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Analyzing Metaphor Micro and Macro Translation Strategies in the Arabic Rendering of George Orwell's 1984

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Abstract:

This paper presents a descriptive case study analyzing the metaphor translation strategies employed by Anwar Chami in his Arabic rendition of George Orwell's *1984*. Applying a dual-level framework, it categorizes metaphor translation micro-procedures using the taxonomies of Newmark and Larson, and interprets these choices through Venuti's macro-strategies of domestication and foreignization. The analysis of key metaphors has revealed a hybrid approach oscillating between foreignization and domestication, where Chami consistently prioritizes communicative clarity and cultural assimilation through semantic intensification and paraphrase, often at the expense of preserving the original's precise ironic tone and estranging effect. The study has concluded that Chami's translation functions as a selective interpretive mediation in which metaphorical choices play a decisive role in reshaping Orwell's dystopian vision for Arab readers, confirming that metaphor translation is a key factor in determining the ideological and cultural reception of the novel across linguistic boundaries.

Keywords: literary translation, metaphors, translation strategies, domestication, foreignization.

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Résumé :

Cet article présente une étude de cas descriptive portant sur les stratégies de traduction des métaphores employées par Anwar Chami dans sa traduction arabe de 1984 de George Orwell. En adoptant un cadre d'analyse à double niveau, l'étude classe les micro-procédés de traduction des métaphores selon les taxonomies de Newmark et Larson, puis interprète ces choix à travers les macro-stratégies de domestication et d'étrangéisation proposées par Venuti. L'analyse des principales métaphores révèle une approche hybride oscillant entre étrangéisation et domestication, où Chami privilégie systématiquement la clarté communicative et l'assimilation culturelle à travers l'intensification sémantique et la paraphrase, souvent au détriment de la préservation du ton ironique précis et de l'effet d'étrangeté présents dans le texte original. L'étude conclut que la traduction de Chami fonctionne comme une médiation interprétative sélective dans laquelle les choix métaphoriques jouent un rôle décisif dans la reconfiguration de la vision dystopique d'Orwell pour le lecteur arabophone, confirmant ainsi que la traduction des métaphores constitue un facteur essentiel dans la réception idéologique et culturelle du roman au-delà des frontières linguistiques.

Mot clés : traduction littéraire, métaphore, stratégies de traduction, domestication, étrangéisation.

تحليل استراتيجيات ترجمة الاستعارة إلى العربية في رواية جورج أورويل "1984"

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الملخّص:

تهدف هذه الورقة إلى تحليل استراتيجيات ترجمة الاستعارة التي وظفها أنور شامي في ترجمته العربية لرواية جورج أورويل "1984". بتطبيق مقاربة تحليلية مزدوجة المستوى، إذ تصنف الدراسة الإجراءات الجزئية التي اعتمدها شامي بالاستناد إلى تصنيفي نيومارك ولارسون، وتقوم بعدها بتعليل هذه الخيارات من خلال مفهومي التوطين والتغريب وفق ما جاء به فينوتي. إذ كشف تحليل الاستعارات الرئيسية عن مقاربة هجينة توازن بين التغريب والتوطين، إذ يمنح شامي أولوية للوضوح التواصلي والمواءمة الثقافية من خلال التكثيف الدلالي وإعادة الصياغة، وهو ما يحيد في الغالب عن النبرة التهكمية وأثر التغريب الموجود في النص الأصلي. وتخلص الدراسة إلى أن ترجمة

شامي تمثل نوعًا من الوساطة التأويلية الانتقائية، حيث تؤدي الاختيارات الاستعارية دورًا حاسمًا في إعادة تشكيل الرؤية أورويل الديستوبية لدى القارئ العربي، مؤكدةً أن ترجمة الاستعارة تُعد عاملًا أساسيًا في تحديد التلقي الأيديولوجي والثقافي للرواية عبر الحدود اللغوية.

الكلمات المفتاحيّة: الترجمة الأدبية؛ الاستعارة؛ استراتيجيات الترجمة؛ التغريب؛ التوطين.

1. Introduction: The Arabic reception of 1984 by George Orwell is inevitably mediated through the translator, particularly in a work whose political and philosophical dimensions are profoundly shaped by metaphorical language. Throughout the novel, metaphor functions as a central stylistic and ideological device through which themes of power, oppression, fear, and psychological control are articulated. The transfer of these metaphors from English into Arabic involves more than a purely linguistic operation; it requires processes of interpretation, adaptation, and cultural negotiation influenced by the translator's linguistic competence, ideological orientation, and stylistic preferences. As a result, the translator cannot be viewed as a neutral or invisible intermediary, but rather as an active participant in the reconstruction of meaning within the target culture. This study therefore argues that the analysis of metaphor translation provides valuable insight into the translator's interpretive choices and cultural positioning, revealing translation as a form of critical rewriting that significantly shapes the reception of Orwell's dystopian discourse in Arabic.

Translation theory provides an effective theoretical framework for analyzing and interpreting metaphor translation. The foundational work of **Peter Newmark (1988)** and **Mildred Larson (1984)** offers a catalogue of micro-level procedures for metaphor translation, ranging from faithful image reproduction to complete paraphrase. Yet, the selection from these strategies is never neutral. It is governed by a higher-order strategic orientation, a concept powerfully articulated by **Lawrence Venuti (1995)** as the choice between **domestication** and **foreignization**. The central question, therefore, is whether the translator adapts Orwell's culturally marked and unsettling metaphors into familiar Arabic expressions that render the dystopian reality more accessible and culturally proximate to the target reader, or whether the translator preserves the foreignness of the original imagery in order to maintain its conceptual and stylistic otherness. In this sense, each translated metaphor constitutes a significant indicator of the translator's broader ideological and interpretive

orientation, allowing the study to trace the overall translation strategy guiding the Arabic rendition of the novel.

To trace this project, this paper conducts a focused case study on the Arabic translation by **Anwar Chami**. It asks: **What specific constellation of translation strategies characterizes Chami's approach to Orwell's metaphors, and what does this strategic profile reveal about his role as a cultural mediator?** By applying an integrated analytical model, this investigation moves beyond mere description to critical interpretation.

2. Literature Review and Theoretical Framework: Metaphor, as a fundamental element of language and thought, serves as a powerful tool in literature, allowing writers to convey abstract ideas and emotions through vivid and imaginative comparisons. However, with regard to translation, metaphors present unique challenges that go beyond the literal meaning of words. The task of translating metaphors involves not only finding equivalent words in another language but also capturing the nuanced meanings, cultural connotations, and rhetorical effects embedded within them.

The complexity of translating metaphors arises from the fact that they are deeply rooted in the linguistic and cultural contexts of the source language. A metaphor's effectiveness often hinges on its cultural resonance and the shared understanding of its underlying imagery within a specific community. When transferred into a different linguistic and cultural environment, these nuances can be lost, altered, or misinterpreted, posing significant hurdles for translators aiming to maintain fidelity to the original text.

2.1. Translated Metaphor between Linguistic Difficulties and Cultural Disparities:

Metaphor translation has long been approached within the realm of translation theories and studies from the angles of 'translatability' and 'untranslatability'. Linguistic based theories view untranslatability as the impossibility to incorporate functionally relevant aspects of the context into the intended meaning of the target language text. Generally, these challenges fall into two main categories: linguistic difficulties and cultural disparities (Catford, 1965).

Such a mediation sometimes depends on cultural models. Within this regard, translators must be meticulous in their work, as broadening their cultural awareness enables the capacity to discern the cultures embedded within other languages. Hence, the topic of metaphor translation remains one of the most significant and challenging subjects in the field of translation. Some translators consider it among the principal difficulties they encounter, as many metaphors lie beyond the translator's ability to render them from the source language into the target language due to various linguistic and cultural factors.

A prominent issue in translation is the disparity in cultural backgrounds among translators. Dagut (1976) argues that the translatability of a given metaphor is determined by the existence of a shared cultural experience and the semantic associations the metaphor carries for both speakers of the source and target languages. His approach to metaphor is based on his specific definition of the term. He observes that "metaphor" is often mistakenly used to denote other types of semantic extension, such as idiomatic expressions and polysemous words. Although these are linguistically important, they cannot be considered true metaphors because they have lost the fundamental characteristic that defines metaphor: the capacity to surprise the reader.

Dagut (1976) further adds that metaphor is founded on a semantic violation of the linguistic system. This fundamentally alters the translator's role, requiring them to create something that does not exist in the target language. This creative act depends entirely on the extent to which the cultural experience and linguistic associations of the metaphor are present in both the source and target languages. Consequently, some metaphors remain untranslatable for cultural reasons, even when the translator is knowledgeable about other cultures. This occurs when the metaphorical image is intrinsically linked to the culture of the source language and has no equivalent in the target language.

These cultural factors can, at times, pose a significant obstacle for the translator in rendering metaphors, as some metaphors carry connotations and implications that exist only in the source language. Thus, despite researchers' familiarity with foreign cultures, metaphor remains a critical point of difficulty in translation due to the cultural differences that impede the accurate transfer of the original meaning to the target text. Substantially, in culturally distant language pairs such as

English and Arabic, metaphor often embodies ideological and culture-bound meanings that exceed formal equivalence, forcing translators to negotiate between fidelity and cultural intelligibility. As Dagut (1976), Al-Harrasi (2001) and Dickins (2005) suggest, metaphor translation ultimately exposes the limits of translatability itself, particularly when semantic and cultural systems do not fully intersect.

The theoretical categorization of metaphor itself influences its translation. While some scholars align metaphor closely with simile and idiomatic expressions within the broader spectrum of figurative language (Newmark, 1988), Dagut (1976) argues for a stricter definition. He distinguishes true, novel metaphors, which rely on a "semantic violation" for their creative effect, from dead metaphors or fixed idioms, which have lost their capacity to surprise. This distinction is crucial for translation, as dead metaphors may allow for equivalent substitution, whereas novel metaphors require a strategy that attempts to recreate their defamiliarizing function in the target text (Schäffner, 2004).

Dagut (1976) proposes a tripartite framework for analyzing metaphor translatability. The first is the **universal factor**, where the metaphor's image and meaning are potentially recognizable across cultures due to shared human experience. In such cases, a relatively direct translation may be feasible. However, failure here points not merely to a linguistic gap but to a gap in shared universal experience. The second is the **socio-cultural factor**, where the metaphor's vehicle is imbued with culture-specific knowledge, values, or historical references (Kövecses, 2005). For instance, metaphors drawing from specific religious texts, folklore, or social institutions pose a high risk of cultural opacity. The third is the **linguistic factor**, where the metaphor exploits formal or lexical peculiarities of the source language that have no systematic counterpart in the target language, making the iconic interaction between topic and vehicle untransferable (van den Broeck, 1981).

In the specific context of Arabic-English translation, these factors are acutely felt. As noted by AlAjmi, M. (2019) and Ghazala (2008), the translation of Arabic metaphors into English often stumbles over socio-cultural and religious specificities, while English metaphors into Arabic can clash with different stylistic norms and lexical connotations. Consequently, despite a translator's

skill and knowledge, metaphor translation persistently raises complex problems. To overcome these challenges, translators often resort to adaptive strategies such as cultural substitution, paraphrase, and explication in order to preserve the communicative and rhetorical effect of the source metaphor. Yet, as noted by Jeremy Munday (2016) and Mona Baker (2018), such interventions inevitably produce shifts in meaning and cultural resonance.

2.2. Micro Strategies of Metaphor Translation: Metaphor plays a crucial role in conveying meaning, not only in literary texts but also in scientific genres. While numerous translation studies have focused on metaphor in literary texts, many others have been dedicated to analyzing the strategies used for translating metaphors from English into other languages and vice versa. These studies have identified a variety of strategies, as proposed by different theorists and researchers.

Peter Newmark is among the most prominent theorists in the field of metaphor translation, credited with defining its parameters and creating influential classifications for it. Beyond taxonomy, his significant contribution lies in developing concrete procedures for translating metaphors, thereby opening numerous options for the translator. This framework prevents translators from feeling trapped between the extremes of excessive literalness or undue liberty during the transfer process (Newmark, 1988). He himself stated that "**while the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor**." Newmark (1988, p. 104). This underscores the micro-level challenge metaphors present within the macro-level translation approach. Complementing this view, Larson (1984) emphasizes the cultural dimension of the difficulty, noting that "**one of the most difficult problems in translation is found in the area of differences between cultures**" (p. 249). She adds that if a metaphor is translated literally, word-for-word, it will often lead to misunderstanding, because "**the problem stems from the fact that the cultural background of the source language audience is not the same as that of the receptor language audience**" (Larson, 1984, p. 250).

The strategies proposed by Newmark and Larson to address these challenges can be summarized and aligned as follows:

Newmark's Strategies (1988)	Larson's Strategies (1984)
Reproducing the same image in the target language.	Retaining the metaphor if the receptor language permits.
Replacing the source language image with a standard target language image.	Translating the metaphor as a **simile** by adding words like 'like' or 'as'.
Translating metaphor by simile, retaining the image.	Converting the source language metaphor into a **different metaphor** in the target language with the same meaning.
Translating metaphor by simile plus sense (adding an explanation of the ground).	Preserving the metaphor by **explaining the meaning** or adding the topic or point of similarity.
Converting metaphor to sense (paraphrase, deleting the image).	Explaining the metaphor **without using the figurative image** (paraphrase).

Table 1: A comparative summary of metaphor translation strategies according to Newmark (1988) and Larson (1984).

These strategic taxonomies provide a vital toolkit. While the translation of metaphor in literary texts, novels, or poetry remains complex, the different strategies studied by these and other scholars have significantly aided translators in successfully transferring the image and meaning from source to target languages (Munday, 2016; Schäffner, 2004). Metaphor and the novel share a strong bond in literature; the metaphor serves to conceptualize, expand, and clarify specific points within the narrative, indicating a symbiotic relationship between the two. This interconnection is most evident in the concept of narrative metaphor, which requires an ability to shape the development of both its subjective concept and its intuitive impact, meriting significant scholarly attention (Ritchie, 2013; Semino & Steen, 2008). Consequently, translation studies have devoted considerable effort to these

two terms, with numerous theorists devising specific techniques, methods, and strategies to successfully manage the relationship between them in cross-linguistic transfer (Boase-Beier, 2019).

2.3 Macro-Strategies of Metaphor Translation: While micro-strategies provide a technical vocabulary for how a metaphor is translated, they do not fully explain why a translator might favor one procedure over another. This explanatory gap is addressed by the macro-strategic paradigm of **domestication** and **foreignization**, as theorized by Lawrence Venuti (1995). Venuti moves beyond the linguistic technicalities of translation to frame it as a cultural and ideological practice, deeply embedded in asymmetries of power between languages and cultures.

Domestication refers to an **ethnocentric** translation strategy that aims to bring the foreign text home by minimizing its linguistic and cultural otherness. It adheres to the dominant discursive norms, stylistic conventions, and fluent, "transparent" language of the target culture, thereby ensuring the text is easily readable and familiar to its new audience (Venuti, 1995). In this model, the translator's labor is rendered invisible; the translation reads as if it were originally written in the target language. When applied to metaphor, domestication would encourage procedures such as replacing a foreign cultural image with a local equivalent, paraphrasing to ensure immediate comprehension, or modulating terms to align with target-language sensibilities. The result is a text that is assimilated, its foreign contours smoothed over for comfortable consumption.

In stark contrast, **foreignization** is an **ethnodeviant** strategy that deliberately resists this assimilation. It seeks to "send the reader abroad" by retaining the foreignness of the source text—its syntactic peculiarities, cultural specificities, and stylistic innovations (Venuti, 1995). This strategy makes the translator's presence visible, challenging the reader with a text that feels different, unfamiliar, and disruptive to target-culture norms. For metaphor translation, foreignization would favor procedures such as **calque** (literal transfer), **borrowing** (retaining the source-language term), or a deliberate literal translation that preserves a strange or unsettling image, even at the risk of slight opacity. The goal is not fluent ease but to register linguistic and cultural difference, thereby prompting the reader to engage with the otherness of the source text.

Venuti's framework is not merely descriptive but profoundly critical. He argues that the prevailing preference for domestication in Anglo-American publishing, which he terms the "ethnocentric violence of translation," enforces cultural imperialism by erasing difference and reinforcing the hegemony of dominant cultural values (Venuti, 1995, p. 20). Foreignization, therefore, is posited as a form of resistance—a way for translators to contest this hegemony and promote cultural diversity by making the act of translation and the foreignness of the source text visible.

For the present study, Venuti's paradigm provides the essential **macro-lens** through which Anwar Chami's micro-level procedural choices can be interpreted and understood as a coherent whole. It allows us to move beyond cataloguing whether he used a simile or a paraphrase, to ask a more significant question: do his aggregate choices work to naturalize Orwell's dystopian vision into the Arabic literary and political discourse, or do they foreground its origin as a culturally specific, foreign text with a disruptive message? Analyzing metaphor translation through this lens thus transforms a technical exercise into an investigation of the translator's cultural ideology and his role as an agent of either cultural assimilation or cultural confrontation.

3. Analysis of Anwar Chami's Translation of Metaphors in 1984: This practical study analyzes 30 metaphorical expressions from George Orwell's 1984 and their translations by Anwar Chami. The analysis is conducted in two stages. First, the translation procedures are categorized using the taxonomies of Newmark (1988) and Larson (1984). Second, these micro-level choices are interpreted to reveal the overarching macro-strategy of domestication or foreignization, as defined by Venuti (1995), and to explore the translator's orientation in rendering the cultural and ideological load of those metaphors.

3.1. Micro-Level Analysis: Identification of Translation Procedures: The data for this study were collected from 1984 by George Orwell and its Arabic translation. The research adopted a qualitative textual analysis approach to examine the translation of metaphors in the novel. In order to ensure methodological rigor in the selection of the corpus, the identification of metaphorical expressions was guided by the principles of the Metaphor Identification Procedure (MIP). The researcher conducted several close readings of both the source text and the target text to identify

lexical units whose contextual meanings differed from their more basic or literal meanings while remaining conceptually related through comparison. Through this systematic process, thirty metaphorical expressions were selected because they represented significant political, psychological, sensory, and ideological metaphors central to the narrative and thematic structure of the novel. Each metaphorical expression in the English text was then compared with its Arabic translation in order to analyze the translation strategies employed by the translator. The selected metaphors were subsequently classified according to their metaphorical type and translation procedure, including literal translation, modulation, substitution, amplification, explication, and cultural adaptation. This analytical framework enabled a detailed examination of how metaphorical meaning was reconstructed across linguistic and cultural boundaries.

The following table categorizes the translation procedures used by Chami. The dominant strategies are highlighted to show patterns in his approach.

N°	Source Text (English Metaphor)	Target Text (Arabic Translation)	Identified Procedure(s)	Justification
01	BIG BROTHER IS WATCHING YOU.	الأخ الأكبر يراقبك.	**Reproduction of same image**	The metaphor is directly transferred. It is a proper noun and a central slogan, requiring preservation.
02	...set his features into the expression of quiet optimism...	رسم علامات التفاؤل التام على وجهه	**Paraphrase**	The abstract "expression" is replaced with the more concrete "signs" (علامات), and "quiet optimism" is intensified to "complete optimism."
03	Instantly his face turned scarlet...	وفي الحال انقلب وجهه قرمزيا	**Reproduction of same image**	The color metaphor for embarrassment is directly transferred, as it is likely familiar to Arab readers.
04	...even the monologue had dried up.	بدا له كما لو أن ينابيع هذه الأفكار قد جفت.	**Translating the metaphor as a simile**	The translator explicates the metaphor by adding the source of the monologue: "the springs of these thoughts" (ينابيع هذه الأفكار), making the image more vivid and explicit.
05	It resembled the face of a sheep, and the voice, too, had a sheep-like quality.	كان أشبه ما يكون بوجه خروف وصوته كالثغاء.	**Translating the metaphor as a simile**	The metaphor is rendered as a simile ("like bleating"), which is a common strategy to make the unfamiliar more palatable, though it slightly reduces the original's starkness.
06	...the flash of intelligence was gone.	عندئذ خبا بريق التخاطر الفكري.	**Paraphrase**	"Intelligence" is expanded to "intellectual telepathy" (التخاطر

				الفكري), a highly specific and arguably over-translated interpretation of the context.
07	...a warm wave of relief flowed through him.	وسرعان ما استشعر موجة من الارتياح تسري في أوصاله.	**Reproduction of same image**	The conceptual metaphor for emotion is directly transferred, as the "wave" image is universal. The addition of "his limbs" (أوصاله) is a natural linguistic specification in Arabic.
08	A trumpet call... floated into the stagnant air.	وملأت هواء الغرفة الساكن، موسيقى صوت بوق جميل وصاف.	**Paraphrase**	"Floated into" is changed to the more active and definitive "filled" (ملأت). The sound is also qualified as "beautiful" (جميل), adding an evaluative element not present in the original.
09	His mother's memory tore at his heart.	كانت ذكرى وفاة أمه تمزق قلبه.	**Reproduction of same image**	The translator specifies *which* memory by adding "death" (وفاة), reducing the open-ended, poignant grief of the original to a more specific event.
10	'Stand easy!' barked the instructress.	"استرح" صرخت المدربة.	**Paraphrase**	The animalistic metaphor "barked" is replaced with the human, though harsh, "screamed" (صرخت). The aggressive, dehumanizing connotation is lost.
11	A sudden hot sweat had broken out all over Winston's body.	وفجأة تصبب كل جسم ونستون عرقا حارا.	**Paraphrase**	A direct and natural translation of a physical reaction.
12	A sort of vapid eagerness flitted across Winston's face.	لاح شيء من الحماس المفتعل على وجه ونستون.	**Reproduction of same image**	"Vapid eagerness" (empty, dull) is substituted with "feigned enthusiasm" (حماس مفتعل). The meaning shifts from "empty" to "fake," altering the psychological nuance, but keeping the same image.
13	It is written in his face.	مكتوبا على جبينه.	**Use of standard target image**	The translation conforms to a common Arabic idiom (مكتوب على الجبين), which refers to fate or destiny, localizing the English expression.
14	two blank discs instead of eyes	عينيه كأنهما مجرد عدستين	**Translating metaphor by simile**	"Blank discs" is replaced with "two lenses" (عدستين), a less mechanical but still dehumanizing image. The sense of emptiness in "blank" is lost.
15	Syme will be vaporized	سايم ستتم تصفيته	**Use of standard target image**	"Vaporized" (a futuristic, complete annihilation) is replaced with "تصفيته" (liquidated/eliminated), a term common in 20th-century political discourse, grounding it in a recognizable, real-world horror.

16	Your worst enemy... was your own nervous system.	إن ألد أعدائك هو جهازك العصبي	**Reproduction of same image**	A direct translation that effectively conveys the idea of internal betrayal.
17	a shower of light objects pattered on to his back.	وتتساقط وابل من أجسام خفيفة على ظهره.	**Reproduction of same image**	The metaphor of "shower" (وابل) is directly transferred.
18	He was a lonely ghost uttering a truth...	كان كشبح وحيد يتمتم بينه وبين نفسه بالحقيقة	**Translating metaphor by simile**	The metaphor ("was a... ghost") is reduced to a simile ("like a ghost") . This makes the image more conventional but less powerful.
19	a mere murmur easily drowned by the din of voices	همس يكاد يضيع وسط طنين الأصوات.	**Paraphrase**	"Easily drowned" is modulated to "almost lost" (يكاد يضيع). The translation is idiomatic but slightly less forceful.
20	stepping out into pools of gold wherever the boughs parted	تزل به قدمه في برك من الماء أكسبتها أشعة الشمس... لونا ذهبيا.	**Paraphrase**	The poetic metaphor "pools of gold" is completely explicated into a literal description: "puddles of water that the sun's rays had given a golden color." The concise image is replaced with a lengthy explanation.
21	The air seemed to kiss one's skin.	وكان يبدو أن الهواء يداعب الوجوه.	**Paraphrase**	The intimate, more intense verb "kiss" is replaced with the softer, less direct "caress" (يداعب). The sensory experience is toned down.
22	a sound at his back froze him	أتاه صوت من وراءه جمد الدم في عروقه.	**Use of standard target image**	The simple metaphor "froze him" is amplified into a common Arabic idiom "froze the blood in his veins" (جمد الدم في عروقه). This domesticates the physical sensation into a familiar, more dramatic expression.
23	Her voice floated upward with the sweet summer air	وأخذ صوتها يسري لأعلى محمولا على أجنحة نسيم الصيف العليل.	**Use of standard target image**	The translator adds the image of "wings" (أجنحة), turning a simple sensory experience into a more elaborate and poetic, but also more clichéd, romantic image.
24	the sensation of stepping into the dampness of a grave	وينتابه إحساس بأن قدميه تهويان به نحو رطوبة القبر.	**Paraphrase**	The static "stepping into" is modulated to the dynamic and terrifying "plunging towards" (تهويان به نحو). This intensifies the horror, a form of semantic amplification.
25	With ice at his heart	وقد تجمد الدم في عروقه.	**Use of standard target image**	The unique metaphor "ice at his heart" is replaced with the more common Arabic idiom "blood froze in his veins," which conveys fear rather than the specific cold dread of the original.

26	In this game... we can't win.	في هذه اللعبة... ليس في استطاعتنا أن نفوز.	**Reproduction of same image**	A clear, direct translation of the metaphor of life/politics as a game.
27	a pocket of the past where extinct animals could walk.	جيبا من جيوب الماضي تستطيع الحيوانات المنقرضة أن تعيش فيه.	**Reproduction of same image**	The striking and surreal image is preserved through direct transfer.
28	Winston was gelatinous with fatigue.	أصبح ونستون أشبه بجسم هلامي جراء ما أصابه من كلل.	**Translating metaphor by simile**	The metaphor is turned into a simile ("like a gelatinous body"). "Fatigue" is translated as "weariness" (كلل), a less extreme term, slightly softening the physical depletion.
29	a glittering antiseptic world of glass and steel...	عالم متلألئ من الزجاج والفولاذ والإسمنت الأبيض ذي المناعة ضد الجراثيم.	**Reproduction of same image**	"Antiseptic" is explicated into a full descriptive phrase "immune to germs" (ذي المناعة ضد الجراثيم). The translation is accurate but loses the metaphorical conciseness.
30	They saye that time 'eals all things.	يقولون إن الزمن يداوي كل الجراح.	**Use of standard target image**	The phonetic wordplay ("sye...'eals") is lost, but the proverb is translated into a standard, fluent Arabic equivalent, fully domesticating the folk-saying.

Table 2: Translation procedures used by the translator and their justification.

The quantitative analysis of the thirty metaphorical expressions reveals that the most frequently used strategy was the reproduction of the same image, accounting for 33.3% of the data. This indicates the translator's tendency to preserve Orwell's original metaphorical imagery whenever the image remained comprehensible and culturally acceptable in Arabic. The second most common strategy was paraphrase (30%), which reflects the translator's effort to clarify, simplify, or adapt metaphorical meanings for the target readership, sometimes at the expense of stylistic intensity or ambiguity.

The strategy of using a standard target-language image represented 20% of the corpus. In these cases, the translator replaced Orwell's original metaphor with a culturally familiar Arabic idiom or expression in order to enhance readability and naturalness. Finally, translating the metaphor by simile was the least frequent strategy (16.7%), often reducing the force and immediacy of the original metaphor by making the comparison more explicit through the use of expressions such as "like" or "as."

The micro-level analysis of the selected metaphors demonstrates that Anwar Chami employed a variety of translation procedures, including reproduction of the same image, paraphrase, the use of standard target-language images, and the transformation of metaphors into similes. These procedures reveal not only linguistic and stylistic adjustments, but also deeper interpretive choices that shape the ideological and aesthetic reception of Orwell's discourse in Arabic. While some metaphors preserve the original imagery and contribute to maintaining the foreign atmosphere of the source text, others are reformulated, explicated, or culturally adapted in ways that enhance readability and cultural accessibility for the target audience. Consequently, these recurrent translation patterns can be further examined at the macro level through the lens of domestication and foreignization in order to determine the translator's overall orientation toward the source and target cultures.

3.2. Macro-Level Analysis: Identifying Domestication and Foreignization: The analysis of the thirty metaphorical expressions demonstrates that the Arabic translation of 1984 reflects a continuous negotiation between domestication and foreignization. Following the framework proposed by Lawrence Venuti, the translator alternates between preserving Orwell's original metaphorical imagery and adapting it to the linguistic and cultural expectations of Arabic readers. The choice of translation procedures reveals the translator's broader ideological and stylistic orientation toward the source text.

The strategy of the reproduction of the same image mainly reflects a foreignizing tendency because it preserves the metaphorical structure and conceptual imagery of the source text. Several examples illustrate this orientation. The slogan "BIG BROTHER IS WATCHING YOU" is translated literally as "الأخ الأكبر يراقبك," maintaining both the political symbolism and the unsettling personification of state surveillance. Similarly, the metaphor "a warm wave of relief flowed through him" becomes "موجة من الارتياح تسري في أوصاله," preserving the conceptualization of emotion as a moving physical force. Another example appears in "Your worst enemy... was your own nervous system," translated directly as "إن ألد أعدائك هو جهازك العصبي," where the metaphor of internal betrayal remains intact. These examples show the translator's effort to retain Orwell's original

imagery and ideological atmosphere, allowing the Arabic reader to experience the foreignness of the dystopian world.

In contrast, the strategy of paraphrase reveals a strong domesticating orientation because the translator frequently explains or reformulates Orwell's condensed metaphors in a more explicit and culturally accessible manner. For instance, "the flash of intelligence was gone" is translated as " خبا بريق التخاطر الفكري," where the metaphor is expanded and interpreted rather than directly reproduced. Likewise, the poetic metaphor "pools of gold" becomes " برك من الماء أكسبتها أشعة الشمس لونا ذهبيا," replacing the concise figurative image with a detailed explanatory description. Another example is "The air seemed to kiss one's skin," rendered as "الهواء يداعب الوجوه," where the intense sensual metaphor of "kiss" is softened into the less intimate "caress." Through paraphrase, the translator prioritizes clarity and readability, even if this occasionally weakens Orwell's stylistic density and symbolic ambiguity.

The use of standard target-language images represents the clearest manifestation of domestication in the corpus. In these cases, the translator substitutes Orwell's metaphors with familiar Arabic idioms and expressions deeply embedded in the target culture. For example, "It is written in his face" is translated as "مكتوبا على جبينه," an Arabic idiomatic expression associated with destiny and visible fate. Similarly, "With ice at his heart" becomes "تجمد الدم في عروقه," replacing the original metaphor with a conventional Arabic expression of fear and shock. Another notable example is "Syme will be vaporized," translated as "سايم ستتم تصفيته," where the futuristic metaphor of vaporization is replaced with the politically charged Arabic term "liquidated." These substitutions domesticate the source text by relocating Orwell's imagery within recognizable Arabic cultural and political discourse.

The procedure of translating metaphors by simile also contributes to domestication by reducing the force and immediacy of the original metaphors. Orwell's metaphor "He was a lonely ghost uttering a truth" becomes "كان كشبح وحيد," transforming the direct identification into a more conventional comparison through the use of "like." Similarly, "Winston was gelatinous with fatigue" is rendered as "أشبه بجسم هلامي," again shifting from metaphor to simile. Another example appears

in "the face of a sheep," translated as "أشبه ما يكون بوجه خروف." In each case, the translator mitigates the intensity of Orwell's figurative language, making the imagery more familiar and stylistically acceptable for Arabic readers.

Overall, the translation demonstrates a mixed macro-strategy combining both foreignization and domestication. Nevertheless, domestication emerges as the dominant orientation due to the high frequency of paraphrase, cultural substitution, and simile transformation. While the translator preserves several central metaphors that define Orwell's dystopian universe, many other expressions are reshaped to conform to Arabic stylistic norms and cultural expectations. Consequently, the Arabic version becomes not only a translation of Orwell's language but also a cultural rewriting that mediates between the ideological strangeness of the source text and the interpretive framework of the target audience.

4. Conclusion: Our study has demonstrated that the translation of metaphor in 1984 by George Orwell involves far more than the transfer of linguistic meaning from English into Arabic. Through the analysis of thirty metaphorical expressions, the study revealed that the translator employed a variety of procedures, including the reproduction of the same image, paraphrase, the use of standard target-language images, and the transformation of metaphors into similes. The quantitative findings showed that preserving the original image and paraphrasing were the most frequently used strategies, reflecting the translator's attempt to balance fidelity to Orwell's metaphorical universe with the need for readability and cultural accessibility in Arabic. These procedures significantly influenced the intensity, symbolism, and ideological resonance of the original metaphors, sometimes preserving Orwell's dystopian atmosphere and at other times reshaping it according to Arabic linguistic and cultural norms.

At the macro level, the study concluded that the translation adopts a hybrid approach oscillating between foreignization and domestication, although domestication emerges as the dominant tendency. While several central metaphors were preserved to maintain the political and philosophical identity of the source text, many others were modified through explication, cultural substitution, and stylistic adaptation. This confirms that the translator functions not as a neutral

intermediary but as an active cultural and ideological mediator who reconstructs meaning within the target culture. Consequently, the Arabic translation of *1984* can be understood as a form of rewriting in which metaphor becomes a site of negotiation between languages, cultures, and ideologies. The study therefore highlights the crucial role of metaphor translation in shaping the reception of literary and political discourse across cultural boundaries.

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