهراً بارداً مشرقاً من نهارات نيسان, والساعة تشير إلى الثالثة عشر ظهراً"

(My translation)

The Arabic translations of the opening sentence are:

Ahmed Al-Rubaie : "الواحدة ظهراً"

Anwar Al-shami : "الواحدة ظهراً"

Al Harith Alnabhan: "الواحدة ظهراً"

Amru Khayri: "الواحدة بعد الظهر"

Yara Sha'aa: "الواحدة"

Translators have to make sure that a writer like Orwell had a hidden message for his approach in choosing the 24-hour timing. The association of the 24 and 12 hour clocks for the poetic effect might still work for many English and American readers, particularly those of a certain age who are less familiar with the 24-hour clock. ([https:// 24 hourtime.info/2005](https://24hourtime.info/2005)).

The clocks striking 13 gives two pieces of information, from our viewpoint, this is not normal; Clocks do not strike thirteen. They strike twelve and then start over at one strike.

First, there is something ambiguous, in example 1 above, about the opening reference to the 24 hour time system. Second, a time like 13 is used mostly in the army. Is Orwell trying to give the impression that it is a day in the army? The second question is why is the first part of the sentence describing nature? A "bright cold day in April" is not a typical setting. Orwell, wants to tell the reader that the army is in charge.

Through the opening line, Orwell wants the reader to be aware that the world of *1984* is not normal. What is essential is the disturbing structure of the sentence. If one hears a clock strike thirteen times, it means something is wrong with the clock and it is not reliable.

Many in western cultures believe that '13' is an unlucky number, so the sentence also tries to give the idea of hearing the

clock strike one and thinking "thirteen." It adds to the doublethink strangeness. Something had not occurred to readers and translators of that sentence. Winston Smith, the protagonist, lives in London (called 'Airstrip One.') London, and the close area, is famous for its clock towers. Big Ben is a famous example.

One crucial element in the book is the little nursery rhyme "Oranges and lemons say the bells of Saint Clements "(p124), of which Winston can only remember the first line. Mr. Charrington provides the second line. The rhyme about the bell towers is central in the book, as it is one of the small bits of the past that Winston holds on to in his memory. Those bells striking thirteen in the first sentence are the reason Winston half-remembers the nursery rhyme, which is an important to the plot. Clocks did not strike thirteen in the past, but the Party does not want him to remember that.

When reading the Arabic translations of *1984*, all the translators who translated this example into Arabic were not successful in rendering the intended meaning.

Example 2 "The telescreen struck fourteen. He must leave in ten minutes. He had to be back at work by **fourteen-thirty**."(p 35)

"أعلنت الشاشة الرابعة عشرة ظهراً. كان عليه ان يغادر خلال عشرة دقائق, اذ يتوجب عليه ان يكون في عمله ثانية في الرابعة عشر و النصف "

Ahmed Al-Rubbai and Amru Khayri: are successful in conveying the intended meaning of the time.

" الساعة الرابعة عشر "

Anwar Al-shami : "الثانية ظهراً"

Al Harith Alnabhan: "الثانية ظهراً"

Yara Sha'a: "الثانية بعد الظهر"

Example 3 "It was the lonely **hour of fifteen**. Winston could not now remember how he had come to be in the cafe at such a time." (p98)

"أنها الساعة الخامسة عشرة الموحشه. لم يستطيع ونستون ان يتذكر كيف تسنى له ان يكون موجوداً في المقهى في وقت كهذا"

Ahmed Al-Rubbai and Amru Khayri : "الساعة الخامسة عشر"

Anwar Al-shami: "الثالثة ظهراً"

Al Harith Alnabhan: "الثالثة ظهراً"

Yara Sha'a: "الثالثة ظهراً"

Example 4 "It was nearly **twenty hours**, and the drinking-shops which the proles frequented ('pubs', they called them) were choked with customers." (p 107)

"قاربت الساعة العشرين, وقد غصت الحانات التي اختلف اليها الشغيلة بالرواد"

- Ahmed Al-Rubbai and Amru Khayri: "الساعة العشرين"

Anwar Al-shami: "الثامنة مساءً"

Al Harith Alnabhan: "الثامنة مساءً"

Yara Sha'a: "الثامنة مساءً"

Example 5 "At the same time he noticed that although it was nearly **twenty-one** hours the shop was still open." (p 118)

"لاحظ في الوقت نفسه, ان المحل لا يزال مفتوحاً بالرغم من ان الساعة قاربت الحادية والعشرين"

In example 5 only Ahmed Al Rubbai translated the meaning from the ST to the TT.

Ahmed Al-Rubbai : "الحادية والعشرين"

Anwar Al-shami : "الواحدة والعشرون"

Al Harith Alnabhan: "التاسعة"

Amru Khayri: "التاسعة"

Yara Sha'a: "التاسعة"

Example 6 "It was after **twenty-two** hours when he got back to the flat. The lights would be switched off at the main at **twenty-three thirty.**"(p128)

"كانت الساعة قد تجاوزت الثانية والعشرين عندما عاد إلى الشقة، إطفأ الأنوار في الساعة ثلاثة وعشرون والنصف"

Ahmed Al-Rubbai and Amru Khayri : "الثانية والعشرون"

"ثلاثة وعشرون"

Anwar Al-shami : "العاشرة مساءً"

"الحادية عشر"

Al Harith Alnabhan: "العاشرة مساءً"

"الحادية عشر"

Yara Sha'a: "العاشرة مساءً"

"الحادية عشر"

Example 7 "It was not till **twenty-three** hours, when he was home and in bed—in the darkness, where you were safe even from the telescreen so long as you kept silent—that he was able to think continuously."(p138)

"قبل ان تبلغ الساعة الثالثة والعشرين كان في البيت في فراشه- في الظلمة حيث يكون في مأمن من الشاشة طالما بفيت ساكناً- كي يكون قادراً على التفكير على نحو متصل"

Ahmed Al-Rubbai : "حتى الساعة الثالثة والعشرون" and Amru

Khayri: "الثالثة والعشرين"

Anwar Al-shami : "الحادية عشر".

Al Harith Alnabhan: "الحادية عشر"

Yara Sha'a: : "الحادية عشر"

Example 8 “The lane widened, and in a minute he came to the footpath she had told him of, a mere cattle-track which plunged between the bushes. He had no watch, but it could not be **fifteen** yet. He lit another lamp, and, with bold back”(p122)

"اتسع الممر الذي يسير فيه، وفي غضون دقيقة وصل إلى ممر المشاة الذي وصفته له. مجرد طريق للمشاشية غمرته الادغال. لم تكن لدية ساعة، لا يمكن ان تكون قد تجاوزت الخامسة عشرة"

Ahmed Al-Rubbai and Amru Khayri: “الخامسة عشر”

Anwar Al-shami : “الثالثة ظهراً”

Al Harith Alnabhan: “الثالثة ظهراً”

Yara Sha’a: “الثالثة ظهراً”

Example 9 “What time?’ ‘**Nineteen** hours.’”(p 143)

"الوقت؟" "الساعة التاسعة عشرة"

Ahmed Al-Rubbai : “الساعة التاسعة عشر”

Anwar Al-Shami: “السابعة مساءً”

Al Harith Alnabhan: “السابعة مساءً”

Amru Khayri: “السابعة”

Yara Sha’a: “السابعة مساءً”

Example 10 “About **fifteen**. You may have to wait. I’ll get there by another way. Are you sure you remember everything?”(p146)

"حوالي الخامسة عشرة، ربما يتعين عليك ان تنتظر. سأكون هناك عبر طريق آخر. هل انت واثق من انك تتذكر كل شيء؟"

Ahmed Al-Rubbai: “الساعة الخامسة عشر”

Anwar Al-shami : “الثالثة ظهراً”

Al Harith Alnabhan: “الثالثة ظهراً”

Amru Khayri: "الثالثة": "

Yara Sha'a: "الثالثة ظهرآ"

Example 11 "He had no watch, but it could not be **fifteen** yet."(p149)

"لم تكن لديه ساعة, لكنها لا يمكن ان تكون قد تجاوزت الخامسة عشرة بعد"

Ahmed Al-Rubbai and Amru Khayri: "الساعة الخامسة عشر"

Anwar Al-shami : "الثالثة ظهرآ"

Al Harith Alnabhan: "الثالثة ظهرآ"

Yara Sha'a: "الثالثة ظهرآ"

Example 12 "I'm due back at **nineteen-thirty**. I've got to put in two hours for the Junior Anti-Sex League," (p161)

"يتعين علي ان اعود في الساعة التاسعة عشر والنصف وان انفق ساعتين من اجل عصابة معاداة الجنس للشباب"

Ahmed Al-Rubbai and Amru Khayri: "التاسعة عشر والنصف"

Anwar Al-shami : "السابعة والنصف"

Al Harith Alnabhan: "السابعة والنصف"

Yara Sha'a: "السابعة والنصف"

Example 13 "The instant that the demonstration was over he went straight to the Ministry of Truth, though the time was now nearly **twenty-three** hours."(p230)

"في اللحظة التي انتهى فيه الموكب ذهب إلى وزارة الحقيقة مباشرة, بالرغم من ان الوقت قارب الساعة الثالثة والعشرون"

Ahmed Al-Rubbai and Amru Khayri: "الثالثة وعشرون"

Anwar Al-Shami: "الحادية عشر"

Al Harith Alnabhan: "الحادية عشر"

Yara Sha'a: "الحادية عشر"

Example 14 “Twenty-three thirty.’ ‘It’s twenty-three at the hostel. But you have to get in earlier than that, because—Hi! Get out, you filthy brute!”(p180)

"يقطعون الاضاءة في نزل الشباب في الساعة الثالثة والعشرون, عليك ان تكون هناك قبل الثالثة والعشرون والا.....اخرجي ايتها البهيمة القذرة!"

Ahmed Al-Rubbai and Amru Khayri: “ الثالثة وعشرون ونصف.انها “
”الثالثة وعشرون

Anwar Al-shami: “الحادية عشر والنصف, انها الحادية عشر“

Al Harith Alnabhan: “الحادية عشر والنصف, انها الحادية عشر“

Yara Sha’a: “الحادية عشر والنصف, انها الحادية عشر“

Example 15:“It was the lonely hour of fifteen. A tinny music trickled from the telescreens.”(p363)

"كانت الساعة الخامسة عشرة مصحوبتة بموسيقى موحشة من شاشة الرصد"

Ahmed Al-Rubbai and Amru Khayri: “الساعة الخامسة عشر“

Anwar Al-shami : “ الثالثة“

Al Harith Alnabhan: “الثالثة“

Yara Sha’a: “الثالثة“

Example 16 “When he woke it was with the sensation of having slept for a long time, but a glance at the old-fashioned clock told him that it was only twenty-thirty.”(p274)

"استيقظ مع شعور بأنه نام لفترة طويلة, الا ان نظرة خاطفة إلى الساعة العتيقة كشفت له عن الساعة لاتزال العشرون ونصف"

In the translations bellow, Al-Rubbai and Khayri clearly misread the time in the ST. The time in example 16 is (twenty-thirty)

Ahmed Al-Rubbai and Amru Khayri: "الثالثة وعشرون دقيقة"

Anwar Al-shami : "التاسعة والنصف"

Al Harith Alnabhan: "التاسعة والنصف"

Yara Sha'a: "التاسعة والنصف"

Example 17 "He wondered whether after all he and Julia had mistaken the time—had slept the clock round and thought it was twenty-thirty when really it was nought eight-thirty on the following morning."(p282)

"تسائل ما اذا كان, هو وجوليا, قد أخطأ الوقت, ونماما اثنتي عشر ساعة متواصلة معتقدان انها الساعة عشرون ونصف, وفي الوقت الذي كانت في الواقع الساعة الثامنة والنصف من صباح اليوم التالي"

Ahmed Al-Rubbai and Amru Khayri: "عشرون ونصف"

Anwar Al-shami : "الثامنة والنصف"

Al Harith Alnabhan: "الثامنة والنصف"

Yara Sha'a: "الثامنة والنصف"

Example 18: "The voice from the telescreen paused and added in a different and much graver tone: 'You are warned to stand by for an important announcement at **fifteen-thirty. Fifteen-thirty!** This is news of the highest importance. Take care not to miss it. **Fifteen-thirty!**' " (p 365)

"توقف الصوت الصادر من الشاشة لحظة ثم أضاف بنبرة مختلفة أكثر جدية: "لقد تم إبلاغكم بأن تنتظروا إعلاناً مهماً عند الساعة الخامسة عشرة و نصف. عند الخامسة عشرة ونصف! أنها انباء في غاية الأهمية. احرصوا على عدم تفويتها. الخامسة عشرة ونصف!"

Ahmed Al-Rubbai and Amru Khayri: "الخامسة عشر والنصف. الخامسة عشر والنصف"

Anwar Al-shami : "الثالثة والنصف ظهراً"

Al Harith Alnabhan: "الثالثة والنصف"

Yara Sha'a: "الثالثة والنصف"

Example 19 "From **fifteen** to closing-time he was a fixture in the Chestnut Tree."(p371)

" لقد اصبح جزء من مقهى شجرة الكستناء طوال الوقت الممتد من الساعة الخامسة عشرة حتى وقت اغلاق المقهى "

Ahmed Al-Rubbai and Amru Khayri: "الخامسة عشرة"

Anwar Al-shami : "الثانية ظهراً"

Al Harith Alnabhan: "الثانية ظهراً"

Yara Sha'a: "الثانية ظهراً"

The above translations by the Arabic speaking translators did not convey the actual intended meaning by Orwell. Ahmed Al Rubbai and Amru Khayri translate example 1 into the 12-hour time. Ahmed Al Rubbai translated the 18 examples into the 24-hour/military time that Orwell used in his novel, whereas Amru Khari is successful in only 15 examples. Anwar Al Shami, Alharth Al-Nabhan, and Yara Sha'aa translated all the examples above into the 12-hour timing system.

A look at the translated examples manifests that proper understanding of a literary work is the first and foremost step for any translation. To understand the work correctly, two factors; the author and, the reader, should be considered so that meaning is best determined and a perfect piece of translation is achieved. Absolute understanding and accuracy were not present in the five selected translations.

Ahmed Al Al-Rubbai and Amru Khayri, like the rest of the translators, did not translate the time in the opening paragraph,

as Orwell intended. When it comes to the other examples, both *Ahmed AlRubbai* and *Amru Khayri* were accurate in the translation of time; the other translators did not fully convey the idea that Orwell intended. *Anwar Al-Shami*, *Al Harith Alnabhan*, *Yara Sha'a* used; they did not grasp the context of George Orwells' use of the Army/24-hour timing system hence the text did not communicate the valuable message that Orwell wanted the readers to learn from *1984*.

6. Conclusion

Understanding and interpreting texts, is the initial step in any translation, including literary translation. Any incorrect reading of the ST inevitably results in inadequate translations, if not wrong translations. There is a need to further study the in terms of the culture of the author and the social context. It is clear that concrete meaning is hard to achieve. A translation can only be considered successful if the translated meaning creates the same or an equivalent reaction in the target reader as it does the original reader.

Readers of the TT expect to receive the content of a translated text as accurately as possible. The translator needs a complete understanding of the original text. It is clear that translation is not just a conversion of language, but it should convey the effect the author intended to trigger in the reader of the text.

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