

A Comparative Study of George Orwell's *Coming Up for Air* and its two Arabic translations: A Critical Reading and Paratextual Analysis

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Abstract ;(not more than 10 Lines)	Article info
<i>This article is a comparative analysis of George Orwell's <i>Coming Up for Air</i> and its two Arabic translations. The first translated book is "Assouod ila El-hawa (الصعود إلى الهواء)," and the second is "Houdna liltikat El-anfas (هدنة لالتقاط الأنفاس)." The work was carried out in two stages. Firstly, an analysis of the novel was presented, starting with the author's biography. Then, a summary of the novel and a discussion of the techniques of propaganda that Orwell employed in certain passages. Additionally, critical reading was conducted using characters, voices, intertextuality, and hedging. The novel and its two translated books were also the subject of paratextual study. In the final stage, the two Arabic translations were compared with the original work in English. The differences in translation were explained using the "Framework of Systematics of Designificative Tendencies", which helped understand how meanings are transformed or lost during the translation process. This method of comparison revealed the richness of the Arabic language.</i>	Received:31/05/2025
	Accepted: 18/04/2026 Keywords: critical reading, characters, voices, intertextuality, hedging.

1. Introduction

As the article presents a comparative analysis of George Orwell's *Coming Up for Air* and its two Arabic translations, it is essential to grasp the term 'Translation'. According to Catford (1965), Translation is "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (p.20). The translation from English to Arabic poses significant obstacles for both the translator and the audience. At times, the translator's intention aligns with the author's text, the source text (ST), yet the primary challenge arises from cultural, ideological, or religious differences. The source text (ST) should be adapted to the background of the target readers. Thus, the translator's main role is to produce a new target text (TT) that encompasses all the ideas from the ST. According to Newmark (1988), translation has eight methods: 1- Word-for-word

translation and 2- Literal translation. 3- Faithful translation, 4- Semantic translation, 5- Communicative translation, 6- Idiomatic translation, 7- Free translation, 8-Adaptation.

This study seeks to critically evaluate *Coming Up for Air* and compare two Arabic translations with the original work, highlighting stylistic, ideological, and thematic differences. The work is presented in two parts. The first part analyzes the novel *Coming Up for Air*, written by George Orwell. This part is a detailed interpretation and analysis of the book and the author's biography. In addition, it is a critical reading that uses concepts such as characters, voices, hedging, and intertextuality. Moreover, an analysis of the two translated books titled *Assouod ila El-hawa* (الصعود إلى الهواء), written by Asaad Al-Hussein, and "Houdna liltikat El-anfas (هدنة لالتقاط الأنفاس)", written by Yasmine Al-Arabi. Further, paratextual analysis is used both in translated books and the source novel. It interprets the materials surrounding the three books, such as the covers, titles, subtitles, some specific words, and expressions.

The last part is a comparative study of the two translated books in Arabic and the original novel in English. It includes the proper nouns, such as names of persons, cities, and things. Furthermore, it analyzes some sentences taken from the three books. The comparison is made by applying the framework of Systematics of Designificative Tendencies. As stated by Öztürk Kasar and Tuna (2017), there are nine Designificative Tendencies: 1- Over-interpretation of the meaning, 2- Darkening of the meaning, 3- Under-interpretation of the meaning, 4- Sliding of the meaning, 5- Alteration of the meaning, 6- Opposition of the meaning, 7- Perversion of the meaning, 8- Destruction of the meaning, 9- Wiping-out of the meaning.

2. An analysis of the novel *Coming Up for Air*

The Author of this novel is George Orwell (25 June 1903 – 21 January 1950), also known by his real name, Eric Arthur Blair. Cricket (2004) defines George Orwell as a British journalist, essayist, and novelist born in India. His work was renowned for its clarity, cautioning against social injustice, opposing totalitarianism, and reflecting his belief in democratic socialism. He wrote 57 other books. He is best known for his dystopian work, *1984*, which he wrote in 1949, and his allegorical novel *Animal Farm* in 1945, which has sold more copies than any other book of the twenty-first century.

The novel was first published in June 1939, very shortly before the flare-up of World War II. The novel tells the story of George Bowling, a middle-aged, lower-middle-class man who is somewhat obese in his middle age and works in sales for an insurance company. He is married and lives in the suburbs, and is the father of two children. One day, after winning some money from a bet, he returned to the village where he had lived for thirty years. After getting his new dentures, Bowling begins to remember his boyhood. It was a breathtaking truce. During his journey, he had thought of

the pressing dangers of a war about to break out before he saw his fears come real when a rocket accidentally landed on his town. He was astonished by the fact that nothing was left there as it was before and that everything had changed radically. Orwell painted a dark picture of pre-war anxiety and the fight between wishing and going ahead toward the future. It is a time of fear; It shows how Capitalism was destroying the best of the English rural areas and that great external dangers were confronting Britain. In addition, he tried to imply his point of view like a Socialist writer, "Social patriotism" (p.116), and a feminist writer, "Later on when I read books about Eastern countries where they practice polygamy and the secret harems..." (p. 36)

Furthermore, Orwell was well-known for his use of propaganda. What does this notion mean? Jowett and O'Donnell (2012a) said: "The term propaganda was coined in the 17th century and initially referred to the propagation of the Catholic faith in the New World" (p.2). Orwell (1969) employed techniques of propaganda. Among them is the repetition of words like in these passages, "Ho, no! Course you couldn't count it! COURSE you couldn't. Too much trouble, that'd be. Ho, no!" (Orwell, 1969, p.10). "Needle! Needle! You got a needle!" (p.63). This passage is also vivid propaganda for some historical and political notions. "Bestial atrocities. . . Hideous outbursts of sadism. . . Rubber truncheons. . . Concentration camps. . . Iniquitous persecution of the Jews. . . Back to the Dark Ages... European civilization. . . Act before it is too late. . . Indignation of all decent peoples. . . Alliance of the democratic nations. . . Firm stand. . . Defence of democracy. . . Democracy. . . Fascism. . . Democracy. . . Fascism. . . Democracy..." (p.111). Another technique for making the meaning strong and exciting is using capital letters in many words in the novel, like in these words, "I wanna GO SOME—WHERE!" (p.5), "SAYING...SEEING...KNOW..." (p.113).

2.1 Critical reading of the novel

In this novel, the first character is George Bowling, the protagonist. He is also the narrator. He used the first personal pronoun in all its types several times, "I," "My," "Me," and "myself." Nearly one can find them in each line. All the events, names, and places mentioned in the novel are linked with his personality only. These passages confirm that. "I got my new false teeth" (p.2), "It was the temporary set that Warner, my dentist" (p.3), "Well, Hilda and I were married, and right from the start it was a flop" (p.103). The other characters are 1- His wife Hilda Bowling "Hilda (that's my wife)" (p.4). 2- His two kids, "Two kids in a house the size of ours is like a quart of beer in a pint mug." (p.4). 3-Joe Bowling, the elder brother of George, "Joe and myself (Joe was my elder brother)" (p.25). 4- Uncle Ezekiel is a shop owner, "Uncle Ezekiel had a little boot shop in one of the streets" (p.32). 5- Old Porteous, "Porteous is a retired public-school master" (p.117). 6- Elsie, George's ex-partner, "I first met Elsie Waters." (p.78).

Orwell presents in the novel some different voices through the personality of the protagonist, George Bowling. The first voice is a worker in sales for the insurance company, "I ought to tell you that I'm in the insurance business" (p.4). The second voice is the man with psychological issues, "That sticky feeling round my neck had put me into a demoralized kind of mood..."(p.7). The historian's third voice is, "By the time the 1906 election came along" (p.31). The fourth voice is a feminist defender, "I can almost hear her voice— 'Well, now! Shutting their wives up like that!..."(p.36). The fifth voice is a pupil at Grammar School: "I left Mother Howlett's and went to the Grammar School" (p. 49). The sixth voice is a socialist member, "Been in the Labour Party since the year dot" (p.112).

Orwell used hedging to make the debate over the ideas in the novel open to any critique. The academic purpose of using hedging, as Hyland (1998) said: "A statement is based on plausible reasoning rather than certain knowledge and allows readers the freedom to dispute it" (p.4). Moreover, Perkins (1983) identified some words used in hedging as modal auxiliary verbs such as can, could, will, would, may, and might, adjectival, adverbial, and nominal modal expressions (possible, perhaps, probability), modal lexical verbs (believe, assume), IF-clauses, question forms, impersonal phrases, and time reference. Hedging is mainly used in this novel. The following examples illustrate the benefits of using such statements and words.

- 1- "The idea really came to me the day I got my new false teeth." (p.2). It expresses doubt.
- 2- "At about a quarter to eight, I'd nipped out of bed and got into the bathroom just in time to shut the kids out." (p.2). 'About' means, in this sentence, approximately.' He is not sure 100%.
- 3- "Down below, out of the little square of bathroom window, I could see the ten yards..." (p.2). 'Little' means 'limited' but without exact measure. 'Could' is a modal auxiliary.
- 4- "It's a nuisance, but there are several parts of my body that I can't reach nowadays..." (p.3). 'Several' means not sure how many parts. The second is a modal auxiliary.
- 5- "'Fatty' they mostly call me." (p.3). 'Mostly' equals 'in general.'
- 6- "It struck me that nowadays I nearly always do have a morose..." (p.3). It is an open time.
- 7- "They were grinning at me like the teeth in a skull." (p.3). It is like a comparison, with no certainty.
- 8- "Besides, say what you will, false teeth are a landmark." (p.3). Say what you can do.

Intertextuality is another stage of critical reading in the novel. Fairclough (2004, p.39) states: "Intertextuality is the presence of actual elements of other texts within a text quotation." The purpose

behind including these texts in the novel is to set multiple ideas that attract the readers. Orwell inserted many other texts into the story. The following table contains some of them.

The text	The topic
"Later on, when I read books about Eastern countries where they practice polygamy..."(p.36)	-Women and polygamy
"Communist Party" (p.112)	-The clash between the Communist Party and Socialism.
"Labour Party" (p.112)	- The roots of the Labour Party.
"Foreign politics, Hitler, Stalin" (p.112)	- The conflict between the Western world and Eastern world (Britain, Germany, and the Union of Soviet Socialist Republics (USSR)

2.2 Paratextual analysis of the novel

The paratextual analysis is concerned with all parts surrounding the book itself. Lewin and Macksey (1997) argued:

"Paratextual" elements, this mean the radical dislocation of readerly expectations: dedications and prefaces are scattered within the text; notes, glosses, intercalations, and misplaced chapter headings [...] titles and subtitles, pseudonyms, forewords, dedications, epigraphs, prefaces, intertitles, [...], epilogues, and afterwords [...] "public epitexts" (from the author or publisher) as well as "private epitexts" (authorial correspondence, oral confidences, diaries, and pre-texts). (pp. xi, xxii, xviii)

The book's front cover contains a black and white photo of a city with classic cars and a man who looks like George Bowling jumping and running. The title is on the top, written in white color inside a golden rectangular shape. At the end of the photo is a quote: "A charming, cheerful, minor masterpiece" (Harvy Breit, The New York Times). The author's name is on the cover written in capital letters in golden color 'GEORGE ORWELL.' (See Appendix 1). The photo of George Bowling, who is running because he is pleased with the money, he won on the bet is noticeable on the cover. On the other hand, the way that the name of the writer was written shows his high stature in the publishing house. Another essential element is the quote that attracts the readers. It has the role of publicity.

The rear cover of the book is written in black and white. On the top, there is a comment about Orwell and his work. In the middle is a short introduction of the novel, eleven lines. After this introduction, a brief biography of George Orwell is given in four lines. At the end of the cover is a barcode and the address of the publishing house. (See Appendix 2)

The book was published in Mariner Books. The first edition was on October 22, 1969. The number of pages is 288. The Lexile measure is 1060L. The item's weight is 9.6 ounces. The dimensions are 5.31×0.76×8 inches. The book is considered a best seller ranking 282.850 in books. (See Appendix 3)

3. *An analysis of the two translated books*

3.1. *Assouod ila El-hawa* الصعود إلى الهواء

This book is one of the Arabic-translated versions of the novel "*Coming Up from Air*" The title is translated using word-for-word translation. The translator is Asaad Al-Hussein. He worked as an English language teacher in Syria and Qatar until 2004. He devoted himself to translating several books, novels, and plays into Arabic. The novel *Assouod ila El-hawa* "الصعود إلى الهواء" was published in 2008, and the book *Global Class War* by the thinker Jeff Fu was also published in 2009. He has written intellectual and literary articles for Arab magazines and newspapers. (See Appendix 4)

The front cover contains the name of the author George Orwell on the top in red. In the middle is the novel's title, "*Assouod ila El-Hawa*," and a painted photo. This photo is a bit obscure. It needs an artist in painting to explain its content. It is like the flame of the bomb after throwing on the town by the German military plane. There is a small green circle. It represents the Air that George wants to escape to. In other words, it is the village where he was born and grew up. At the end of the front cover is the name of the publishing house 'AL Farabi, and the name of the company "MOHAMMED BIN RACHID EL MAKTOUM FOUNDATION." It is an Emirati Company. (See Appendix 5)

The rear cover consists of nine lines of text. It describes the psychological state of George Bowling. At the bottom, there is a barcode for the book. (See Appendix 6). The book was published in 2008 in AL Farabi's house in Lebanon. It has 282 pages (See Appendix 7) and is the same division as the original English version. After the front cover, there is a letter from the Mohammed Bin Rachid El Maktoum Foundation to the reader. It provides detailed information about the translation work that has been done and the program in the future. The second part of the letter is a short introduction to the Foundation (See Appendix 8).

3.2. *Houdna liltikat El-anfas* هدنة لالتقاط الأنفاس

The title in this version is entirely different in all its words. In English is "Truce for taking breaths." In the Systematics of Designificative Tendencies framework, it is the "Darkening of the Meaning." In other words, the title's meaning is clear inside the novel. It is normal when a translator changes the title by another but within the general idea of the original book.

The translator of this novel is Yasmine Al-Arabi. She was the first translator for scientific content at Najwa Company in 2018, then as a translation reviewer for scientific content in 2019 in the same company, until she moved in 2020 to the Hindawi Foundation to work as a senior translator. (See Appendix 9).

In this book, the front cover is a fishing hook that catches a black missile. This photo symbolizes a cease-fire for taking a while or hiding somewhere. On top, the title was written big in red color, “هدنة لالتقاط” جوج أورول; the color of blood and fire. Below the title, there is the name of the author in Arabic, written smaller than the title in black color. Most of the surface of the cover is white. It symbolizes the white flag of peace. Inside this space are some small black points indicating the fears of Goerge and the ash of the explosion. (See Appendix 10). The rear cover is white and, in the middle, the name of the publishing house, “هنداوي” and its symbol in green color. (See Appendix 11). The book was published in 2020 by Hindawi Foundation in Egypt. The number of pages is 204. (See Appendix 12).

4. A comparative analysis

This final section compares the two translated versions and the original English novel. There are some differences in some sentences and words. Each translator applies a method or two, sometimes all methods, in translating a book. The work is based on the Systematics of Designificative Tendencies. (For more explanation, see Appendix 13). In addition, it discusses grammatical and lexical issues in both translated novels. The following passages are extracted for analysis.

The source text Coming Up for Air	The target text 1 الصعود إلى الهواء	The target text 2 هدنة لالتقاط الأنفاس
“The idea really came to me the day I got my new false teeth.” (p.2)	"خطررت الفكرة لي يوم وضعت فيه طاقم أسناني الاصطناعية الجديدة" (ص5) The idea came to me when I put on my new artificial dentures. Khataret el fikra li yaouma wadhaato fih takm asnani el istinaia el djadida.	"خطررت الفكرة على ذهني ، في الواقع، في اليوم الذي حصلت على طقم أسناني الجديد." (ص7) The idea came to my mind the day I got my new dentures. Khataret el fikra ala dhihni, fi el wakaa fi el yaoum aladhi hassalto ala takm asnani edjadid.

In this sentence, both translators used word-for-word translation. There is no over-translation. Except for the first translator, who did not translate the word “really.” In general, the target texts one and two are identical to the meaning of the source text.

The source text Coming Up for Air	The target text 1 الصعود إلى الهواء	The target text 2 هدنة لالتقاط الأنفاس
"I've never gone grey or bald, thank God, and when I've got my teeth in, I probably don't look my age, which is forty-five." (p.3)	" و حمدت الله لأن شعري لم يخطه الشيب، و لم يتمكن منه الصلع، و هكذا بعد أن أضع طاقم أسناني الجديدة فقط لا أبدو في السادسة و الأربعين و هو عمري الحقيقي. " (ص6) And I thanked God that my hair did not go gray and could not go bald, so after I put my new dentures on, I don't look at forty-six, which is my real age. "Wa hamadtou Allah li-ana chaari lem yakhotoho echib, wa lem yatamakan minho essalaa, wa hakada baada an adhaa takem asnani el djadida faket la abdou fi esadisa wa el arbain wa houa omri el hakiki."	" لم يصبني الشيب أو الصلع قط، حمدا لله، و عندما أركب طقم أسناني لا يبدو عليّ على الأرجح عمري الحقيقي، الذي هو الخامسة و الأربعون. " (ص7) I've never gone gray or bald, thank God, and when I put on my dentures, it probably doesn't look like my real age, which is forty-five. "Lem yousibni echaybou aw essalaa ket, Hamden li Lah, wa indama orakibo tekem asnani la yabdou alya ala elardjah omri elhakiki, eladi howa elkhamissa wa el arbaoun"

The first target text is "an alteration of the meaning". There is a mistake in the age. In the source text, the age is forty-five, but here it is forty-six. It is a false meaning. The first translator started by thanking God, which is not at the beginning of the source text. The second target text is the word-for-word translation, identical to the original text in the number of words and the meaning.

The source text Coming Up for Air	The target text 1 الصعود إلى الهواء	The target text 2 هدنة لالتقاط الأنفاس
"Dadda! I wanna come in!" (p.4)	" أريد الدخول ياأبي. " (ص9) I want to come in, Dad. "Ourido edoukhol ya abi."	" أبي ! أريد الدخول ! " (ص9) Dad! I want to come in! "Abi! ourido edokhol!"

The source text has two exclamatory sentences; "Daddy!" and "I wanna come in!"

The first target text is an affirmative sentence. There is no exclamation mark. Maybe it is a typewriting mistake. The second target text has the same structure as the source text. Except in the word Dadda (an informal noun) is replaced by the formal noun "Abi," which means "Father." In informal Arabic, we say "Baba" or, in another country, "aba". The translation is word for word, the same meaning, but not over-translation or any other level from Designificative tendencies.

The source text	The target text 1	The target text 2
"Hilda is thirty-nine, and when I first knew her, she looked just like a hare." (p.5)	"هيليندا الآن في التاسعة و الثلاثين من عمرها، و عندما عرفتھا للمرة الأولى كانت تشبه الأرنب." (ص10) Helenda is now thirty-nine years old, and when I first knew her, she looked like a rabbit. "Hilinda elan fi etassia wa ethalathin min omriha, wa indama araftouha lil-marati el-oula kanet touchbiho elarneb."	"إن هيليندا في التاسعة والثلاثين من عمرها، و عندما قابلتها أول مرة كانت تبدو تماما كالأرنب البرية." (ص10) Helenda is thirty-nine years old, and when I first met her, she looked just like a hare. "Ina Hilinda fi etassia wa ethalathin min oumriha, wa indama kabaltouha awal mera kanet tabdou tamamen kalernaba elbaria."

In these two target texts, the translation is word for word. There is a little transformation of the name of Hilda. It is changed to 'Hilinda'. This is a Sliding of the meaning. In the mind of the Arab readers, 'Hilinda' is more appropriate to their culture and language. In addition, in the source text, we have the noun 'hare', a rabbit living in a jungle. There are differences between their physical appearances. This is the second level in Designificative Tendencies; darkening of the meaning. The second TT is identical to the ST. The translator added the adjective 'wild' to the noun 'rabbit' to make it equivalent to 'Hare.' According to Newmark (1988), it is an idiomatic translation.

The source text	The target text 1	The target text 2
Coming Up for Air	الصعود إلى الهواء	هدنة لالتقاط الأنفاس
"The world I momentarily remembered when I saw King Zog's name on the poster..." (p.25)	"ذكرني اسم الملك زوغ المكتوب على الملصق..." (ص33) The name of King Zog on the poster reminded me... -----	"العالم الذي تذكرته للحظة عندما رأيت اسم الملك زوجو في إحدى الصحف" (ص33) The world I remembered for a moment when I saw the name of King Zogo in a newspaper.

	“Dekarani ism elmalik Zog elmaktoub ala el molsek.”	----- “Elalam aladi tadakartoho lilahda indama ra-ayto Isma el-malik Zogo fi ihda essohof.”
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The first TT is identical to the source text. The second is different in some words, like the name of the king, ‘ Zogo,’ which is not ‘ Zog’ and “in one of the newspapers” is not the same as “the poster.” In this translation, there is a sliding of the meaning.

The source text Coming Up for Air	The target text 1 الصعود إلى الهواء	The target text 2 هدنة لالتقاط الأنفاس
“Joe started going to Walton Grammar School two years before I did.” (p.40)	“لقد ذهب أخي جو إلى مدرسة والتون قبلي بسنتين...” (ص58) My brother Joe went to Walton School two years before me... “Lakad dahaba akhi Joe ila madrassat Walton kabli bisanateyn...”	“بدأ جو في الذهاب إلى مدرسة وولتن للقواعد اللغوية قبلي بعامين. ” (ص50) Joe started attending Walton Grammar School two years before me “Badaa Joe fi edahab ila medrassat Walton lil kawaid eloghawia kabli bi-ameyn.”

The translator in the first text added “my brother” to “Joe,” which is not mentioned in the source. He also omitted ‘Grammar’ from Walton school. This is an “under-interpretation of the meaning.” The second TT is a word-for-word translation.

The source text Coming Up for Air	The target text 1 الصعود إلى الهواء	The target text 2 هدنة لالتقاط الأنفاس
“Now then, young George! Don’t you get thinking you’re coming with the gang today. You stay back home.” (p.42)	“اسمع يا جورج الصغير إياك أن تفكر في الذهاب مع العصاة اليوم لأنك ستبقى في البيت...” (ص62) Listen, little George, don't even think about going with	“حسنًا أيها الصغير جورج ! لا تظن أنك ستذهب معي للقاء مجموعة أصدقائي اليوم، بل سترجع إلى المنزل ” (ص52) Well, little George! Don't think you'll go with me to meet my group of

	the gang today because you'll stay home... "Ismaa ya George essaghir iyaka an tofakir fi edhahabi maa el issabati elyawma lianaka satabka fi el baiti."	friends today; you'll come home. " Hassanen ayougha essaghir George! La tadhono anaka satedh-habou maii li likai madjmouati asdikai elyawma ,bel satarjaou ila el manzil. "
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The first TT is complete but not "over the interpretation of the meaning." There is no exclamation mark. The second is "under-interpretation of the meaning." There is a significant missed meaning; the word "gang." In the first translation, we know that the friends of Joe are gang. In the second, there is no information about that.

The source text	The target text 1	The target text 2
"God knows how often I heard that story whispered in the shop." (p.73)	" يعلم الله عدد المرات التي سمعت فيها هذه الحكاية في الدكان. " (ص110) God knows how many times I've heard this story in the shop "Yaalamo ellaho adada el marati elati sameeto fiha hadhihi el hikaya fi edokani."	" سمعت هذه القصة همسا في المتجر مرات لا تحصى. " (ص85) I have heard this story whispered in the store countless times. "Samiito hadhihi el kissa hamsen fi el metdjer merat la touhsa."

In the second TT, the translator did not translate the noun of 'God' into Arabic. This makes the meaning incomplete. The author mentioned the noun 'God' to show how far George is religious. The translation in the second text is "under-interpretation of the meaning." The first TT has a complete meaning.

The source text Coming Up for Air	The target text 1 الصعود إلى الهواء	The target text 2 هدنة لالتقاط الأنفاس
"It was a misty kind of evening, and the hall was cold and not too well-lighted." (p.109)	" كان المساء مغبرا و القاعة باردة و غير مضاءة جيدا. " (ص171) The evening was dusty, and the	" كان المساء ضبابيا، و كانت القاعة باردة و فقيرة الإضاءة. " (ص125) The evening was misty, and the hall

	hall was cold and not well-lighted. “Kana elmassaou moughabaren wa elkaa barida wa gheir modhaa jayiden.”	was cold and poorly lighted. “Kana elmassaou dhababien, wa kanet elkaa barida wa fakirat el edhaa”
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The first TT is a “perversion of the meaning.” The word “moughabaren” in English ‘dusty’ is irrelevant to the meaning in the ST. The original word is “misty.” On the other hand, the second TT was translated word for word. The meaning is identical.

5. CONCLUSION

After analysing and comparing George Orwell’s *Coming Up for Air* and its two Arabic translations, one can observe that the translated books are easy to understand. Both translators employed simple words and structures. Indeed, there are differences in some translated terms of the novel in the Arabic versions, which is natural given the background of each translator and the target readers. Furthermore, the Arabic language is exceptionally rich in vocabulary. The usage of certain words in the Arab East differs from that in the Arab West. Additionally, translators may find themselves limited in translating some ideas regarded as taboo in their country, as they must adhere to the norms and rules of their culture, religion, political system, and publishing houses. They should use their skills to convey a message without conflicting with the elements of society. This is not merely my perspective; it is a fact that applies to most translators in the Arab and developing world. This is confirmed by what Amina Ahmed reported in her article published on Al Jazeera Net about Wasini Al A’raj’s opinion on the problems of translation, saying: The Algerian novelist Waciny Laredj acknowledged that translating literature is a form of “forced betrayal,” but he emphasized that translation is essentially a bridge connecting two languages, especially when there is a translator capable of weaving the ties between the two languages.” (Amina Ahmed, 2011, p.1)

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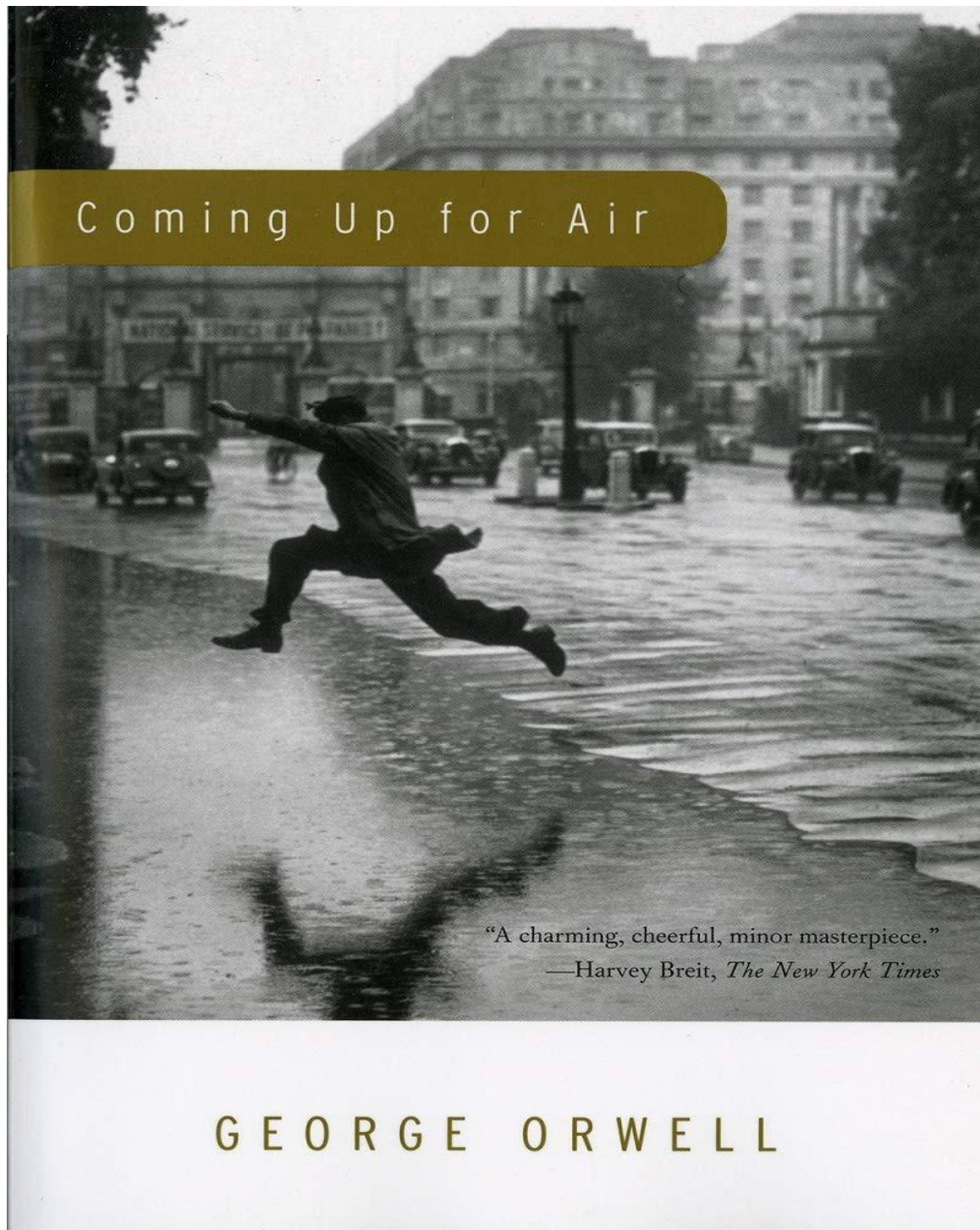
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6. Appendices

Appendix 1: The front cover of the book



Appendix 2: The rear cover

Copyrighted Material

Fiction

"By any standards, a work of rare vigor and imagination . . .
 Confirms one's estimate of Mr. Orwell as a major prophet among
 the world's still lively minority of thinking men."
 — *The New York Herald-Tribune Book Review*

A CLASSIC NOVEL about the everyday struggles of the common man, *Coming Up for Air* is a satiric look at the trappings of middle-class suburbia. George (Tubby) Bowling is a middle-aged insurance salesman, a job at which he grimly excels. The father of two ingrates and husband to a slattern, he dutifully makes mortgage payments on their dreary home. As the years roll by, he comes to feel like a hostage to his family, regarding them as wardens and himself as a prisoner.

One day, with a new set of false teeth and his winnings from the races, George feels the need for some fresh air. He steals away from his family to visit Lower Binfield, the village of his youth. But he arrives to find the village has changed beyond recognition, and the only event of his attempt at a holiday is an accidental bombing by the RAF—the perfect ending to his failed escape.

George Orwell (1903–1950) served with the Imperial Police in Burma, fought with the Republicans during the Spanish Civil War, and was a member of the Home Guard and a writer for the BBC during World War II. He is the author of many works of nonfiction and fiction, including *Animal Farm* and *1984*.

Cover photograph © Hulzon/Getty/Liaison Agency
 Cover design by Lin Demeter

A Harvest Book
 Harcourt, Inc.
www.hmhbooks.com



Appendix 3: - The Product details**Product details****ASIN :** 0156196255**Publisher :** Mariner Books; First edition (October 22, 1969)**Language :** English**Paperback :** 288 pages**ISBN-10 :** 9780156196253**ISBN-13 :** 978-0156196253**Lexile measure :** 1060L**Item Weight :** 9.6 ounces**Dimensions :** 5.31 x 0.76 x 8 inches**Best Sellers Rank:** #282,850 in Books (See Top 100 in Books)

#1,371 in Self-Help & Psychology Humor

#3,121 in Fiction Satire

#7,713 in Classic Literature & Fiction

Customer Reviews: ★★★★★ ☆ ~ 564 ratings**Appendix 4: A short biography of the Translator Asaad Al-Hussein****المترجم: أسعد الحسين**

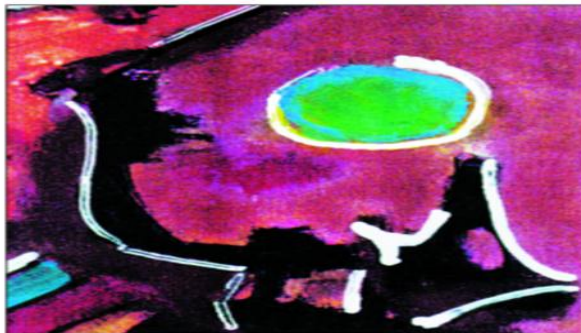
- حائز على إجازة في اللغة الانكليزية وآدابها من جامعة حلب عام ١٩٧٨.
- عمل مدرساً للغة الانكليزية في سوريا وقطر حتى عام ٢٠٠٤.
- تفرغ للترجمة ونقل عدد من الكتب والروايات والمسرحيات إلى اللغة العربية.
- صدر منها رواية الصعود إلى الهواء لجورج أورويل عام ٢٠٠٨.
- وصدر أيضاً كتاب الحرب الطبقيّة العالميّة للمفكر جف فو عام ٢٠٠٩.
- له مقالات فكرية وأدبية في بعض المجلات والجرائد العربية.

Appendix 5: The front cover of the Arabic version “Assouod ila El-hawa الصعود إلى الهواء

جورج أورويل

**الصعود
إلى الهواء**

رواية



مؤسسة محمد بن راشد آل مكتوم
MOHAMMED BIN RASHID
AL MAKTOUM FOUNDATION

دار الفارابي

Appendix 6: The rear cover

إن الأوتومات، المزقّل الذي عمّ اكتظاظ عام 1939-
والسنوات الخمسة عشر التي قضاها جورج أورويل
وعلماء الهيكل المزعجة إضافة إلى هاجسه
المزعج من تلوّن حرب مدبرة أفعوى أعادته
للتفكير ببلدته الريفيّة الصغيرة وسلامتها
المفقودة لكن عودته إلى الواريمتولد حررت
من هذه تلمّحاً لتسليّ في روحه حيّاته
وربّما روايته 1984 المصمّم على مرّات.



Appendix 7: The Product details

الطعود إلى الهواء	
(12,157 تقييمات المنصات الأخرى)	
مؤلف :	جورج أورويل
قسم :	علم الهواء
اللغة :	العربية
الناشر :	دار الفارابي
الترقيم الدولي :	9789953713632
تاريخ الإصدار :	24 نوفمبر 2008
الصفحات :	282
حجم الملف :	17.47 ميغا بايت
نوع الملف :	PDF
تاريخ الإنشاء :	11 يونيو 2009



Appendix 8: The letter from the publisher

رسالة مؤسسة محمد بن راشد آل مكتوم

عزيري القارئ،
في عصر يتسم بالمعرفة والمعلوماتية والانفتاح على الآخر، تنظر مؤسسة محمد بن راشد آل مكتوم إلى الترجمة على أنها الوسيلة المثلى لاستيعاب المعارف العالمية، فهي من أهم أدوات النهضة المنشودة، وتؤمن المؤسسة بأن إحياء حركة الترجمة، وجعلها محركاً فاعلاً من محركات التنمية واقتصاد المعرفة في الوطن العربي، مشروع بالغ الأهمية ولا ينبغي الإهمال في تأخيرها.

فمتوسط ما تترجمه المؤسسات الثقافية ودور النشر العربية مجتمعة، في العام الواحد، لا يتعدى كتاباً واحداً لكل مليون شخص، بينما تترجم دول متقدمة في العالم أضعاف ما تترجمه الدول العربية جميعها.

أطلقت المؤسسة برنامج «ترجم»، بهدف إثراء المكتبة العربية بأفضل ما قلّته الفكر العالمي من معارف وعلوم، عبر نقلها إلى العربية، والعمل على إظهار الوجه الحضاري للأمة عن طريق ترجمة الانداعات العربية إلى لغات العالم.

ومن التباشير الأولى لهذا البرنامج إطلاق خطة لترجمة ألف كتاب من اللغات العالمية إلى اللغة العربية خلال ثلاث سنوات، أي بمعدل كتاب في اليوم الواحد.

وتأمل مؤسسة محمد بن راشد آل مكتوم في أن يكون هذا البرنامج الاستراتيجي جسراً عملياً لرسالة المؤسسة المتمثلة في تمكين الأجيال القادمة من ابتكار وتطوير حلول مستدامة لمواجهة التحديات، عن طريق نشر المعرفة، ورعاية الأفكار الخلاقة التي تقود إلى إبداعات حقيقية، إضافة إلى بناء جسور الحوار بين الشعوب والحضارات.

للمزيد من المعلومات عن برنامج «ترجم» والبرامج الأخرى المنصوية تحت قطاع الثقافة، يمكن زيارة موقع المؤسسة www.mbrfoundation.ae

عن المؤسسة

انطلقت مؤسسة محمد بن راشد آل مكتوم بمبادرة كريمة من صاحب السمو الشيخ محمد بن راشد آل مكتوم نائب رئيس دولة الإمارات العربية المتحدة رئيس مجلس الوزراء حاكم دبي، وقد أعلن صاحب السمو عن تأسيسها، لأول مرة، في كلمته أمام المنتدى الاقتصادي العالمي في البحر الميت - الأردن في أيار/مايو 2007. ونحظى هذه المؤسسة باهتمام ودعم كبيرين من سموه، وقد قام بتخصيص وقي لها قدره 37 مليار درهم (10 مليارات دولار).

وتسعى مؤسسة محمد بن راشد آل مكتوم، كما أراد لها مؤسسها، إلى تمكين الأجيال الشابة في الوطن العربي، من امتلاك المعرفة وتوظيفها بأفضل وجه ممكن لمواجهة تحديات التنمية، وابتكار حلول مستدامة مستمدة من الواقع، للتعامل مع التحديات التي تواجه مجتمعاتهم.

Appendix 9: A Short Biography of the Translator Yasmine Al-Arabi

ابحث ...

الرئيسية
الكتب
القصائد
المساهمون
من نحن
ترجم معنا



هنداوي

المساهمون

ياسمين العربي

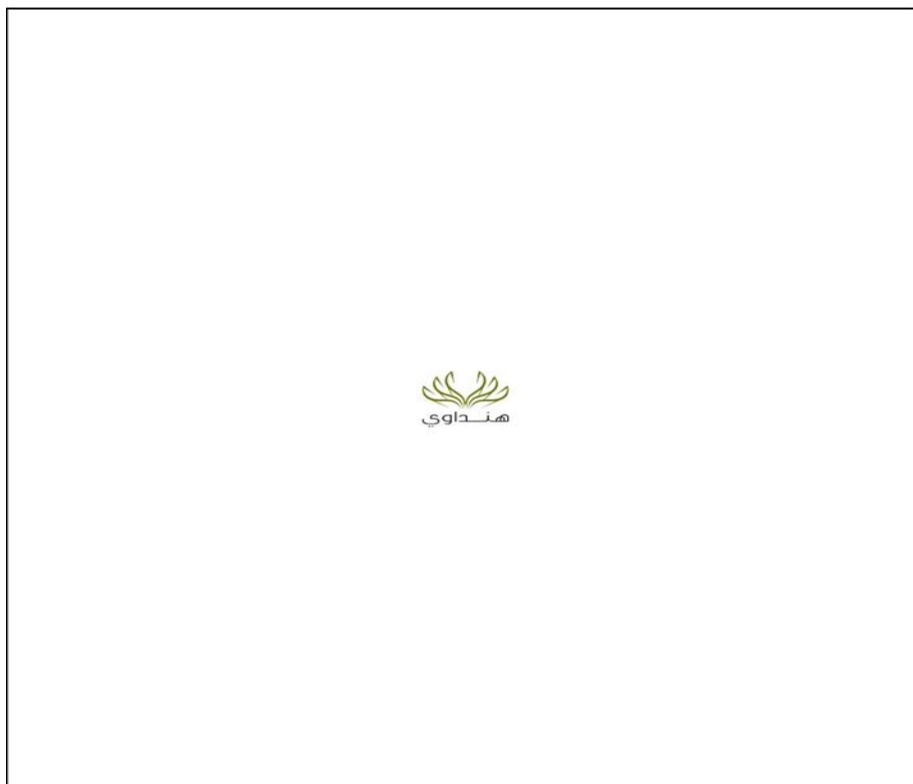
ياسمين العربي: تخرّجت في كلية الدراسات الإنسانية، قسم اللغة الإنجليزية وآدابها والترجمة الفورية، بجامعة الأزهر، عام ٢٠٠٩، وتعمل في مجال الترجمة والتعريب منذ ذلك العام. شغلت منصب مترجم أول للمحتوى العلمي في شركة «نجوى» عام ٢٠١٨، ثم مُراجِع ترجمة للمحتوى العلمي في عام ٢٠١٩ في الشركة نفسها، حتى انتقلت عام ٢٠٢٠ إلى «مؤسسة هنداوي» للعمل في وظيفة مترجم أول.

موضوعات الكتب

- كل الكتب ٢٣٠٠
- إدارة أعمال ٢٠

Appendix 10: The front cover of the Arabic version Houdna liltikat El-anfass (هدنة لالتقاط الأنفاس)



Appendix 11: The front cover**Appendix 12:** The Product details

هدنة لالتقاط الأنفاس

مؤلف	: جورج أرويل
قسم	: الحرب النفسية
اللغة	: العربية
الناشر	: مؤسسة هنداوي لتشر المعرفة والثقافة والغير هادفة للربح
الصفحات	: 204
عدد الملفات	: 3
حجم الملفات	: 1.15 ميغا بايت
نوع الملفات	: PDF EPUB KFX
تاريخ الإنشاء	: 08 ديسمبر 2020



Appendix 13: Systematics of Designificative Tendencies.

	DESIGNIFICATIVE TENDENCIES	OPERATIONS	RESULTS	FIELD OF SIGNIFICATION
1	Over-interpretation of the meaning	Producing an excessive commentary on the meaning of the original text or making explicit a meaning that is implicit in the original text	Excessive translation Excessive meaning	MEANING (Within the field of meaning of the sign)
2	Darkening of the meaning	Making ambiguous or obscure a meaning that is clear in the original text	Ambiguous meaning	
3	Under-interpretation of the meaning	Providing incomplete information, producing insufficient meaning	Incomplete translation Insufficient meaning	
4	Sliding of the meaning	Producing a possible meaning that is potential but not actualized in the context of the original text or creating a connotation not evoked by the original text	Other meaning	PERI-MEANING (At the limits of the field of meaning of the sign)
5	Alteration of the meaning	Producing a false meaning albeit one that is not completely irrelevant to the meaning in the original text	False meaning	
6	Opposition of the meaning	Producing a meaning that is contrary to the meaning in the original text	Opposing meaning	
7	Perversion of the meaning	Producing a meaning that is totally irrelevant to the meaning in the original text	Anti-meaning	MEANINGLESSNESS (Outside the field of meaning of the sign)
8	Destruction of the meaning	Producing an utterance that is devoid of meaning; in this case, meaning is out of the question, but there is some residue of the intended translation material.	Meaninglessness	
		Wiping out of the significative		

Taken from: https://www.researchgate.net/figure/Systematics-of-Designificative-Tendencies_tbl1_316348636
(consulted on 06/01/2025).