

الإهداء

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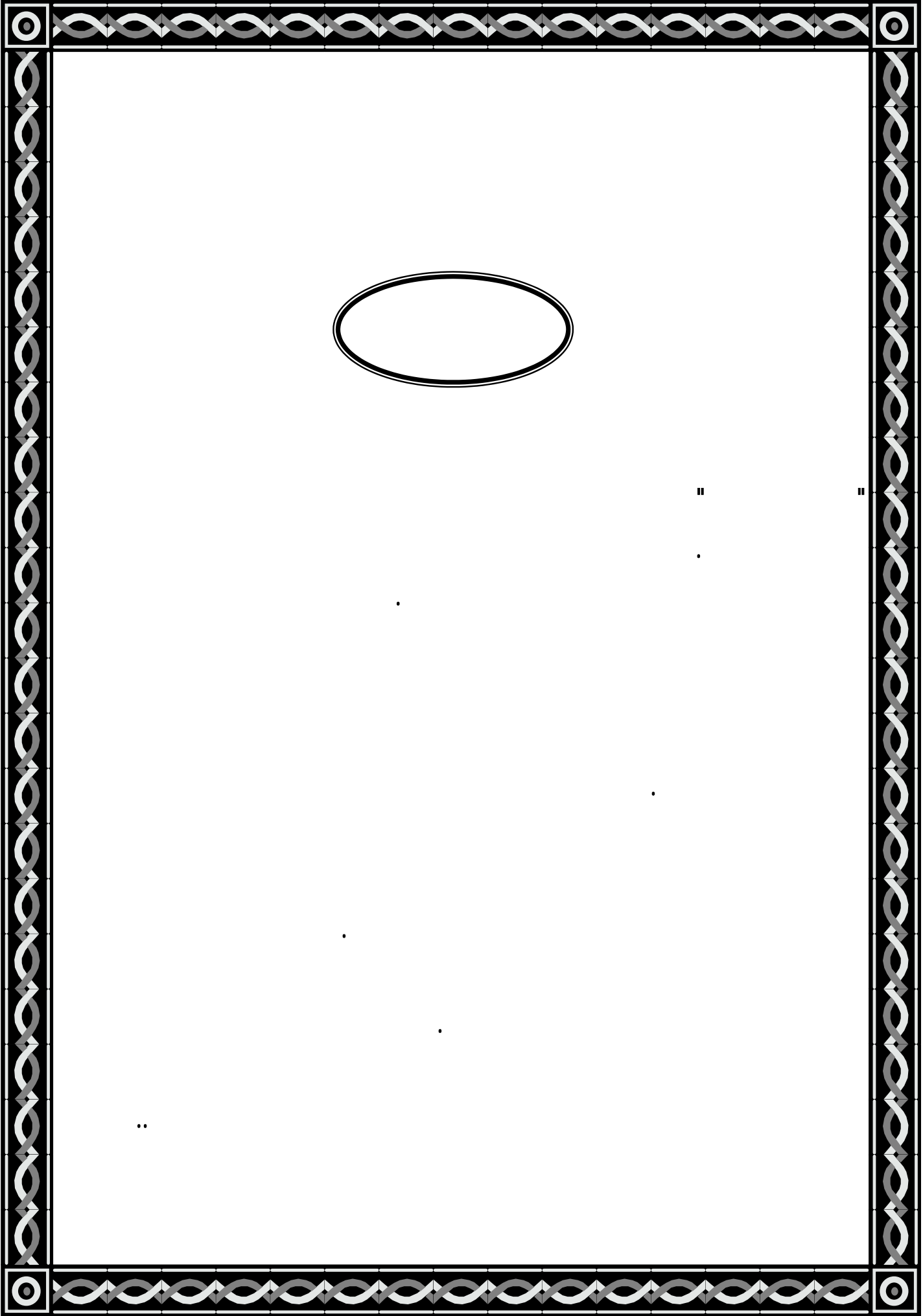
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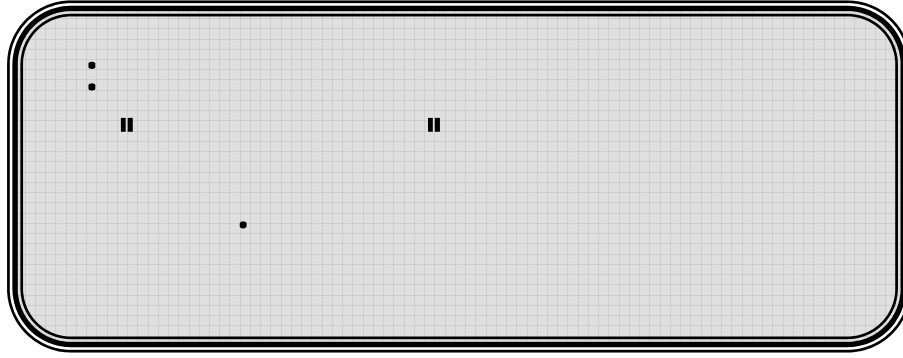
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مذكرة لنيل شهادة الماجستير

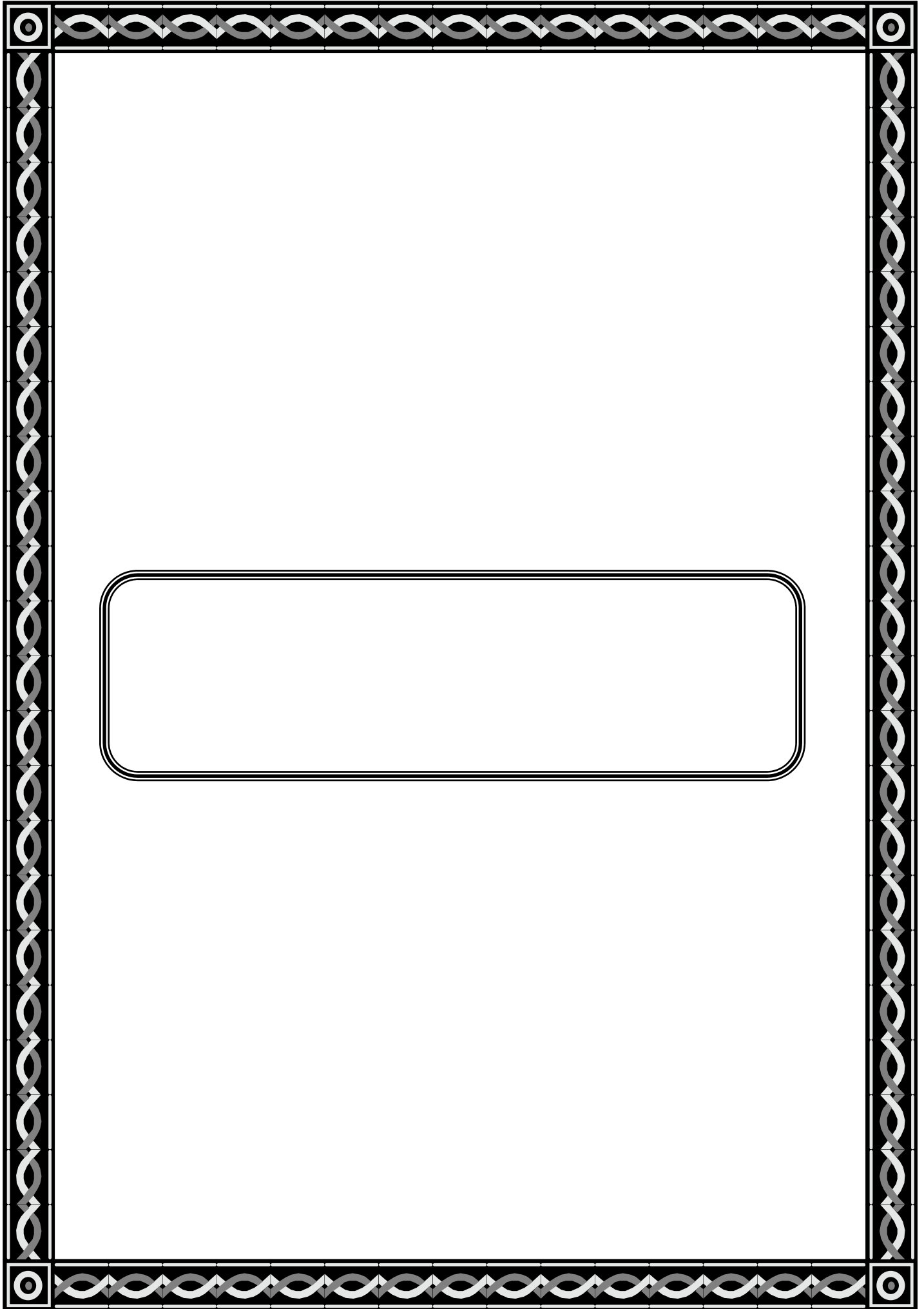
:

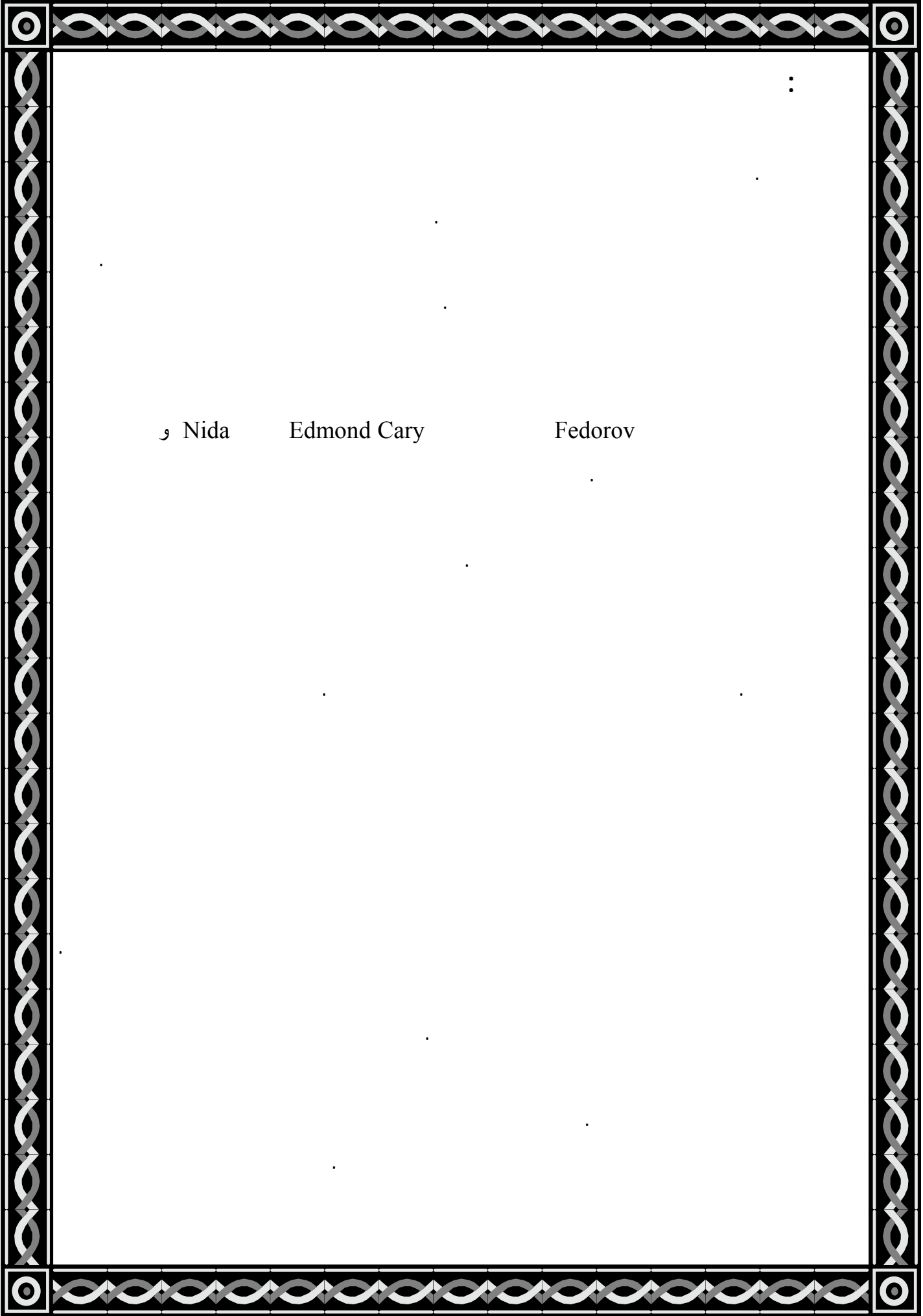
مختار محمصاجي

:

عبدہ احمد منصرّ

التخصص: إنجليزي / عربي
السنة الجامعية: 2005/2004



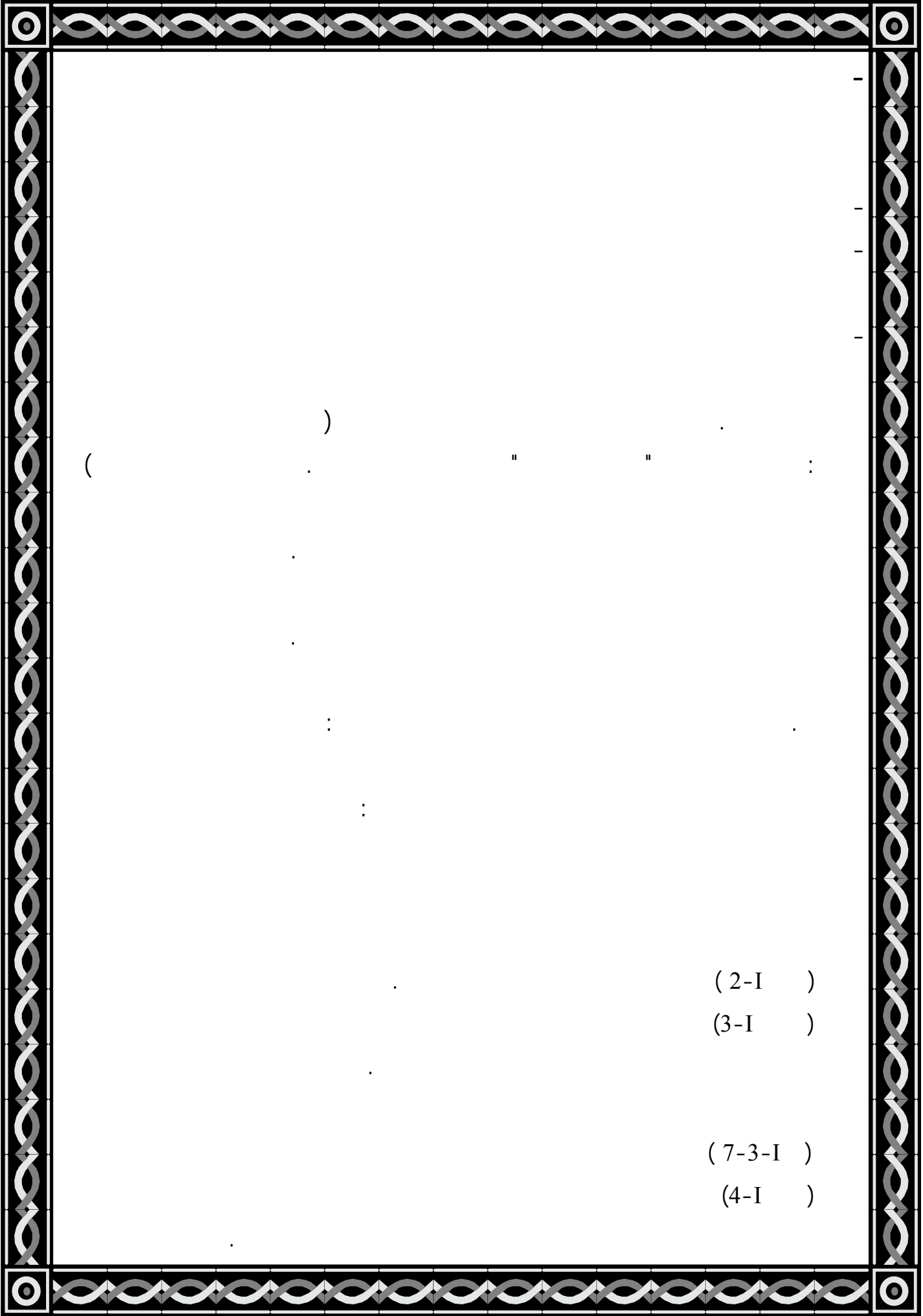


و Nida

Edmond Cary

Fedorov

Problèmes Théoriques de la Traduction(1963)



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(2-I)

(3-I)

(7-3-I)

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(2-1-3-II)

(1-4-II)

(2-4-II)

و در سطر De Beaugrande & Dressler, 1981

(2-III)

(3-III)

Vinay&Darbelnet,1958

(4-III)

(5-III)

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(3-IV)

) (4-IV) .

(5-IV

1998

1978

.(6-IV)

(2-V)

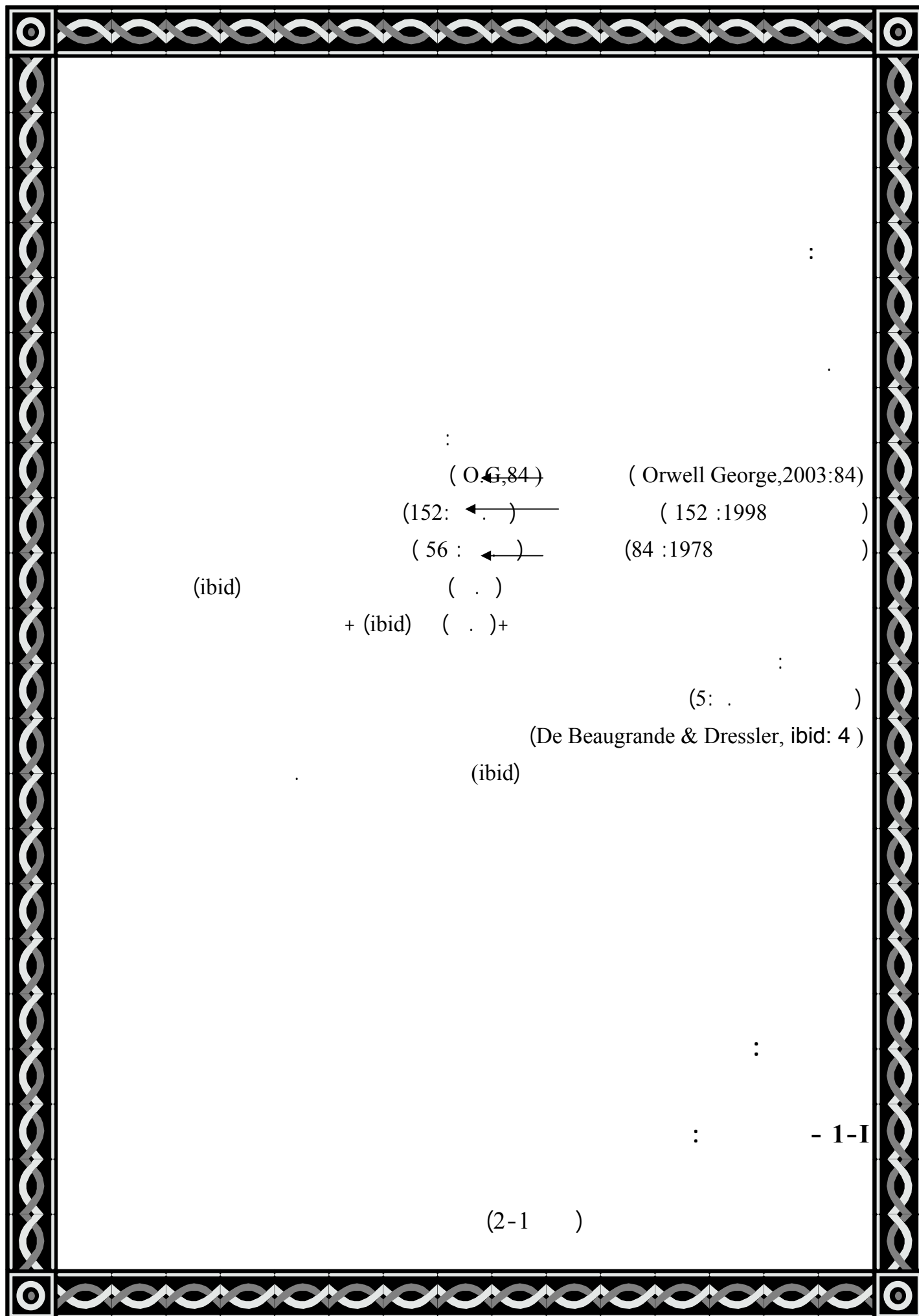
(4-V)

(3-V)

.(5-V)

(2)

(1)



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(O.G,84)

(Orwell George,2003:84)

(152: ←)

(152 :1998)

(56 : ←)

(84 :1978)

(ibid)

(.)

+ (ibid) (.)+

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(5: .)

(De Beaugrande & Dressler, ibid: 4)

(ibid)

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: - 1-I

(2-1)

(3-1)

(7-3-I)

(4-1) .

.(5-I)

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(29:1969) "

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extracognitives

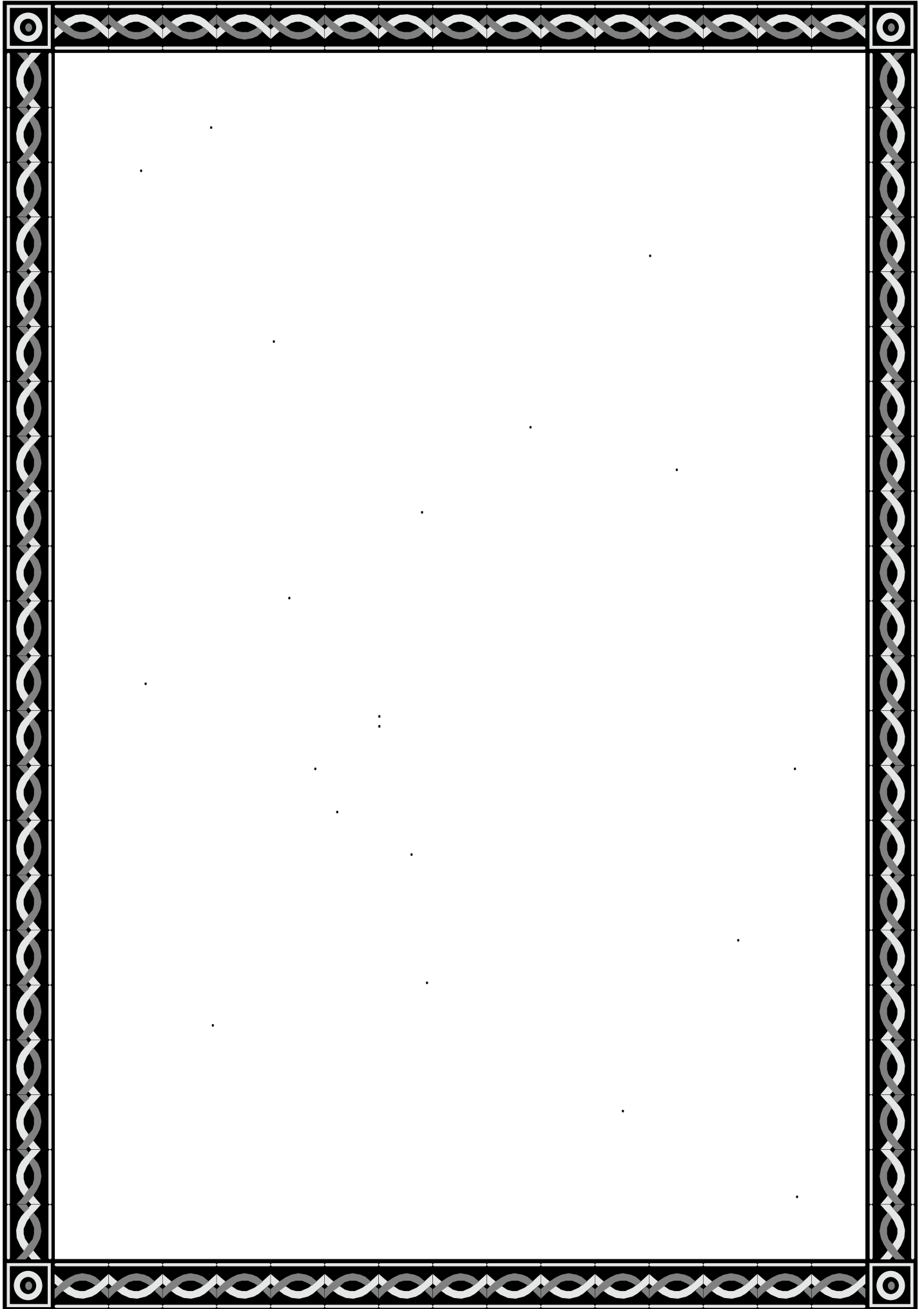
: S. Hornby

) "

-

...

(15 :2000



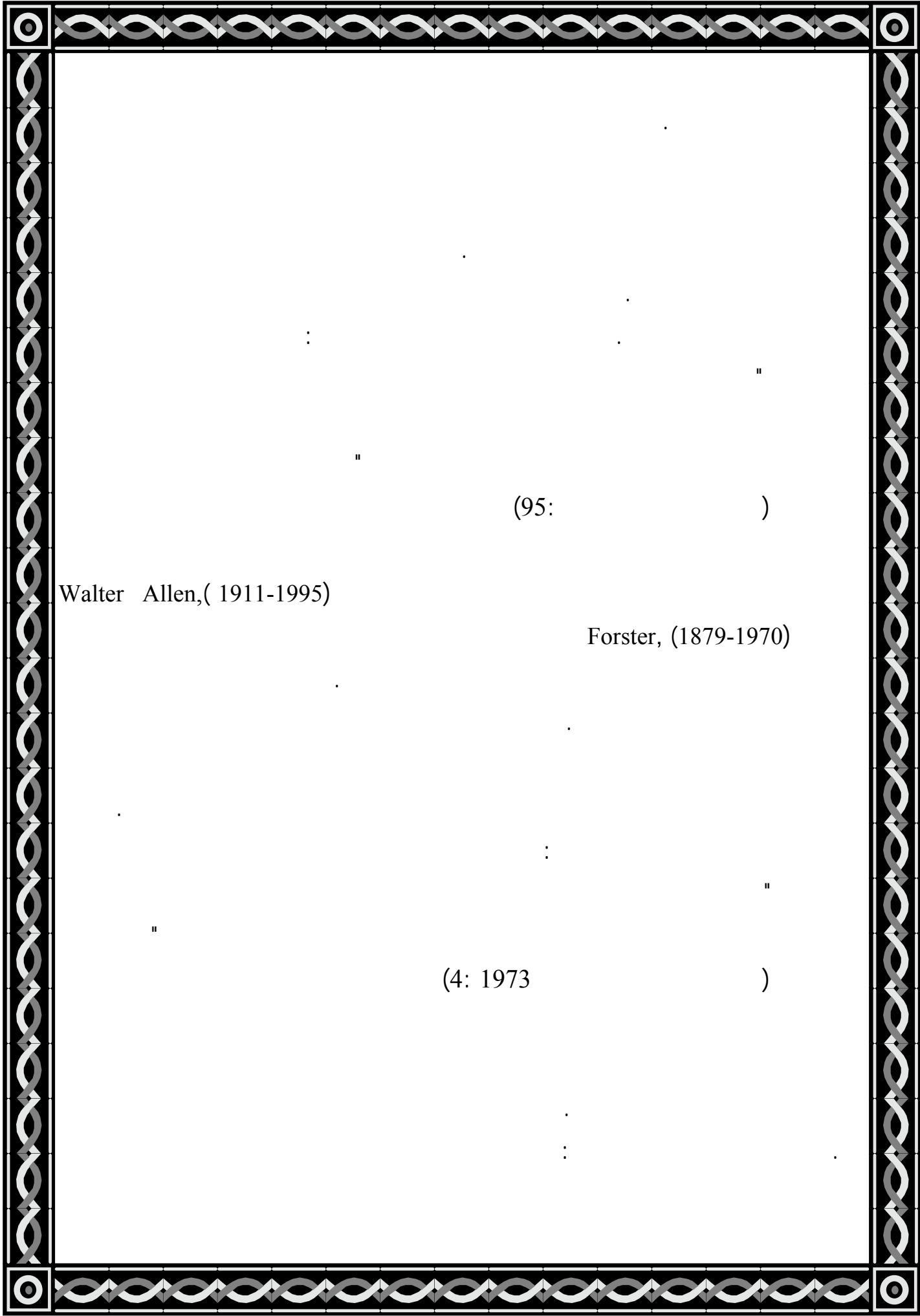
Newmark (1982)

non-literary translation

artistic translation

: -3-I

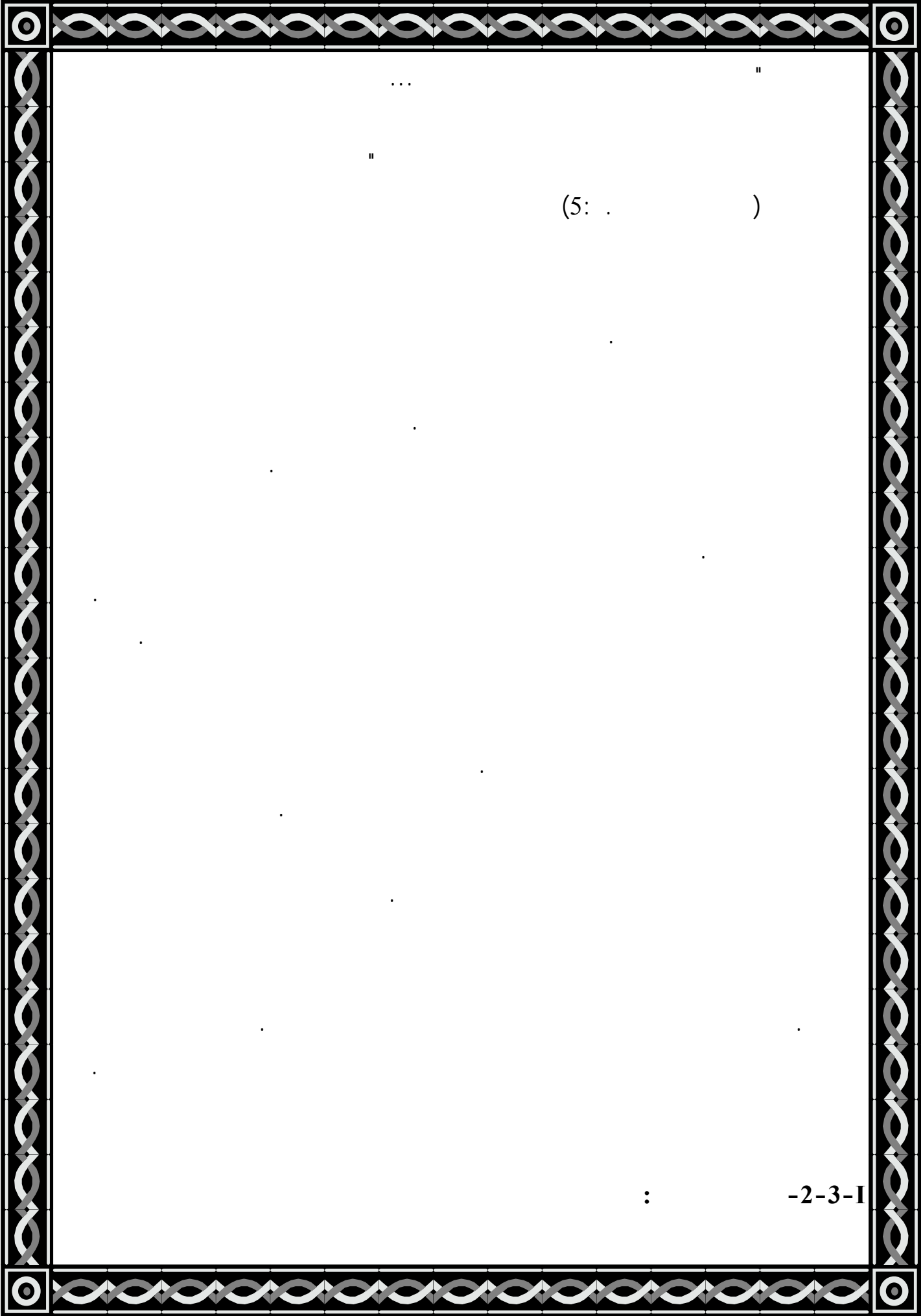
: -1-3-I



Walter Allen,(1911-1995)

Forster, (1879-1970)

(4: 1973



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(5: .)

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-2-3-I

short Story

Conte

Faceta

(1375-1313)

(1964) .

Maupassant,(1850-1893)

Emile (1840-1902)

Gustave Flaubert,(1821-1880)

Zola,

Madam Bovary

Edgar Allan Poe, (1849-1809)

) .

(1973

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... "

"

(61 :1981

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: -3-3-I

Novel

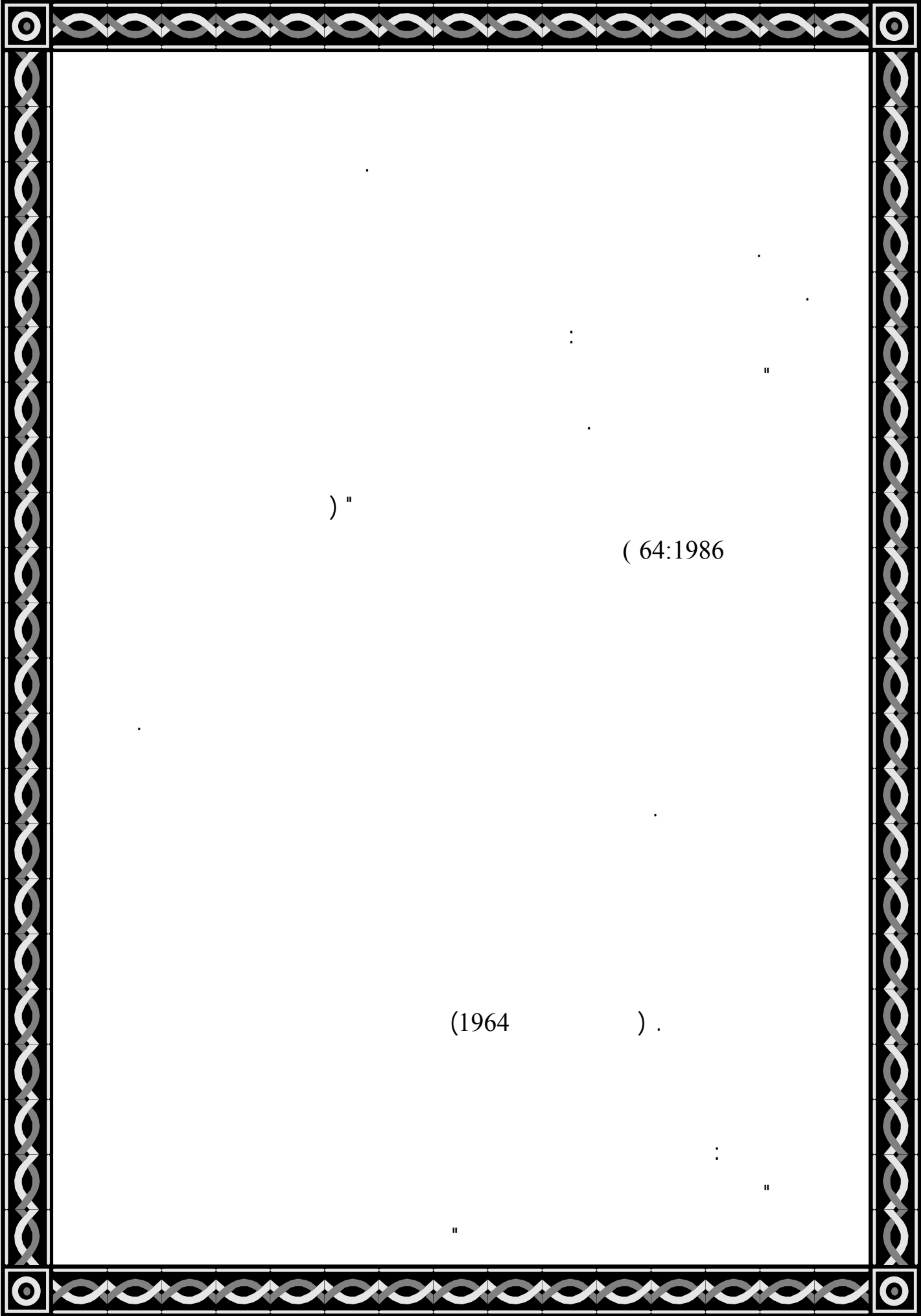
Roman

) "

(304:1981

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(1981



) "

(64:1986

(1964) .

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(181:1996)

: -4-3-I

) .

(1995

: (84 :1984)

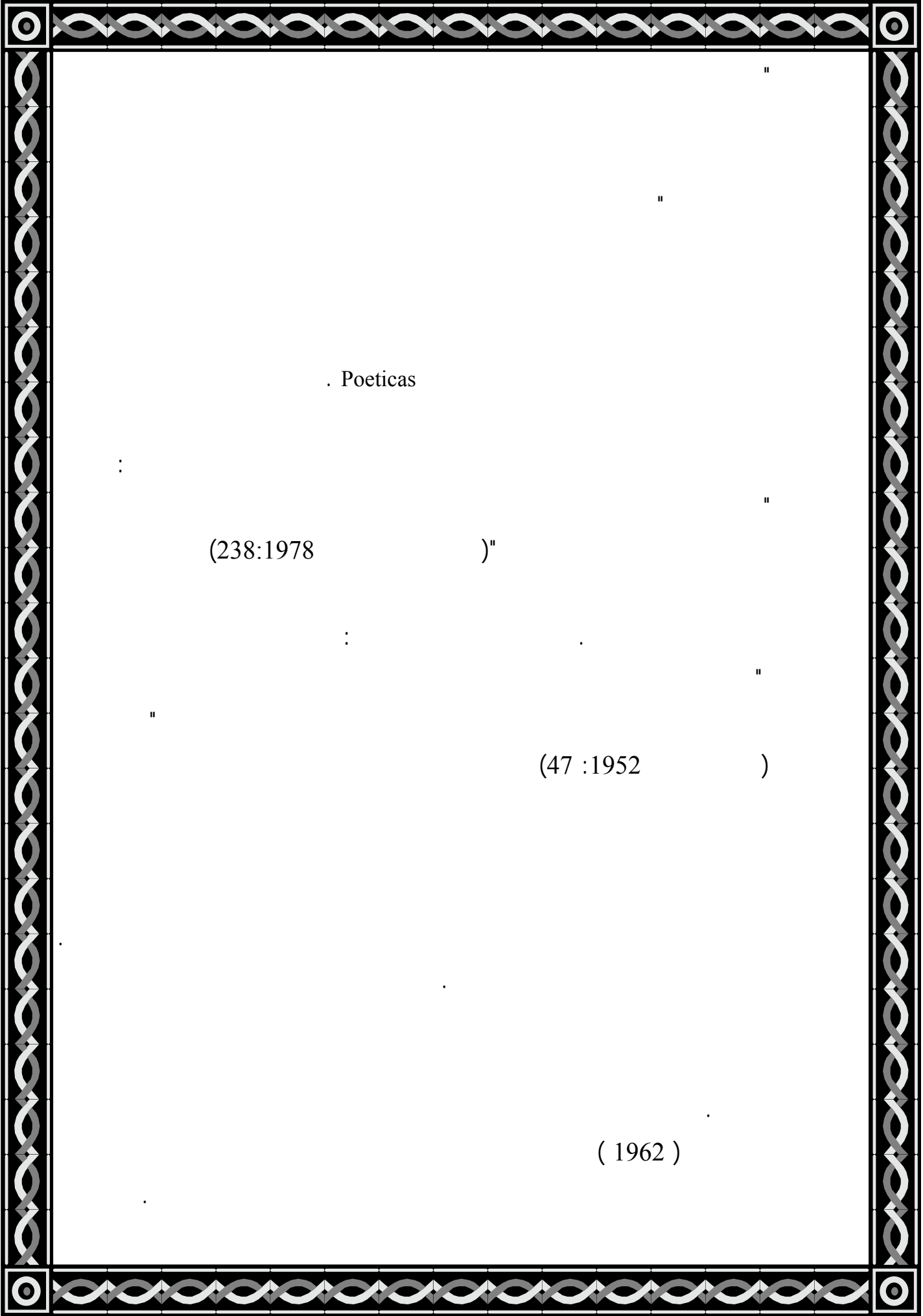
"

Tragedy

Comedy

"

: (259:1971)



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. Poeticas

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(238:1978)"

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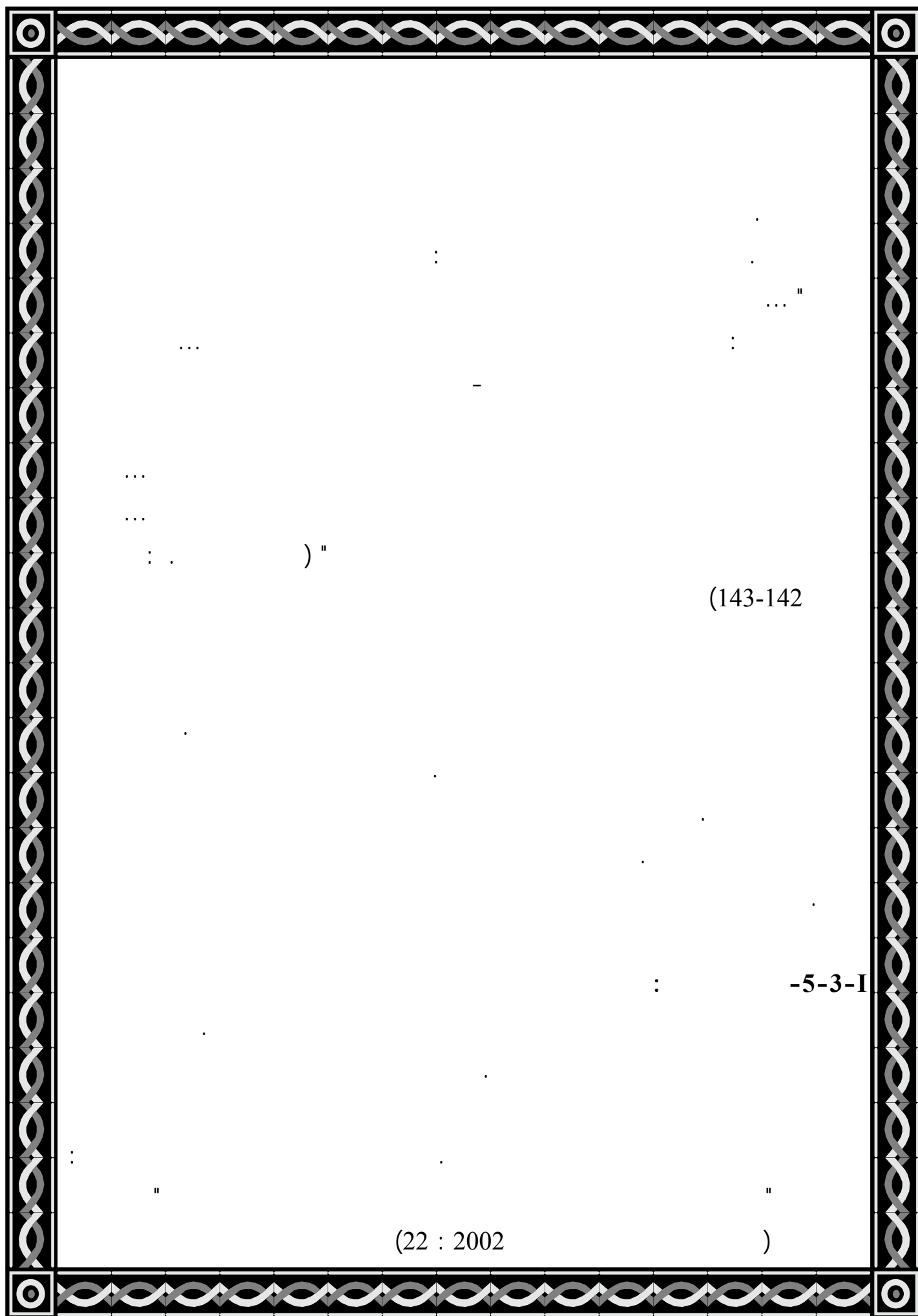
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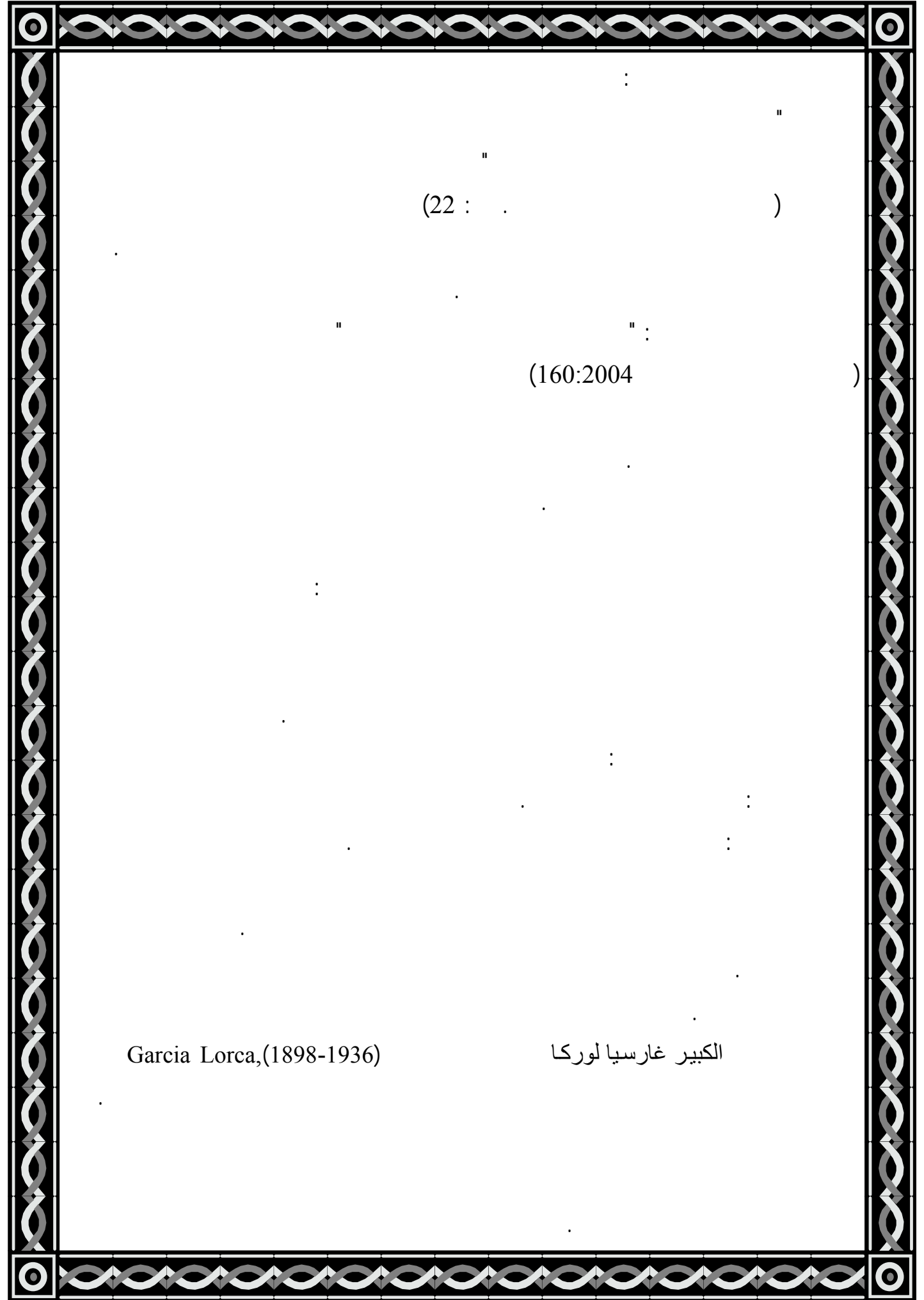
"

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(47 :1952)

(1962)





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"

(22 : .)

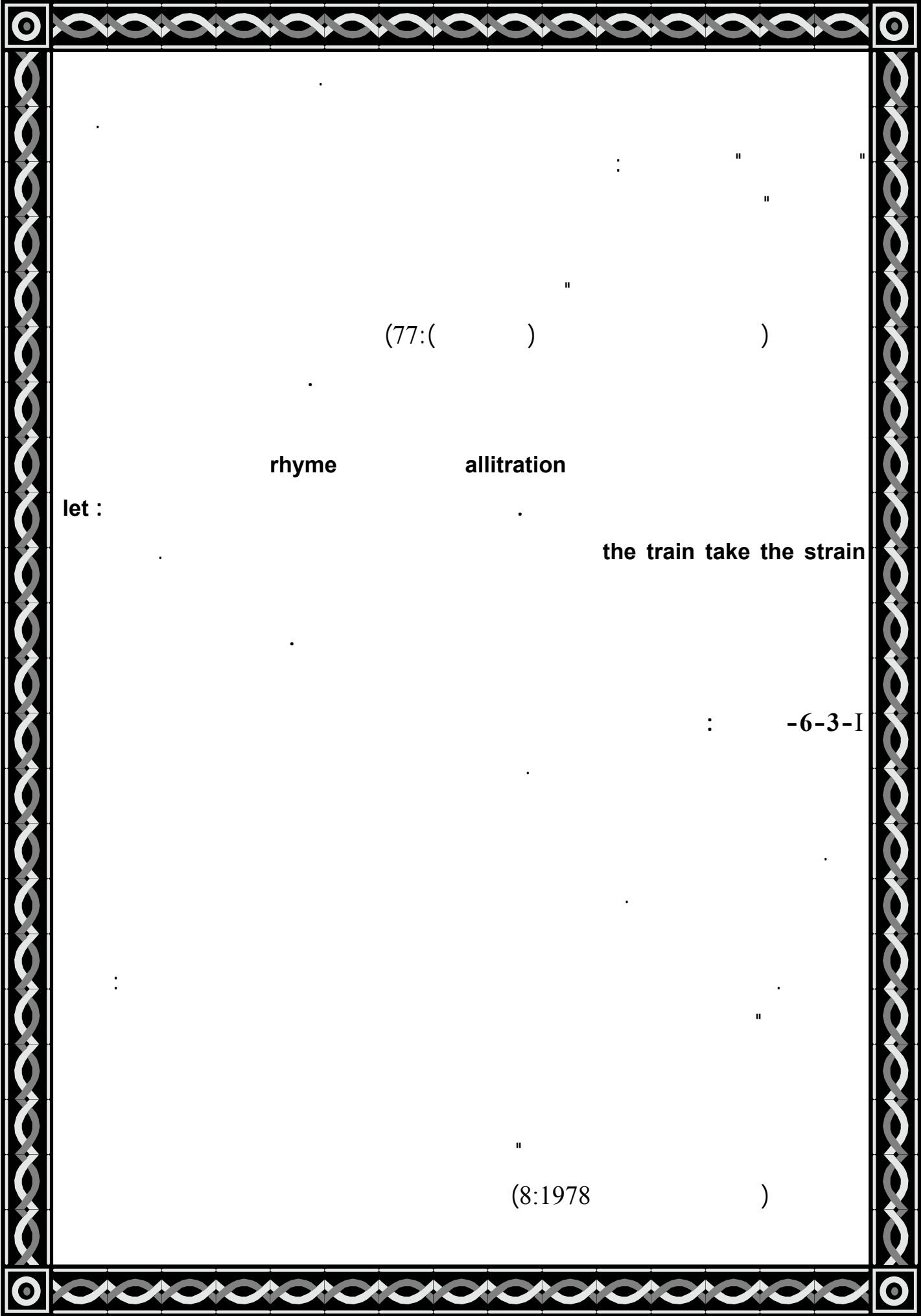
"

" :

(160:2004)

Garcia Lorca,(1898-1936)

الكبير غارسيا لوركا



let :

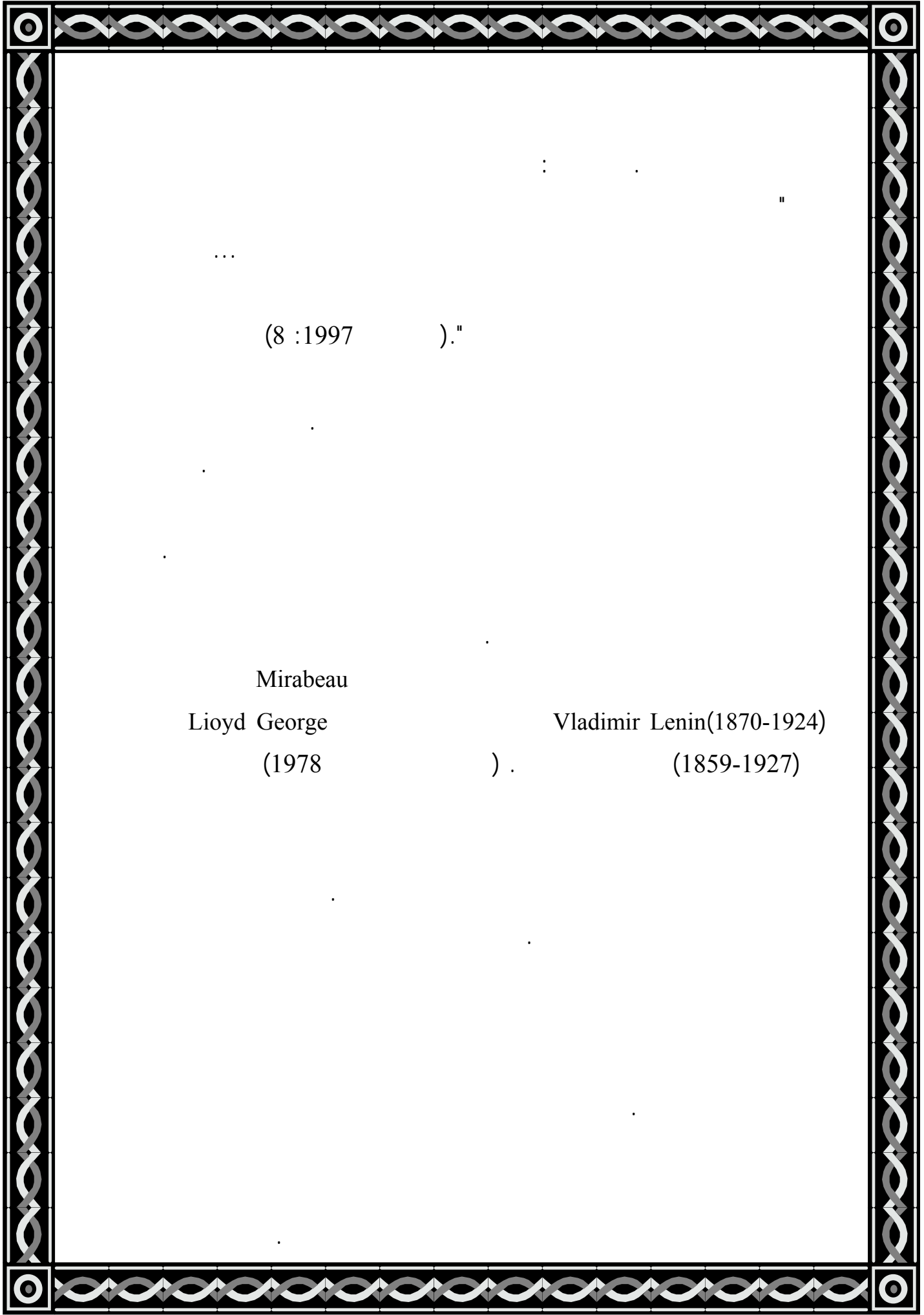
rhyme

alliteration

the train take the strain

-6-3-I

(8:1978



...

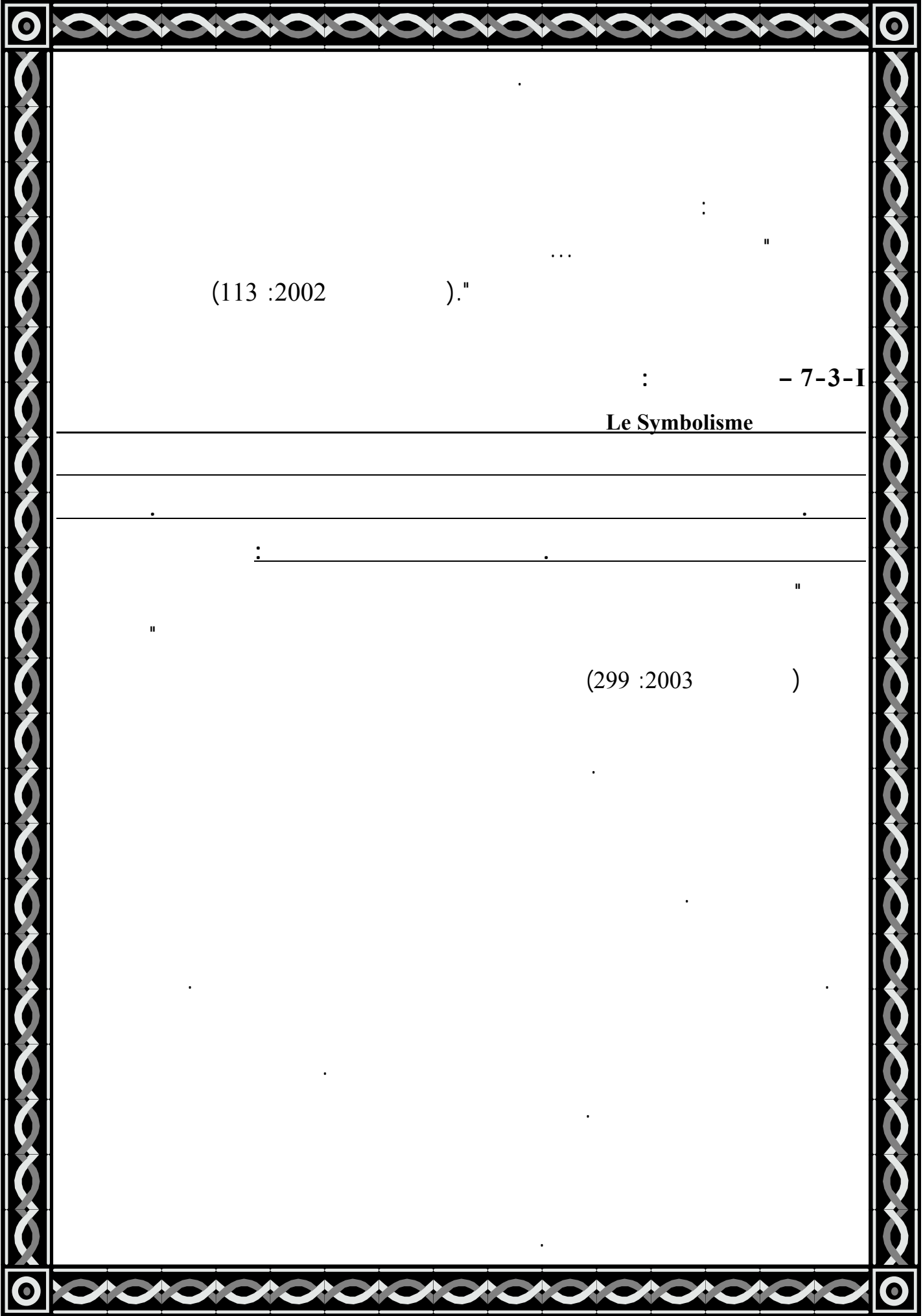
(8 :1997)."

Mirabeau

Lioyd George
(1978

) .

Vladimir Lenin(1870-1924)
(1859-1927)



(113 :2002)"

– 7-3-I
Le Symbolisme

(299 :2003)

(1979) .

Animal Farm

Aesopos

(1996)

(720)

.(1999

Mallarmè,1842-1898

(245 :1975

)."

"

(1964).

James Joyce,(1882-1941) whorled without aimed.

Finnegans Wake

whorl world without end .
aim

A Portrait of the Artist.

(1964) .

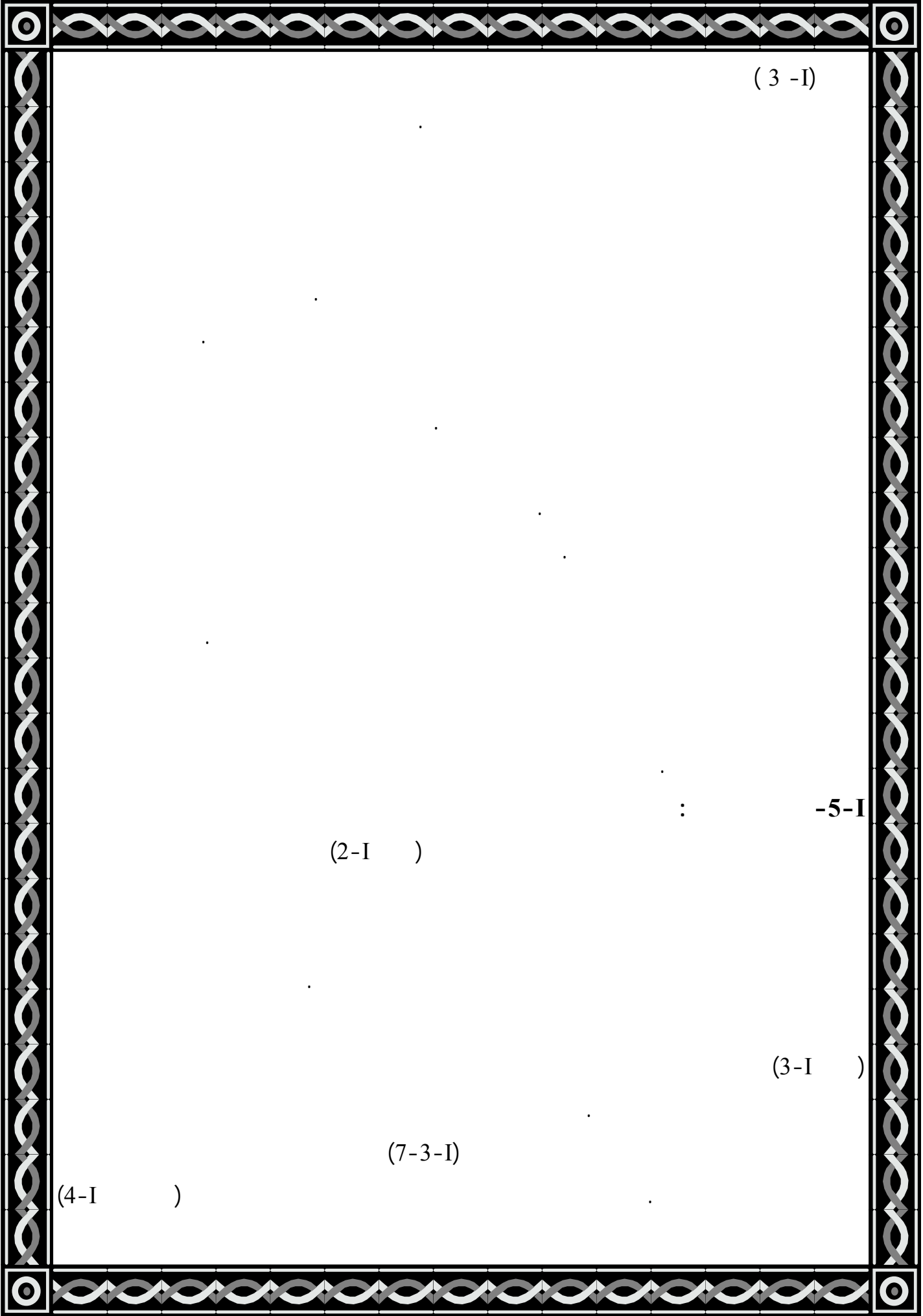
:

-4-I

le soleil de plomb

le soleil de minuit

"An apple a day keeps the doctor away"



(3 -I)

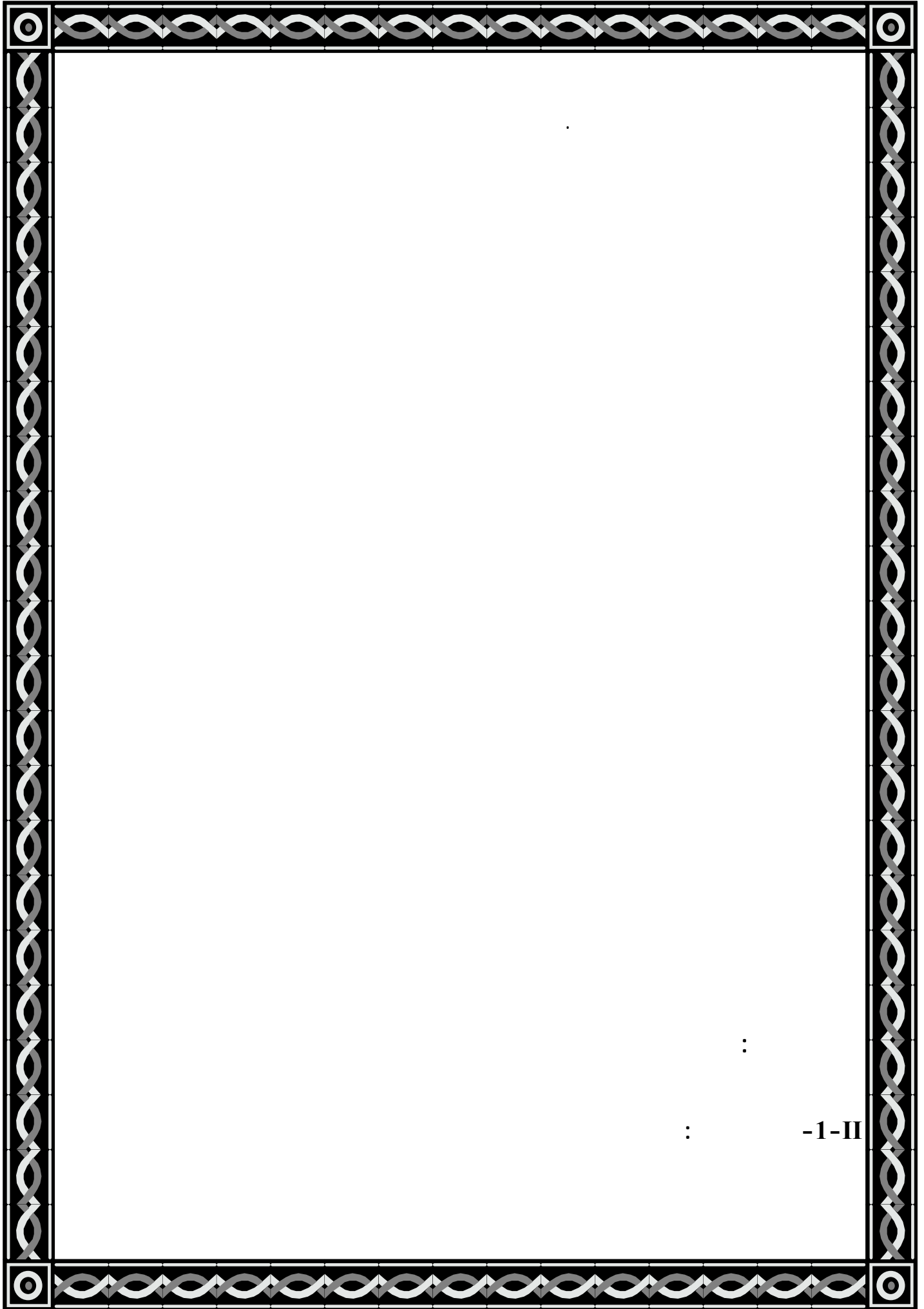
-5-I

(2-I)

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(2-II)

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(5-II)

:

-2-II

figurative language

it is raining heavily :

raining cats and

it is dogs.

: Figurative language

"...The use of nonliteral constructions which delight the mind or
make us think about what a writer is getting at."

(http://online.milwaukee.tec.wi.us/eng_201/figures.htm)

...

() .

:"...a collection of poetic devices which provoke imagery, or the making of mental pictures."

(www.promotega.org/msc00010/figlang1.htm

...
().

metonymy

metaphor

simile :

figures of speech

-1-2-II

Webster's (1971 :424)

" A form of expression (as a simile or metaphor) used to convey meaning or heighten effect often by comparing or identifying one thing with another that has a meaning or connotation familiar to the reader or listener."

().

: (191 :1990)

"

simile

".Metaphor

:

simile

-1-1-2-II

simile

:

.

as like

some dogs are like wolves

:

.

she is as beautiful as the moon

.

as

moon

she

:

.

run like the wind

as strong as an ox

.

.

Dictionary of literary Terms and Literary theory, (1991)

:

"Simile: A figure of speech in which one thing is linked to another in such
away as to clarify and enhance an image."

:

() .

The Cambridge Encyclopedia of Language,(1997:70)

"Simile: Two unlike things are explicitly compared, to point a similarity,
using a marker such as *like* or *as*."

(). as like

: 1-1-1-2-II

() Complete Simile -1

:

() the subject of comparison -

() the object to be compared -

() the properties of both -

() the particle -

(<http://www.buddhismtoday.com/english/buddha/Teachings/023-tnt-simile.htm>)

:

my love is like a red, red rose.

red rose my love :

.() like

red

() elliptical simile -2

My love is red.:

metaphor

-2-1-2-II

: Oxford Student's Dictionary of Current English, (1987:400)

"... the use of words to indicate something different from the literal meaning."

...:

()

:

"...,a rhetorical trope or a figure of speech , where a comparison is made between two seemingly unrelated objects without using (like) or(as)."

(www.Metaphor - Wikipedia, the free encyclopedia.htm.)

...

() .as like

simile

my love is like a burning flame :

as like

like

the burning flame of my love :

(115: 2001).

Richards ,(1936)

my love is like a red,red rose:

like

my love is a red red rose

.My love

tenor

a red red rose

the burning flame

(Malmkjaer K.1991). vehicle

:

-1-2-1-2-II

:

The Implicit Metaphor - 1

tenor

I am burning.

The Extended Metaphor - 2

As you like it

All the world's a stage,
And all the men and women merely players
They have their exits and their entrances.

(www.Metaphor - Wikipedia, the free encyclopedia.htm.)

:

().

tenor

. vehicle

vehicle

tenor

Friend of the fatherless!
Fountain of happiness!
Lord of the swill-bucket! Oh, how my soul is on.
Fire when I look at thy
Calm and cammanding eye,
Like the sun in the sky,
Comrade Napoleon. (Orwell George,2003 :118)

صديق اليتيم!
ينبوع السعادة!

(201: 1998) .

tenor vehicle

1966 .

وهي عبارة عن Black Panther

Bobby California Oakland

() **Huey Newton** () **Seale**

Black Panthers hate . Pigs

pigs

Animal Farm

(The Oxford Companion to the English Language (1996)

Metonymy 3-1-2-II

Metonymy

: (Webster's, 1971:720)

"figure of speech that consists in using the name of one thing
for that of something else with which it is associated."

()

as spent the evening reading shakespeare

shakespeare

: The Oxford Companion to the English Language (1996:590)

" A figure of speech which designates something by the name of
something associated with it."

() . :

The Cambridge Encyclopedia of Language (1997 :70)

"Metonymy: The use of an attribute in place of the whole."

() . :

stage

the crown

the white house

A Red Letter Day.

Red Tide .

(The Oxford Companion to the English Language ,1996)

()

"

(.Hajjar Joseph N. 1977: 223) "

Synecdoche

-4-1-2-II

: Synecdoche (490 :1990)

"

"

: Cumming M.

"figure of speech in which a reference to a part or aspect of a person,object, etc is meant to refer to the whole person, object.

"

(Cummings M.,1983 :925)

:

().

God bless the hands which prepared this food:

hands

Apostrophe

5-1-2-II

: Apostrophe

"A figure of speech in which someone absent or dead OR something nonhuman is addressed as if it were alive and present."

(www.forstfriends.org/figurative.html)

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: (52 :1990)

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" (:

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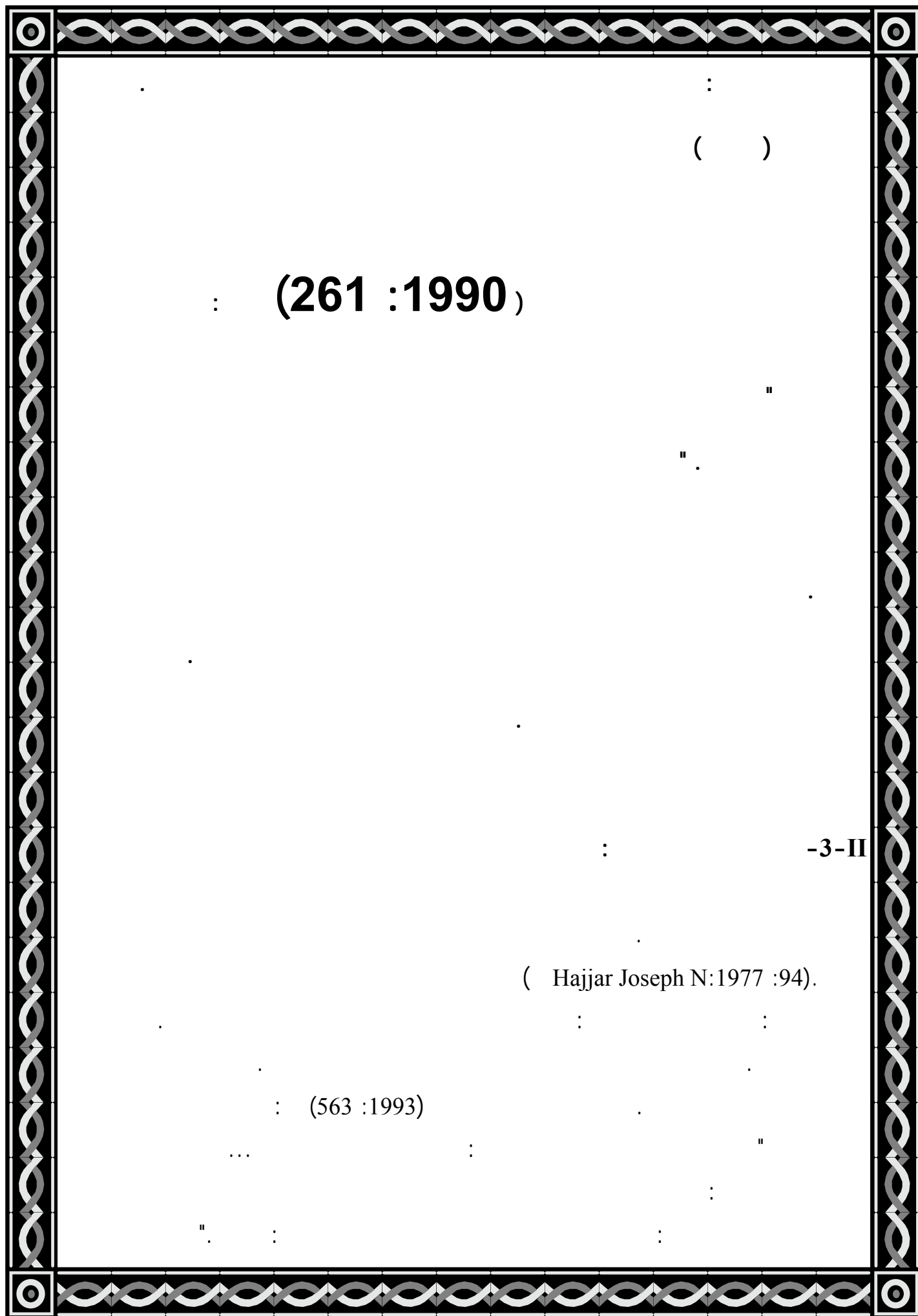
Irony

-6-1-2-II

: Irony

"A figure of speech when an expression used is the opposite of the thought in the speaker's mind."

(www.forstfriends.org/figurative.html.)



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: (261 :1990)

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-3-II

(Hajjar Joseph N:1977 :94).

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: (563 :1993)

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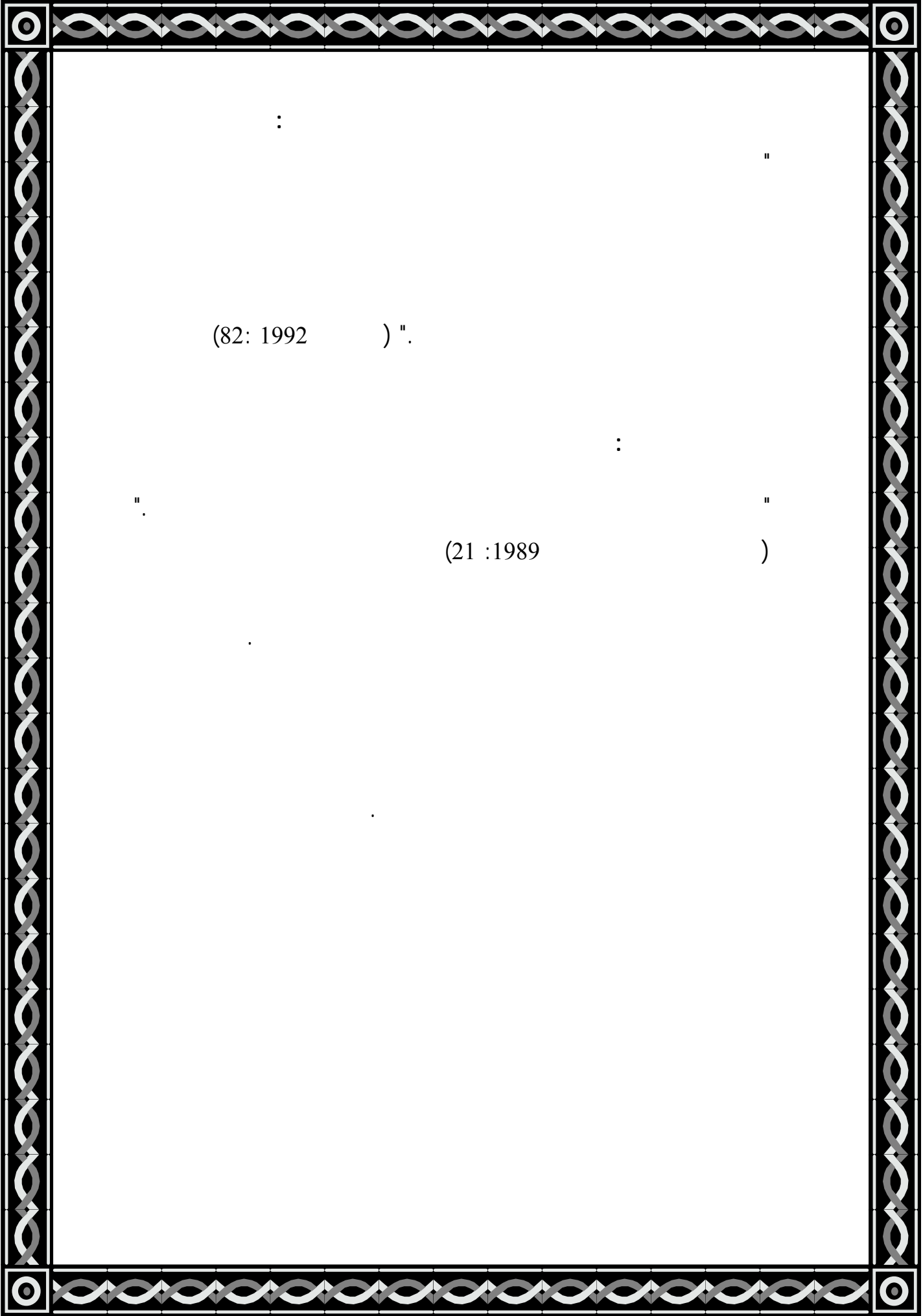
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(82: 1992) "

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(21 :1989)

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" (255)

-310) " " "

" (393

" (471)

" " "

" (538)

" "

" "

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-1-3-II

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-1-1-3-II

(13: 1998)

(62: 1974

)".

:1977

) ".

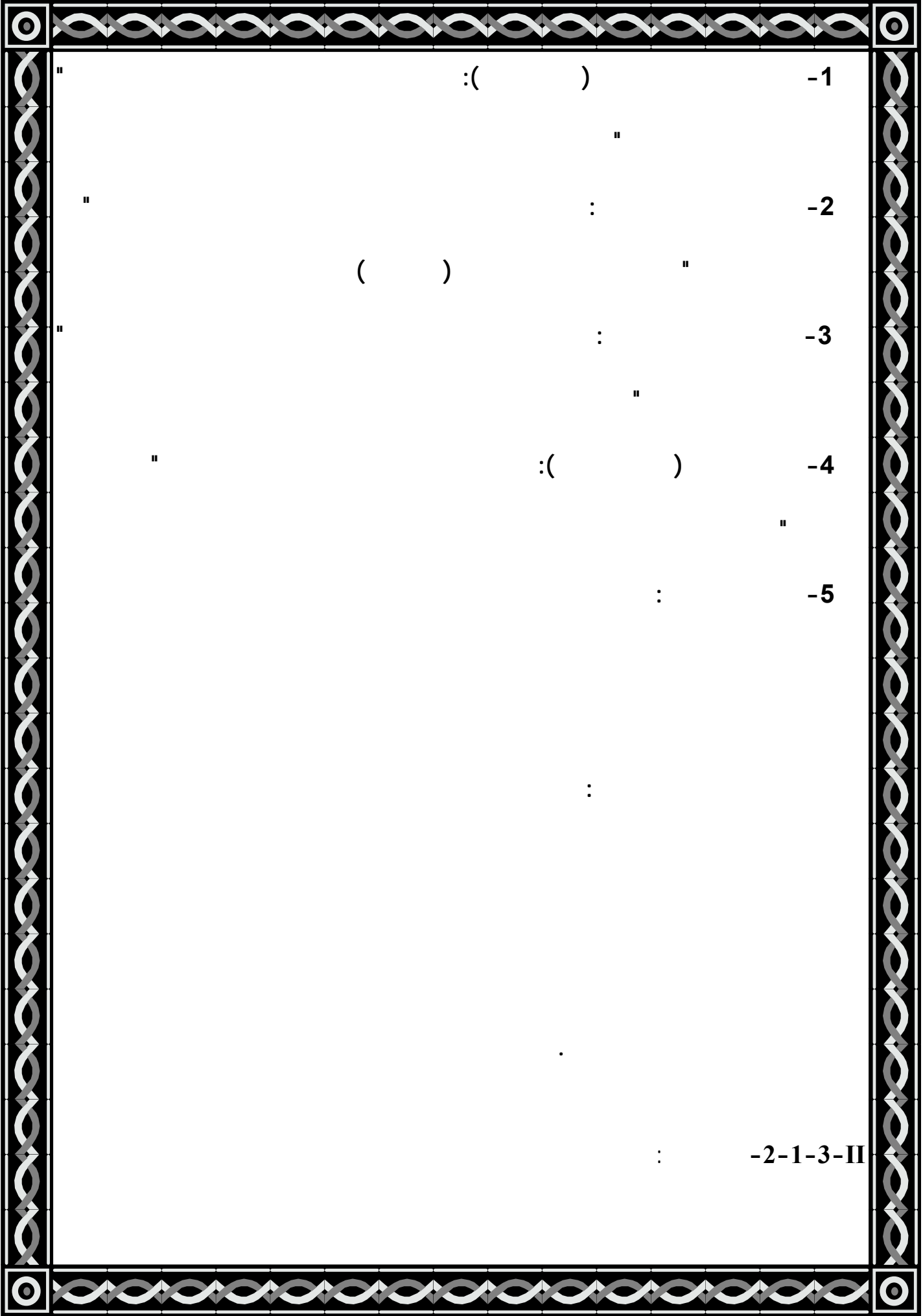
(41

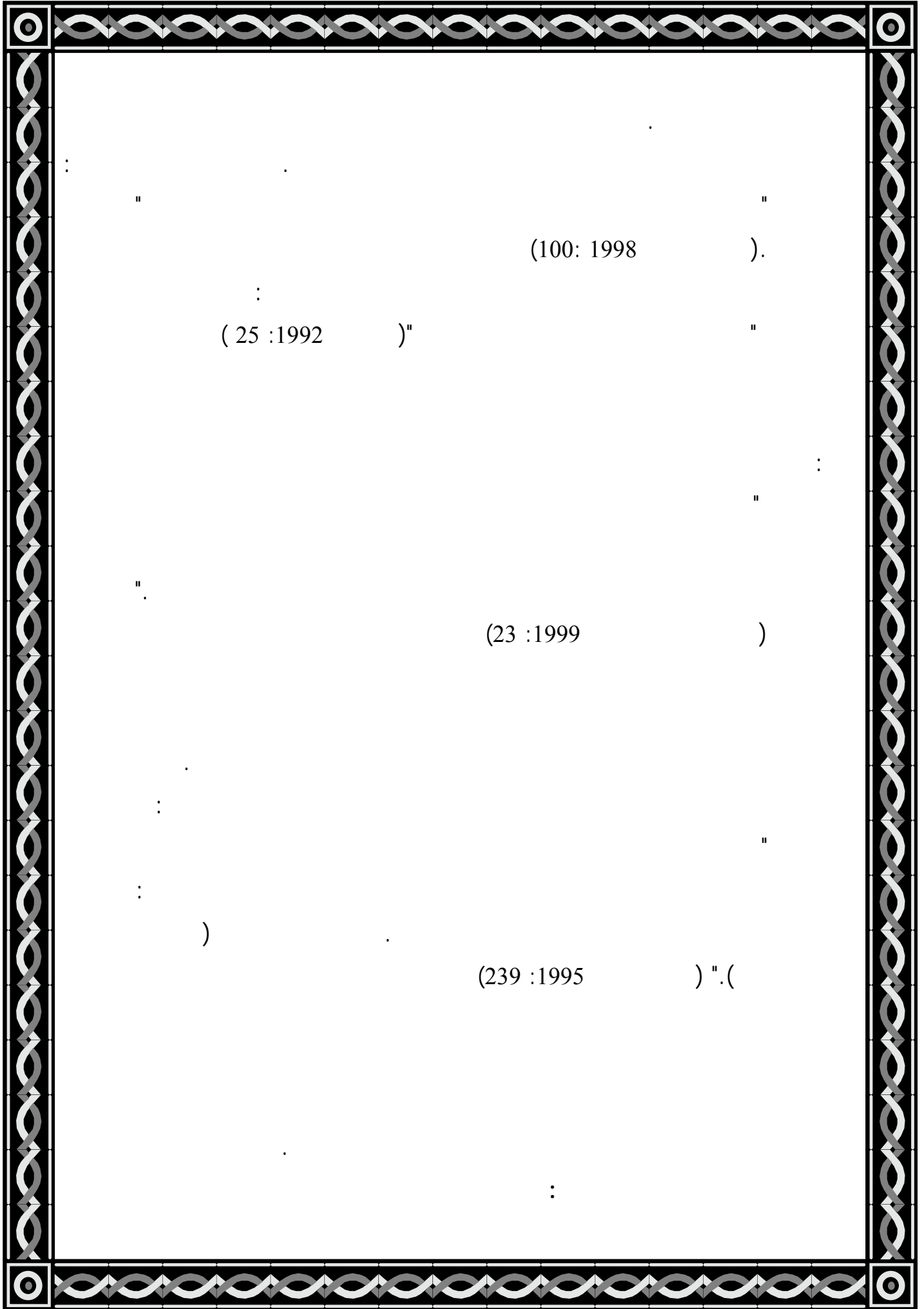
(1-3-II)

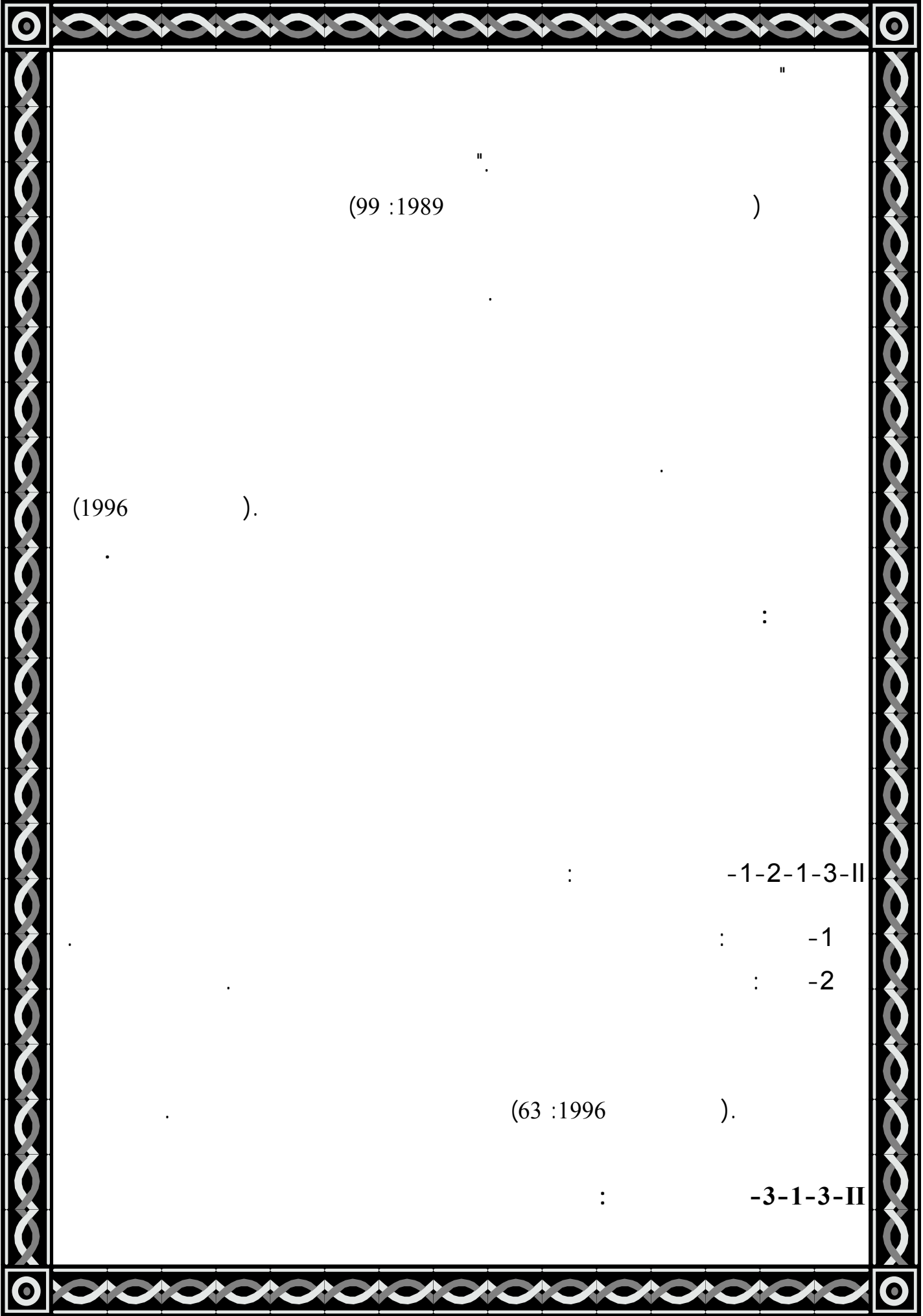
(45:)"

(1995

-1-1-1-3-II







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(99 :1989)

(1996).

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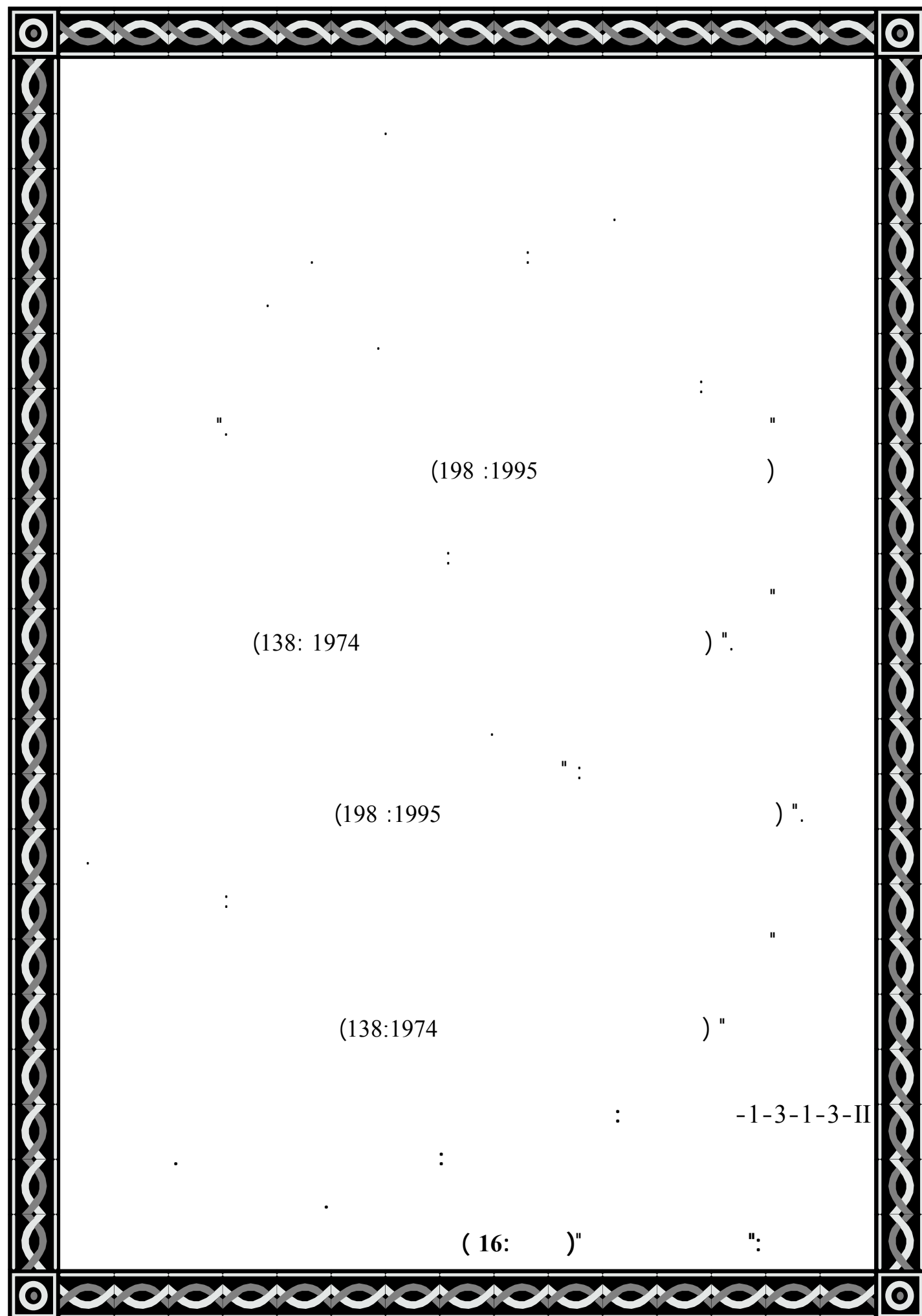
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: -1

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(63 :1996).

: -3-1-3-II



(198 :1995

(138: 1974

(198 :1995

(138:1974

(16:)"

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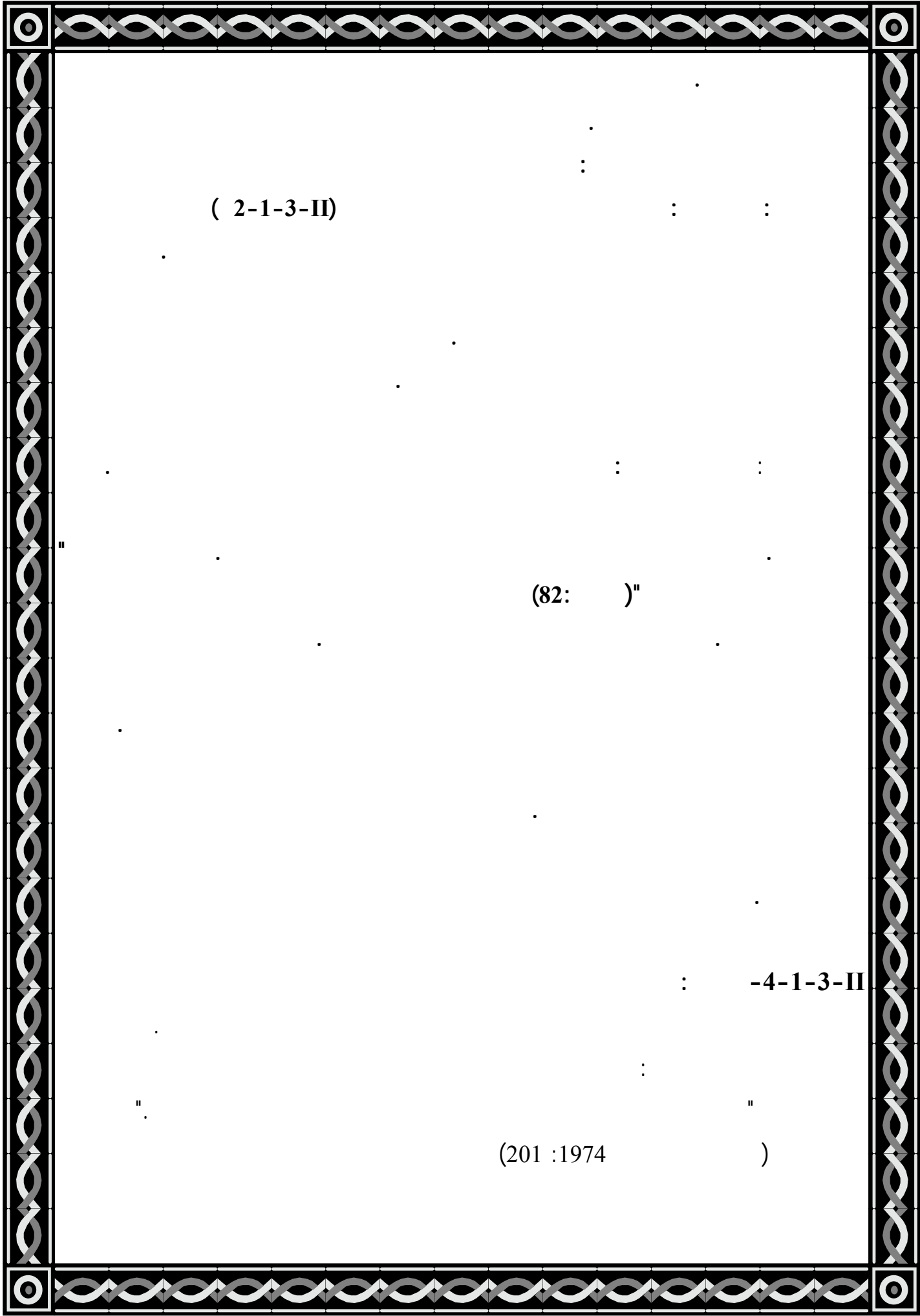
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-1-3-1-3-II

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(2-1-3-II)

(82:)"

: -4-1-3-II

(201 :1974)

() (209)

" (32:)" " (26:)"

(26 :)"

(.) .

: (97 :1987)

Symbol

"

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) ".
.

(138: 1981

Henrik Ibson(1828-1906)

George Bernard Shaw (1856-1950)

George Orwell

Animal Farm

A () Finnegans Wake .

James Joyce (1882-1941)

() Portrait of the Artist.

.Banyan

()Progress Pilgrim's .

Thomas

Henry James,(1843-1916)

) D.H.Lawrence,1885-1930 . . Hardy(1840-1928)
E.Hemingway (1899-1961) . Charles Dickens, (1812-1870

: -2-4-II

(1878) .
(1929) (1911)
(67 :1986).
" "
) (363) ()
.(581-494) (

(1931 -1883)

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1936

(1993:)

-1
-2
-3

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.1944

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.(1946)" " (1945)

(1964)" " (1961)"

(1965)" " (1957)"

(1981)

: -5-II

(1-2-II)

(1-3-II)

(1-1-1-2-II)

.(1-1-1-3-II)

(1-1-1-2-II)

. (1-1-1-3- II)

metonymy

:

: - 1 - III

بفضل جهود كل من

مونان (Mounin(1963 نيدا (Nida(1964 كاتفورد (Catford(1965
Vinay&Darbelnet(1958)

De Beaugrande & Dressler (1981)

(2-II)

(3-III) Vinay&Darbelnet(1958) من خلال استعراض الأساليب السبعة

(4-II)

(5-III)

(6-III)

:

-2-III

Van Dijk(1977)

Werlich(1976)

De Beaugrande & Dressler(1981)

Introduction to Text Linguistics :

Text Linguistics

Linguistics

(5 :1993 . :)

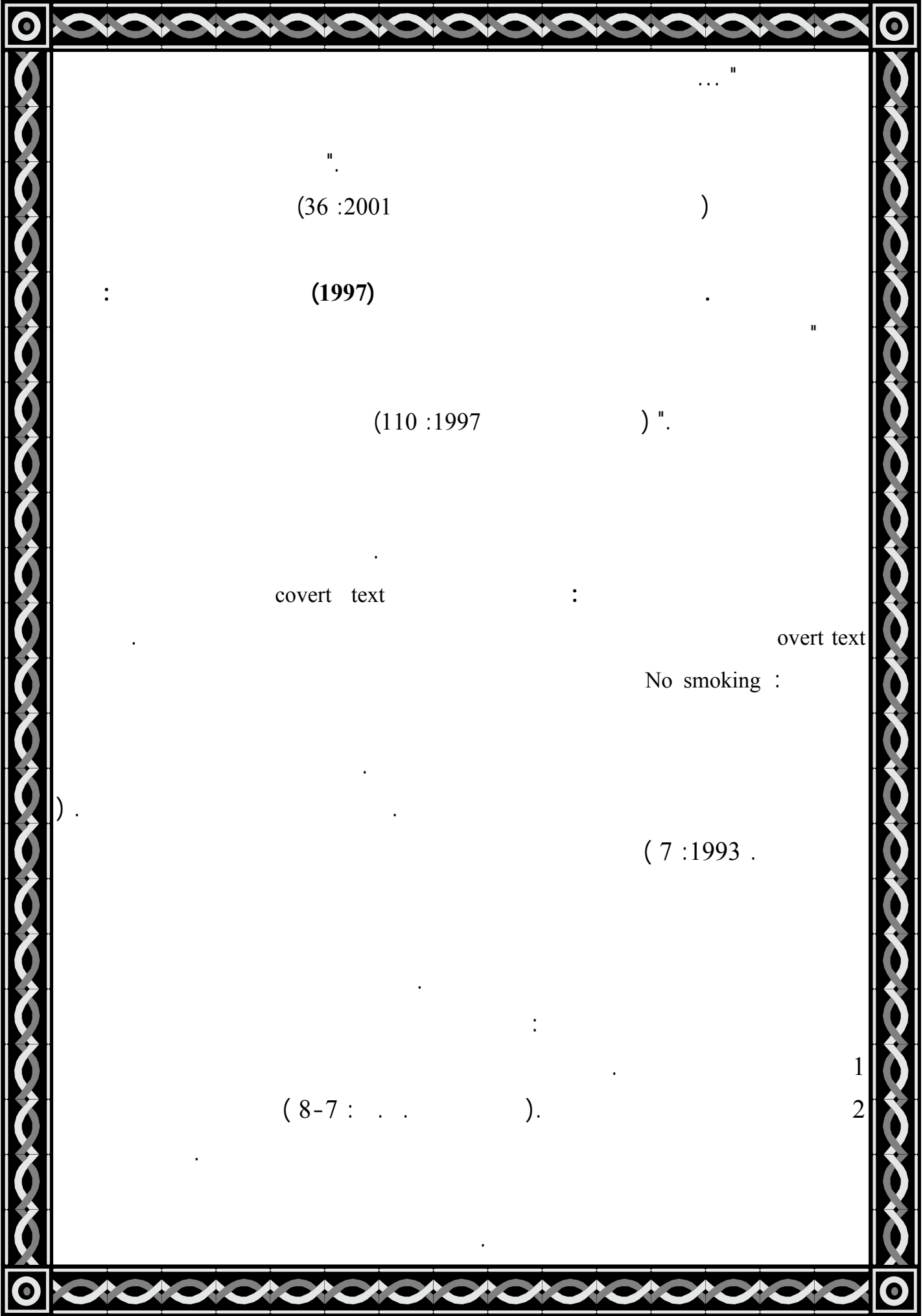
: Halliday & Hassen

"A text is... a semantic unit: a unit not of form but of meaning."

(Halliday & Hassen,1976:2)

() : ... :

Julia Kristeva(1991)



... "

"
.
(36 :2001

)

:
(1997)

.

"

(110 :1997) "

.
covert text :

overt text

No smoking :

.
) .

(7 :1993 .

.
:
(8-7 : . .).

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2

De Beaugrande & Dressler(1981)
textuality

:

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)".

(110 :1997

:

Cohesion

-1-2-III

:

"Cohesion concerns the ways in which the components of the *surface text*,
ie .the actual words we hear or see, are *mutually connected within a*
sequence.the surface components depend upon each other according to
grammatical forms and conventions,such that cohesion rests upon
grammatical dependencies." (De Beaugrande &
Dressler,1981:3)

:

().

والتي تساهم في بناء

children play

supra-sentential relation وخلق ما يسمى بالعلاقات الجمالية الكبرى

"

"

slow at

children at play Slow

Slow, children at play:

A science of texts should explain how AMBIGUITIES like this one are possible on the surface ,but also how people preclude or resolve most ambiguities without difficulty. The surface is, as we see, not decisive by itself; there must be INTERACTION between cohesion and the other standards of textuality to make communication efficient .

(De Beaugrande & Dressler, 1981: 4)

() .

Coherence

-2-2-III

:
 " [Coherence] concerns the ways in which the components of the
 TEXTUAL WORLD, i.e. configuration of CONCEPTS and RELATIONS which
 underlie the surface text, are *mutually accessible* and *relevant*."

(De Beaugrande & Dressler, *ibid*:3)

[]

().

:
 " A text does not make sense by itself but rather by the interaction of the
 TEXT PRESENTED KNOWLEDGE with people's STORED
 KNOWLEDGE OF THE WORLD."

(De Beaugrande & Dressler ,1981:6)

:
 ().

Intentionality

-3-2-III

:
 " [Intentionality] concerns the text **producer's** attitude

that the set of occurrences should constitute a cohesive and coherent text instrumental in fulfilling the **producer's** intentions."

(De Beaugrande & Dressler ,ibid :7)

[]

().

Slow,children at play.

Acceptability

-4-2-III

" [Acceptability]concerns the **receiver's** attitude that the set of occurrences should constitute a cohesive and coherence text having some use or relevance for the receiver."

(De Beaugrande & Dressler,1981:7)

[] :

().

:

Call us before you dig. You may not be able to afterwards.

().

:

:

Call us before you dig. There might be an underground cable. If you break the cable, you won't have phone service, and you may get a severe electric shock. Then you won't be able to call us. (De Beaugrande & Dressler, ibid :8)

بمعنى: اتصل بنا قبل الحفر. فقد يوجد هناك كوابل تلفون أرضية. فإذا قطعت الكابل لن تحصل على خدمه الاتصال، وربما قد تتعرض إلى صدمة كهربائية. ومن ثم لن تستطيع مفاوضاتنا. (ترجمتنا)

Informativity

-5-2-III

" [Informativity] concerns the extent to which the occurrences of the presented text are expected vs. unexpected or known vs.unknown/certain."

(De Beaugrande & Dressler,ibid :9)

[] :

().

(1993 .).

Situationality

-6-2-III

" [Situationality]concerns the factors which make a text RELEVANT to a SITUATION of occurrence."

(De Beaugrande & Dressler,1981:9)

[] :
().

(9 :1993 .) :

Slow,children at play.

" Motorists should proceed slowly, because children are playing in the vicinity and might run out into the street.Vehicles can stop more readily if they are moving slowly."

(De Beaugrande & Dressler,1981:10)

().

:" [Intertextuality] concerns the factors which make the utilization of one text dependent upon knowledge of one or more previously encountered texts. "

(De Beaugrande & Dressler, ibid:10)

[]

()

من السهل على أن

Slow, children at play.

Resume Speed

يستأنف السرعة عند يواجه إشارة مرور أخرى مكتوب

(De Beaugrande & Dressler, 1981: 11)

(1992)

grammatical dependencies

:

" Grammatical dependencies in the surface text are major signal for sorting out meaning and uses."

(Widdowson in Mehamsadji M. ,1988: 27)

().

"The APPROPRIATENESS of a text is the agreement between its setting and the ways in which the standards of textuality are upheld." (De Beaugrande & Dressler,1981:11)

().

Van Dijk (1977)

).

(1997

-3-III

.1944

: 1958 Vinay & Darbelnet

Stylistique Comparée du Français et de l'Anglais.

lexique
agencement
message

Borrowing

-1-3-III

technique

technology

kalamos

(53 :1998

Calque

-2-3-III

:
" Un emprunt d' un genre particulier: on emprunte

à la langue étrangère le syntagme , mais on traduit littéralement les
éléments qui le composent."

(Vinay & Darbelnet ,1972:47)

: [] :
().

Un calque d'expression

Un calque de structure

he played a role. :

science- fiction :

(53 :1998) .

Literal Translation

-3-3-III

:"La traduction littérale ou mot à mot désigne le passage de LD à

L'aboutissant à un texte à la fois correct et idiomatique sans que le
traducteur ait eu à se soucier d'autre chose que des.

servitudes linguistiques ." (Vinay& Darbelnet,1972 :48)

:

().

:

I left my spectacles on the table downstairs.

J' ai laissé mes lunettes sur la table en bas.

.

:

:

This train arrives at union station at ten.
Ce train arrive à la garre centrale a 10 heures.

(Vinay& Darbelnet,1972: 48)

.

:

.

.

S.V.O. :

:

The man was in the street .

L'homme était dans la rue.

V.S.O:

.

:

.

:

.

:

He works
in the house
now

هو → يشتغل → في → الدار → حالاً
هو → يخدم → في → البيت → في الوقت الحالي
(2001 :48)

works

now

house

Transposition

-4-3-III

La[Transposition]consiste à remplacer une partie
du discours par une autre sans changer le sens
du message."

(Vinay& Darbelnet,1972: 50)

[] ...:

().

transposition facultative :

après qu'il

after he comes back :

transposition obligatoire

après son retour

after his return

sera revenu

(Vinay& Darbelnet,ibid: 50)

Modulation

-5-3-III

"La modulation est une variation dans le message , obtenue en changeant de
point de vue, d'éclairage.Elle se justifie quand on s'aperçoit que la traduction
littérale ou même transposée aboutit a un énoncé grammaticalement correct,
mais qui se heurte au génie de L.A."

(Vinay& Darbelnet,1972: 51)

().

fast food :

()

()

modulation libre ou

:

. modulation figée ou obligatoire

facultative

it is not difficult to show...:

il est facile de démontrer ... :

the time when ...:

...

) ...

le moment où

(56 :1998

Equivalence

-6-3-III

:

" Il est possible que deux textes rendent compte d'une même situation en mettant en œuvre des moyens stylistiques et structuraux entièrement différents. Il s'agit alors d'une équivalence."

(Vinay& Darbelnet,1972: 52)

:

().

() more haste,less speed :

:

(67 :1993:).

his wife wears the trousers

. untranslatability translatability

Adaptation

-7-3-III

:

Nous arrivons à la limite extrême de la traduction ; il s'applique à des cas où la situation à laquelle le message se réfère n'existe pas dans LA, et doit l'on juge équivalente." " être crée pur rapport à une autre situation, que (Vinay& Darbelnet,1972: 53-52)

[] "

()".

"

the fourth July

"

kissed his daughter on :

he the mouth.

il serra tendrement sa fille dans ses bras .

il embrassa sa fille sur la bouche.

-4-III

Chomsky(1957)

transformation

deep structure

: J.R.Firth(1935) .

"

"

(121 :1997)

: Nida

"A communication is not intelligible if it is treated as an event abstracted from the social context of which it is a part."

(122 : .)

:

().

Levi-Strauss

Malinowski

(Abachi A. ,1993: 20)

William

: Humboldt

"The differences between languages is not...one of sounds and signs but rather in the view of the world itself."

(20 :1997)

...

:

().

Casagrande
(1972)

Peter Trudgill (2000)

:

"A study of language totally without reference to its social context inevitably leads to the omission of some of the more complex and interesting aspect of language."

(Trudgill P.,2000 :21)

:

().

Bloomfield(1969)

:"Often, the difficulties emerge because things to be translated from one language do not exist in corresponding culture of the other language ."(Aissi A ,

:

().

. في حين أن

الإنجليزي عندما يعبر عن نفس

نراه يستخدم هذه العبارة: It warms my heart والتي ترجمتها الحرفية

Ça m'a réchauffé le cœur :

: Edmond Cary(1986)

"... the linguistic context constitutes the primary material
of the translation process."

(Edmond Cary in Aissi A. ,1993 :35)

:

().

ground floor

first floor

" "

: G. Bernard Shaw (1856 - 1950)

" England and America are two nations separated by the same

language." (183 :1997)

().

:

(1995)

wife

(88 :1995) .

-5-III

Nida

As white as snow

as white as fungus

.very very white

(Abachi A.,1993:21)

to carry coal to Newcastle :

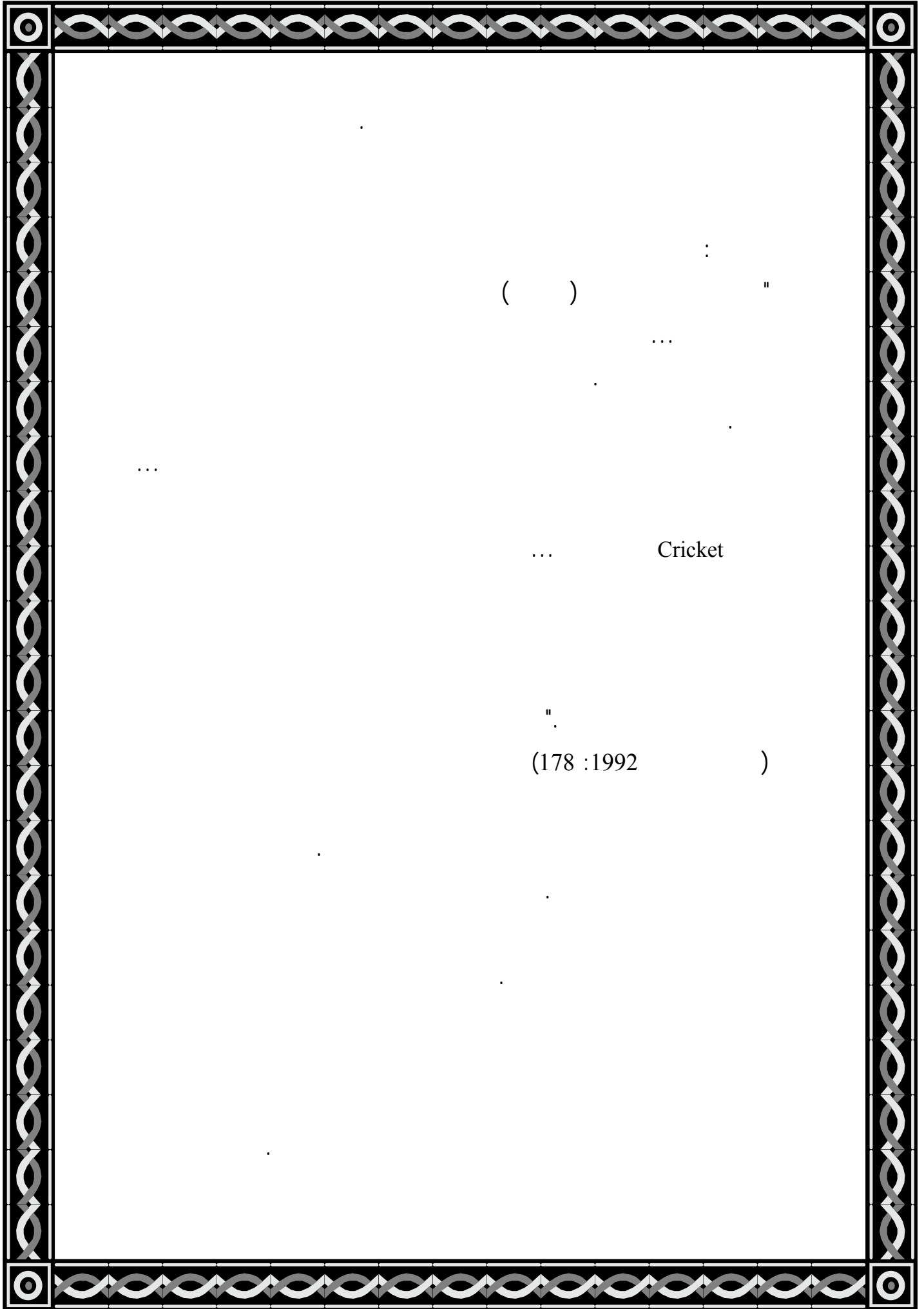
Newcastle

it's raining cats and dogs

الحالة

functional equivalence

بإستخدام التكافؤ



()

:

"

...

...

...

Cricket

"

.

(178 :1992

)

-6-III

(2-III) :

Beurgande & Dressler, 1981

De

textuality :

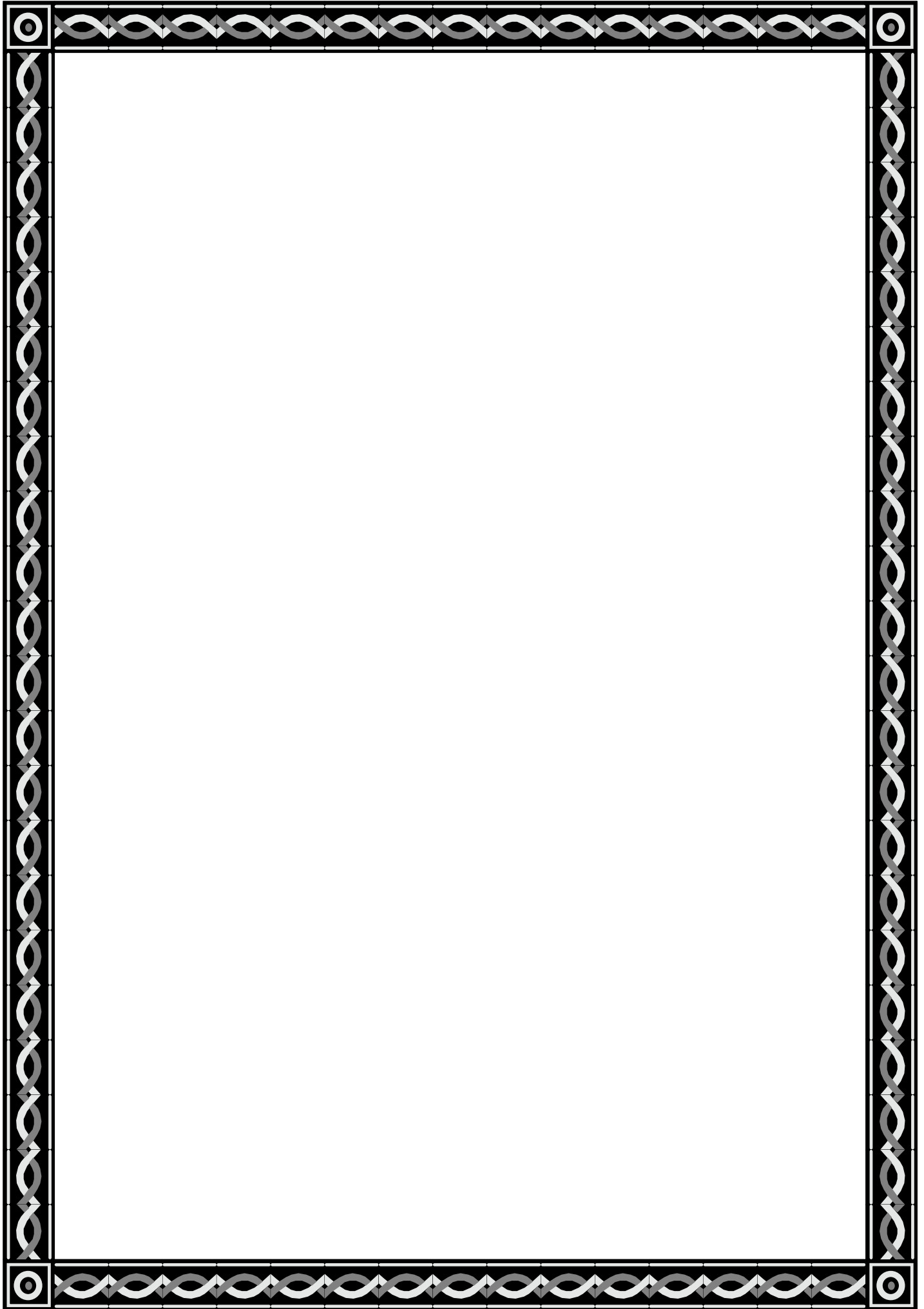
أما النظرية الثانية فهي الأسلوبية المقارنة (مبحث III - 3) لـ فيني و دار

بلني (1972) Vinay & Darbelnet

-III)

(4

(5-III)



:

: -1-IV

1945

Animal Farm

(2-IV)

(3-IV)

.(4-IV)

(5-IV)

1978

1998

.(7-IV)

(6-IV)

:

-2-IV

(1984)

⋮
All animals are equal but some animals are more equal than others.

⋮
(288: .).

⋮ " "

»

⋮

«...

<http://www.alriyadh.com/2005/05/15article64506.html>

1903

Eric Arthur Blair

1922

Eton

1928

Down and out in Paris and London ,(1933)

1935

.1934

Burmese Days

Keep the Aspidistra

A Clergy man's Daughter.

.1936

Flying.

() Eileen Maud

1936

Andr  Malraux (1901-1976)

.Ernest Hemingway (1899-1961)

Homage to Catalonia, (1938)

1941

BBC

.Eileen

1945

(1984)

.1950

<http://www.aljazeera.net/NR/exeres/5800F369-7C68-4D22-9A4E-4F947773CEF0.htm>

:

-3-IV

:

. Manor Farm

animalism

:

-4-IV

: () Why I Write

" Every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarianism...*Animal Farm* was the first book in which I tried, with full consciousness of what I was doing, to fuse political purpose and artistic purpose into one whole."

<http://www.gradesaver.com/ClassicNotes/Titles/animalfarm/about.html>

1936

:

...

() .

extended metaphor

()

()

()

A Fairy Story

(1984)

I will work harder, Napoleon is always right. (O. G ,2003: 98)

(135 :1998 . .).

The pigs had to expend enormous labours every day upon mysterious things Called" files" ,"reports" ,"minutes" and "memorands".This were large sheet of paper which had to be closely covered with writing ,and as soon as they were so covered, they were burnt in the furnace.This was of the hights important for the benefit of the farm, Squealer said. (O. G ,2003 : 138)

" " محاضر جلسات " " " "

(278 :1998 . .) .

: -5-IV

Mr Jones 1

Czar Nicholas

Czar

<http://www.novelguide.com/animalfarm/characterprofiles.html>

Old Major -2

Karl Marx

(ibid) .

Moses -3

especial pet

Sugarcandy Mountain

<http://www.novelguide.com/animalfarm/characterprofiles.html>

Snowball -4

(ibid) .

KGB

: Napoleon -5

<http://www.novelguide.com/animalfarm/characterprofiles.html>

: Boxer -6

()

()

(ibid) .

Squealer -7

He could turn black into white.

.1930

Pravda

<http://www.gradesaver.com/ClassicNotes/Titles/animalfarm/charlist.html>

Mollie -8

Penjamin -9

<http://www.novelguide.com/animalfarm/characterprofiles.html>

Muriel - 10

Pigs - 11

<http://www.novelguide.com/animalfarm/characterprofiles.html>

Dogs - 12

. KGB

).

(ibid

Animals

-13

Four legs good, two legs bad. :

(140: . .)

: Frederick

-14

Pinchfield

: Pilkington

-15

Foxwood

()

<http://www.gradesaver.com/ClassicNotes/Titles/animalfarm/charlist.html>

: Rats -16

: Pigeon -17

soviet propaganda

. Beasts of England

<http://www.novelguide.com/animalfarm/characterprofiles.html>

: **Animal Farm**

-6-IV

:

:

:

1978

Mr Jones

Middle wight boar

Major

Old Major

[]

(larousse,2002:202)

: :

1998

Major ()

Old Major:

(Oxford,1978:383) []

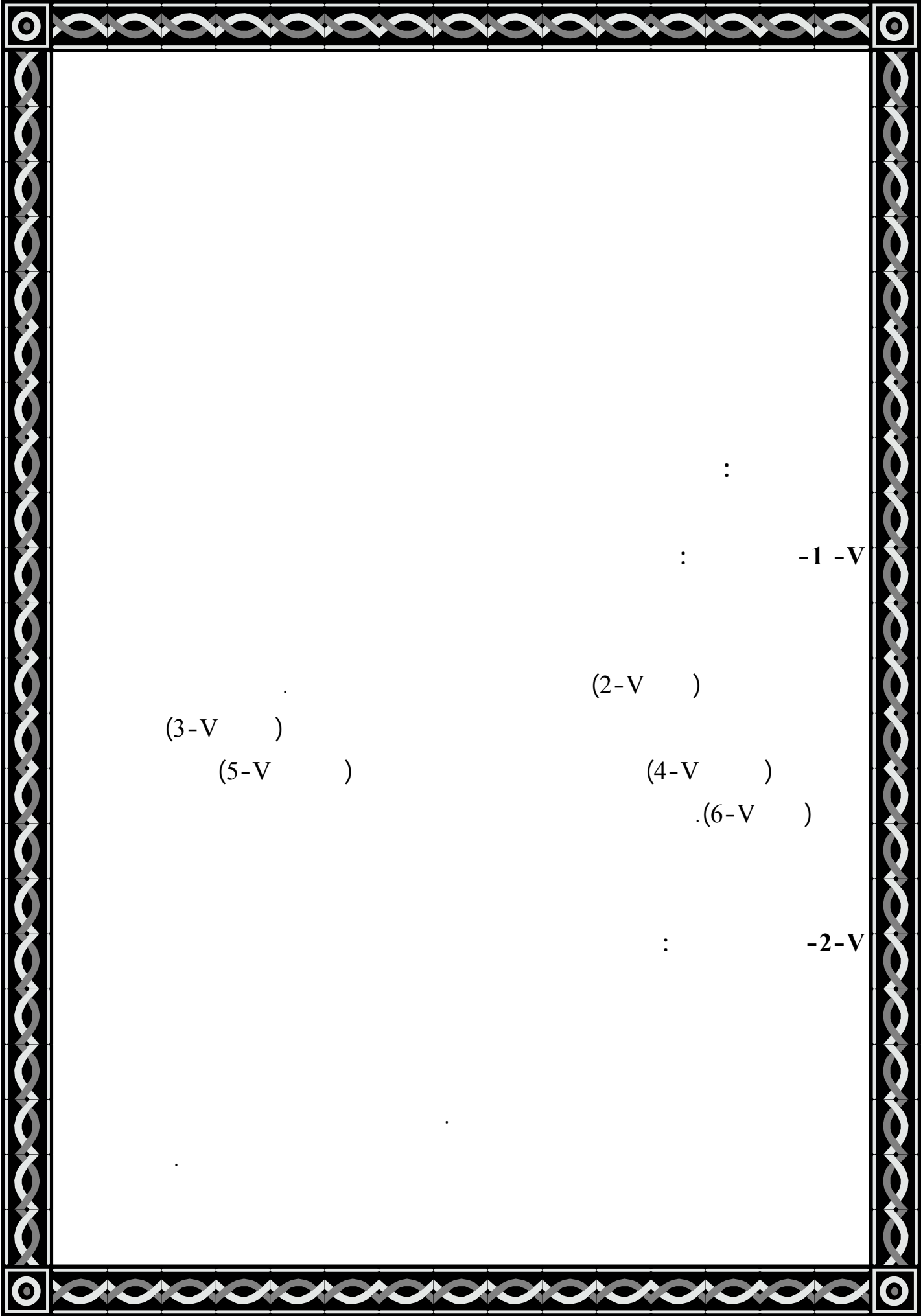
Midsummer

Moses

Day

-7-IV

:



:

: -1 -V

(2-V)

(3-V)

(5-V)

(4-V)

.(6-V)

: -2-V

(6-2-III)

(1978)

(1998)

:

-3-V

(1-1-2-II) simile

as like

As sly as a fox:

eat like a bird.:

Boxer was an enormous beast nearly eighteen hands high, and as strong as
any two ordinary horses put together.

(O.G.:68)

(10 : . .) .

(14 : . .)

as strong as any two ordinary horses put

together.

(1-1-1-2-II) complete simile

two ordinary horses put together

Boxer

as...as

strong

(1-1-3-II)

horse

:

...And I think I may say that I understand the nature of (O.
life on this earth as well as any animal now living .G:69)

....:

(14: .) .

... :

(25: .) .

as I understand the nature of life on this earth

complete simile

well as any animal now living.

I

understand the nature of life.

any animal

as... as

(3-2- III)

...

:

:

"Ribbons" he said " should be considered as clothes which are the make of a human being . (O. G: 77)

(44: .). _____ :

_____ :

(41: .) .

Ribbons" he said " should be considered as clothes.

as

clothes

Ribbons

. elliptical simile

(1-1-3-II)

(186 :1993)

clothes

(6-2 III)

(3-2-III)

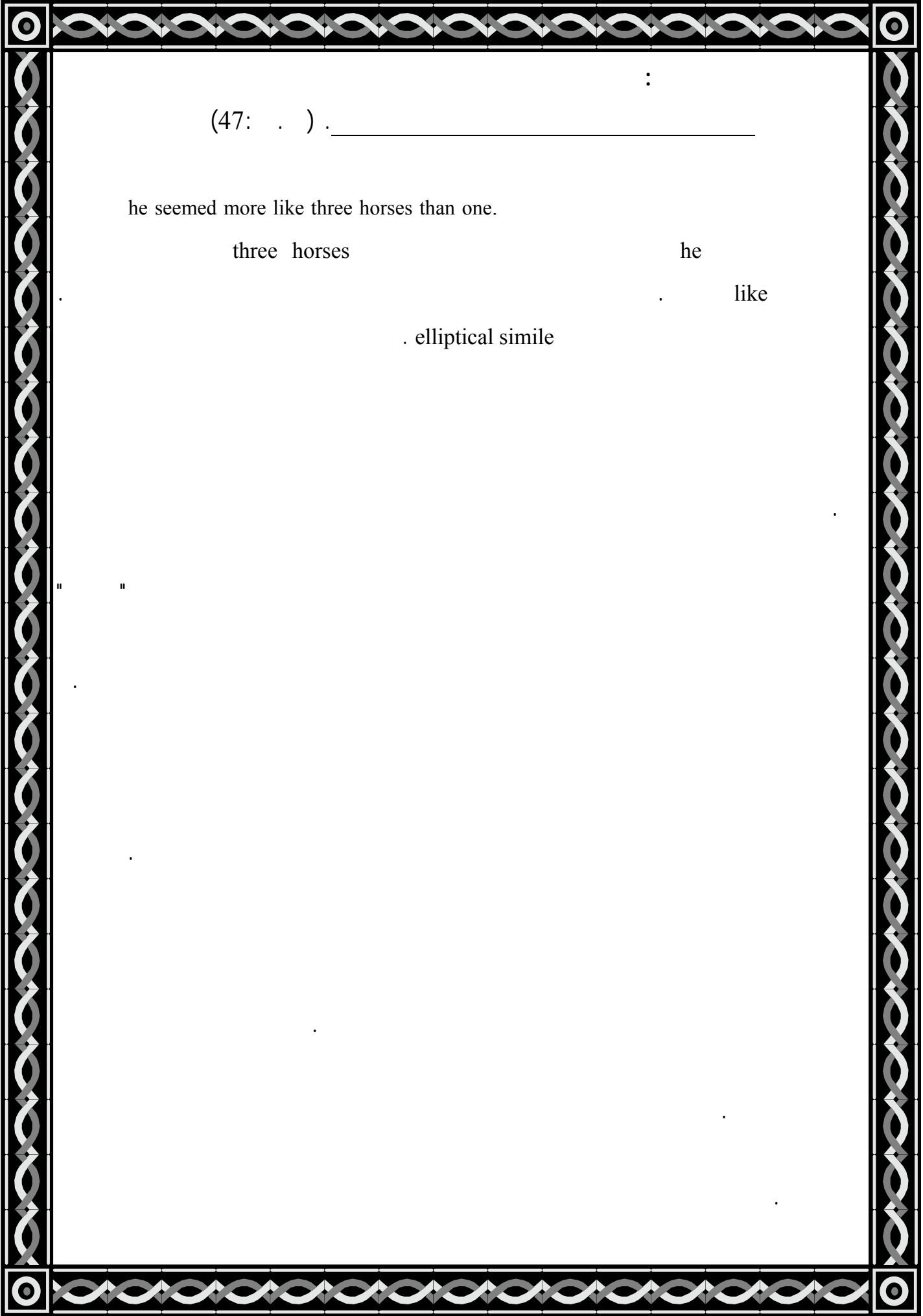
:

:

Boxer was the admiration of everybody .He had been a hard worker even in
Jones's time , but now he seemed more like three horses than one. (
O. G: 82)

:

(62: . .) . _____



:

(47: . .) . _____

he seemed more like three horses than one.

three horses

he

like

. elliptical simile

"

"

But the most terrifying spectacles of all was Boxer, rearing up on his hind legs and striking out with his great iron- shod hoofs like a stallion.
(O.G: 89)

(90: . .)

(61: . .)

Boxer, rearing up on his hind legs and striking

complete simile

. out with his great iron- shod hoofs like a stallion.

stallion

Boxer

striking out with his great iron- shod hoofs

like

(555 :1997)

.(3-2-III) stallion

(701 :1985)

."

:

"

stallion

."

":

Oxford Student,s Dictionary of Current English,(1978: 646)

:

stallion

uncastrated fully grown male horse,especially used for
breeding.

().

(5-3-II)

stallion

."[] " : (706 :1985)

striking out

(4-3-III)

...they were huge dogs, and as fierce-looking as wolves. (O.G: 96)

(90: . .). _____ :

) . _____ :

(71: . .

they were huge dogs, and as fierce-looking as

complete simile

wolves.

fierce-looking

as

wolves

dogs

fierce-looking

.

.

.

:

/	/	
/	/	
%33.3	%88.8	
%8.8	%2.7	
%2.7	%5.5	
/	/	
/	/	
%36	%0	

:1

%88.8

%2.7 .%5.5

%33.3

%8.8 .%2.7

%36

.

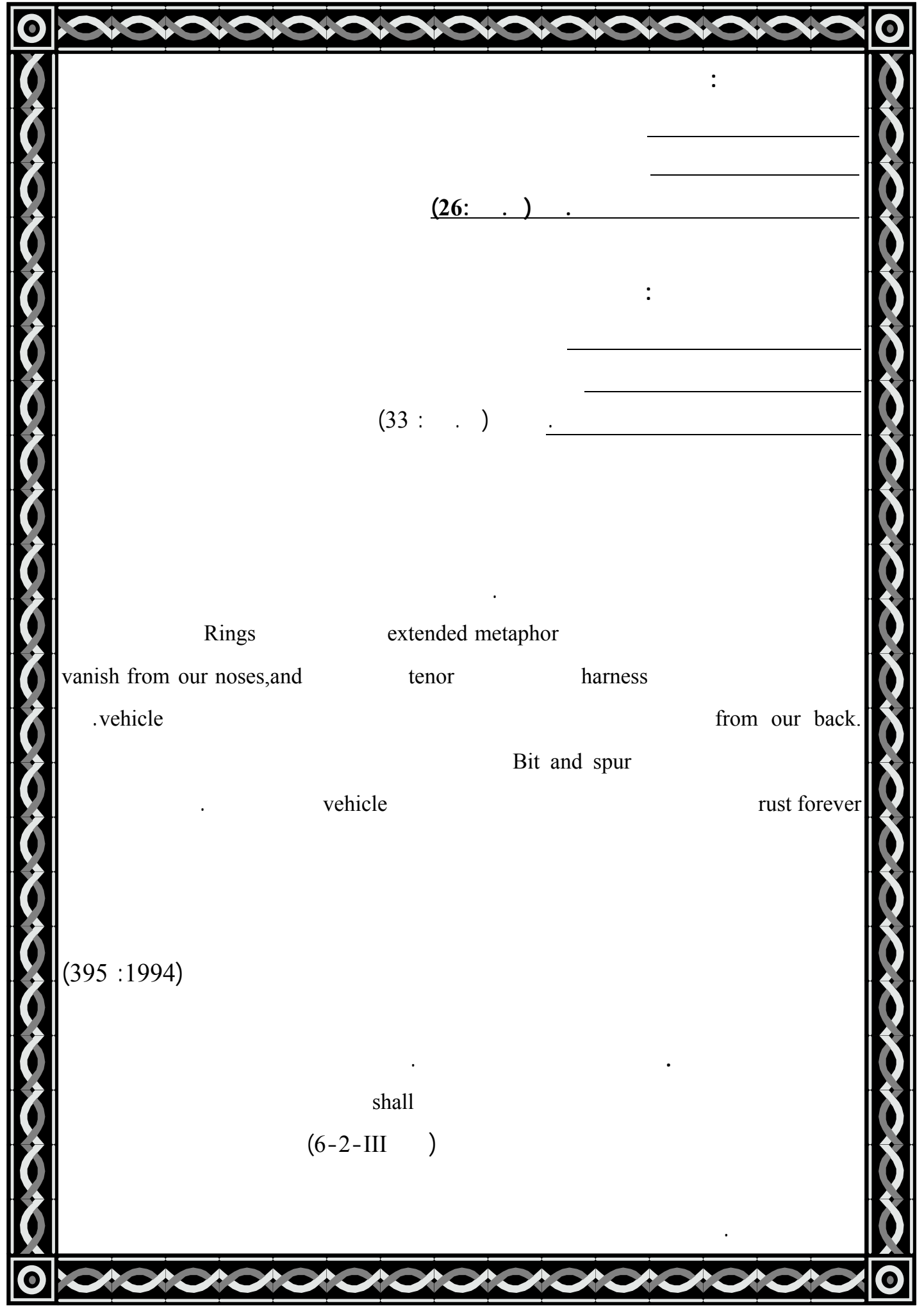
-4-V

.(2-1-2-II) as like

Rings shall vanish from our noses.

And the harness from our back.

Bit and spur shall rust forever. (O. G :72)



:

(26: . .) .

:

(33 : . .) .

.

Rings

extended metaphor

vanish from our noses,and

tenor

harness

.vehicle

from our back.

Bit and spur

.

vehicle

rust forever

(395 :1994)

.

.

shall

(6-2-III)

(3-3-III)

our back our nose

(4-3-III)

our noses

S+V+O

V+S+O

Bright will shine the fields of England. (O.G :73)

(28: . .) . _____:

.) . :

(33 :

shine the fields of England

tenor

bright

. vehicle

fields

bright

England

. fields

1- whatever goes upon two legs is an enemy.

2- whatever goes upon four legs, or has wings, is a friend.

3- all animals are equal . (O.G :79-80)

:

. _____ -1

_____ -2

(52: . .) _____ -3

:

_____ -1

_____ -2

(**44**: . .) _____ -3

tenor

vehicle

vehicle

tenor

tenor

vehicle

is

whatever .

all

" " " "

(1057 :1993)

:1985)

" .

" (885

The best known among them was a small fat pig named Squealer, with very round cheeks, twinkling eyes, nimble movements and a shrill voice, He was a brilliant talker, ... the other said of Squealer that he could turn black into white.
(O. G:74)

:

...
(34: .) .

:

....
(36 : .) .

-III)

(3-2

Squealer (1-2-1-2-II) extended metaphor

round cheeks

tenor

turn black into

a shrill voice

twinkling eyes

vehicle

white

very round cheeks

a shrill voice

twinkling eyes

he could turn black into white

round cheeks

(170 :1993)

cheeks

turn black into

)

(...

)

white

(...

:

Comrade

:

Napoleon

Friend of fatherless!

Fountain of happiness !

Lord of the swill-bucket!Oh,how my soul is on.

.....

Comrade Napoleon!

(O.G :118)

! _____:

! _____

. _____

.....

(200: .) . _____

_____:

.....

(104 : .) . _____

.

Friend of fatherless

tenor

Napoleon

Lord of the swill-bucket

Fountain of happiness

.

vehicle

fatherless

fatherless

fountain

(934 :1985)

"

"

:

:

It was decided to set the gun up at the foot of the flagstaff,...and to fire it
twice a year-once on October the twelfth, the anniversary of the Battle of the

Cowshed, and once on Midsummer Day, the anniversary of the Rebellion.

(O. G : 91)

:

...

()

(96 : .)

:

(64 : .)

gun

Mid

on Midsummer Day

midnight miday

October

Mid

the twelfth

/	/	
/	/	
%61.5	%84.6	
/	/	
%19.2	/	
%15.3	%11.5	
/	/	
%7.6	/	

:2

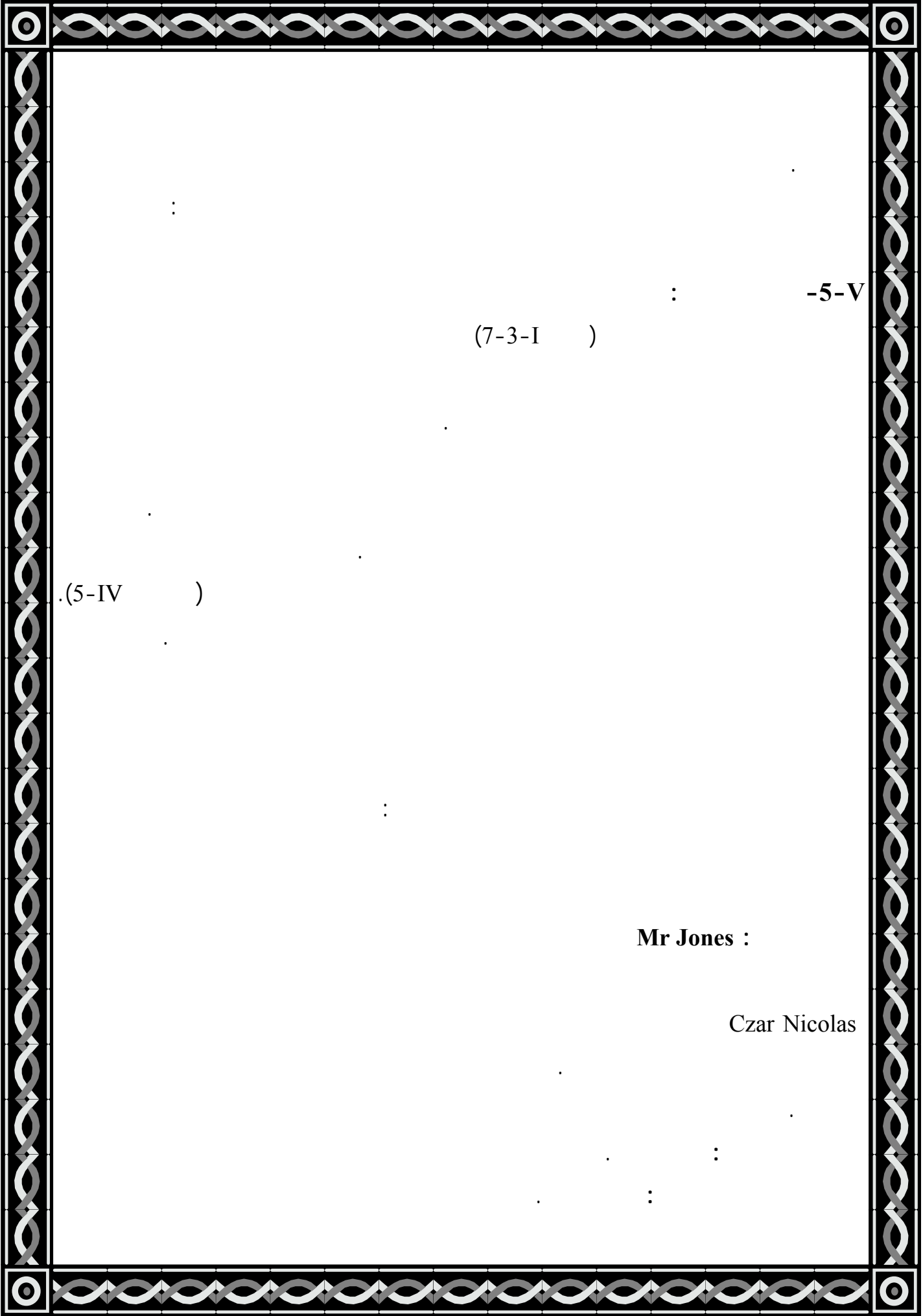
%.11.5

%84.6

%61.5

%.15.3 %19.2

%.7.6



:

:

-5-V

(7-3-I)

.(5-IV)

:

Mr Jones :

Czar Nicolas

:

:

Jones

Mr

Mr

(575 :1992)

Mr

Jones

This *bon mot* set the table :

in a roar. (O.G:143)

(296: . . .)

Jones

Mr

Old Major :

Karl Marx

: الميجو

:

old :

Major

[] : Oxford(1978:383)

old

Major

حيث ان نُطق Major قد جاءت في

قلموس Larousse

[] بهذا الشكل (2002:202)

Moses :

the tame

Moses

. (37: .).

raven

(26: .).

:

:

()

Moses

(563 :1993:) [] Moses

(575 :1992)

"

...

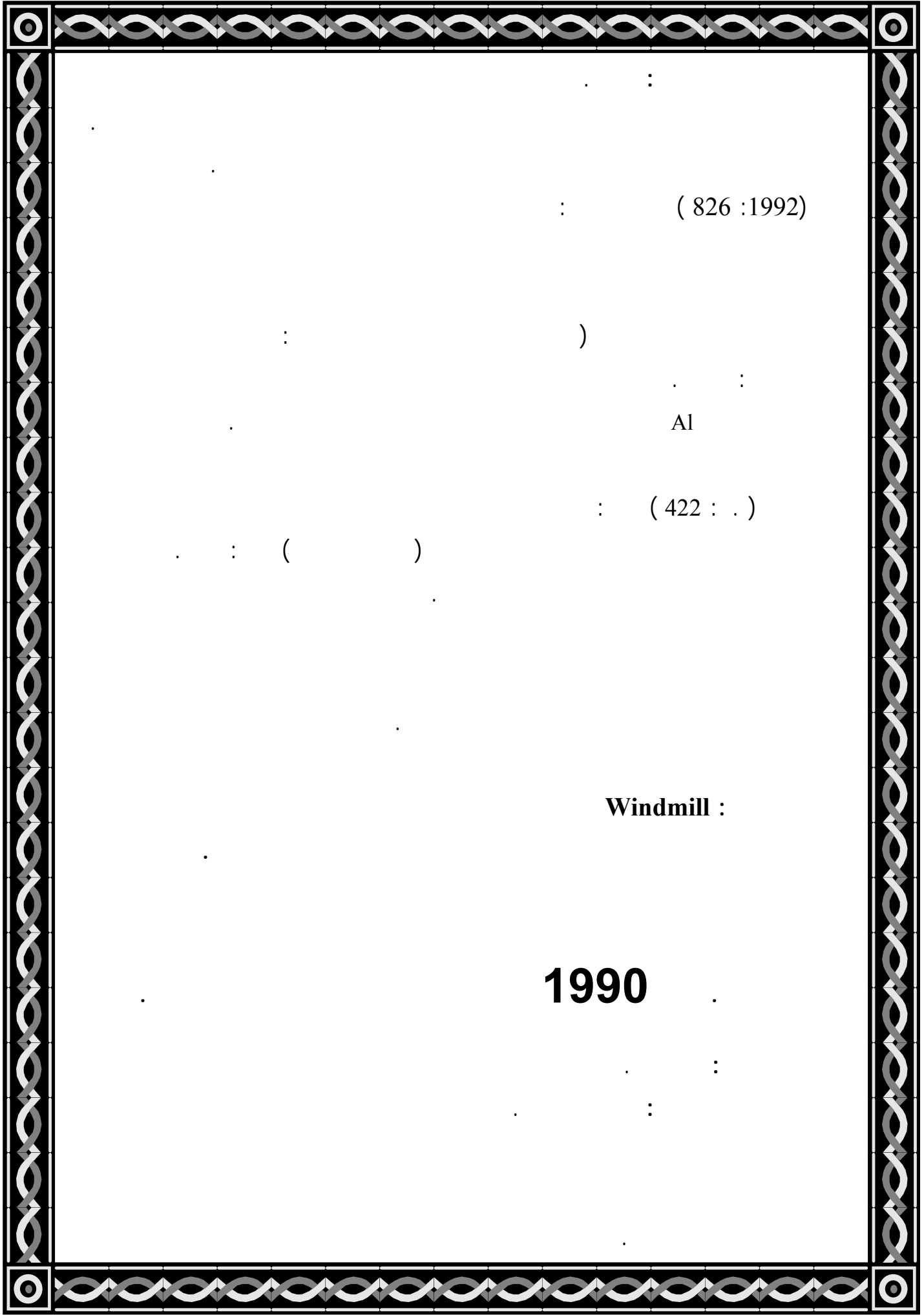
"

...

Moses

: (360:1992)

Alcohol :



· :

: (826 :1992)

:)

· :

Al

: (422 : .)

· : ()

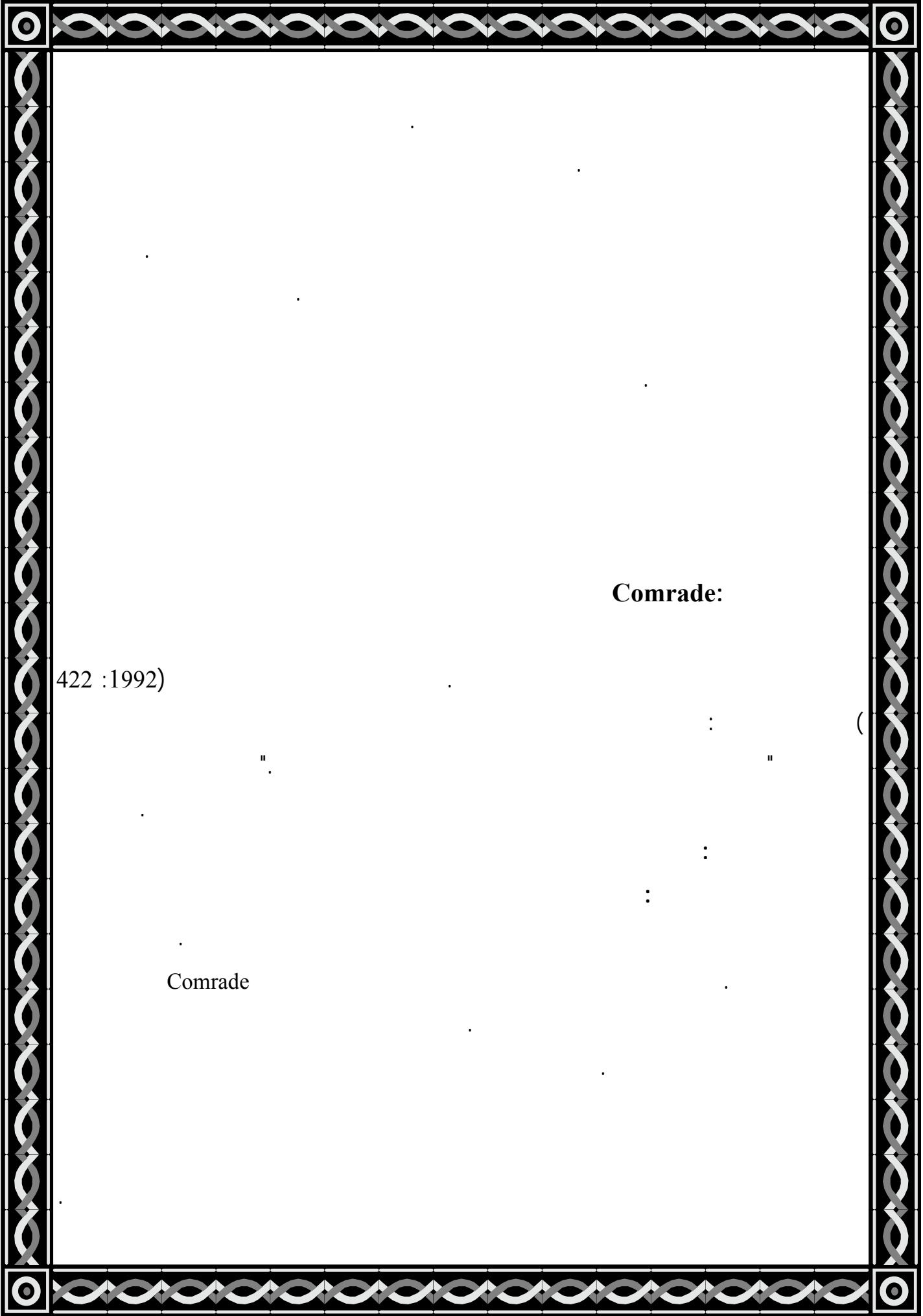
Windmill :

1990

·

· :

:



Comrade:

422 :1992)

"

:

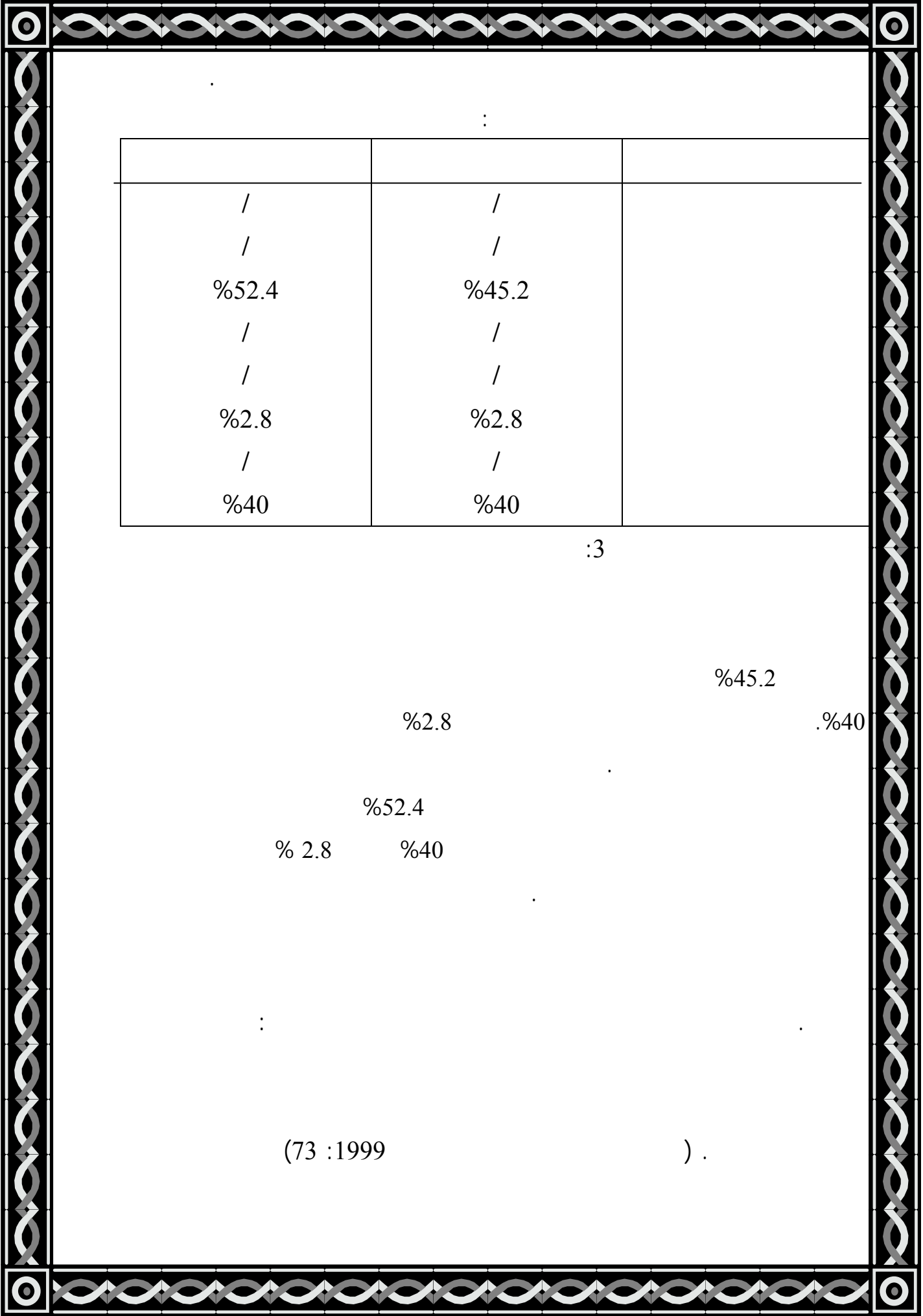
(

"

:

:

Comrade



.

:

/	/	
/	/	
%52.4	%45.2	
/	/	
/	/	
%2.8	%2.8	
/	/	
%40	%40	

:3

%45.2

%2.8

%.40

%52.4

% 2.8

%40

:

.

(73 :1999

) .

Transliteration

(985 :1993)

Transliterate Webster's(1971:2429)

Transliterate: to represent or spell(words, letters or characters) of one language in the letters or characters of an other language .

() . ()

: -6-V

%88.6

%2.7

%.5.5

%33.3

%.2.7 %8.8

%.33

%15.5

%11.5

%.61.5

%84.6

%.19.2

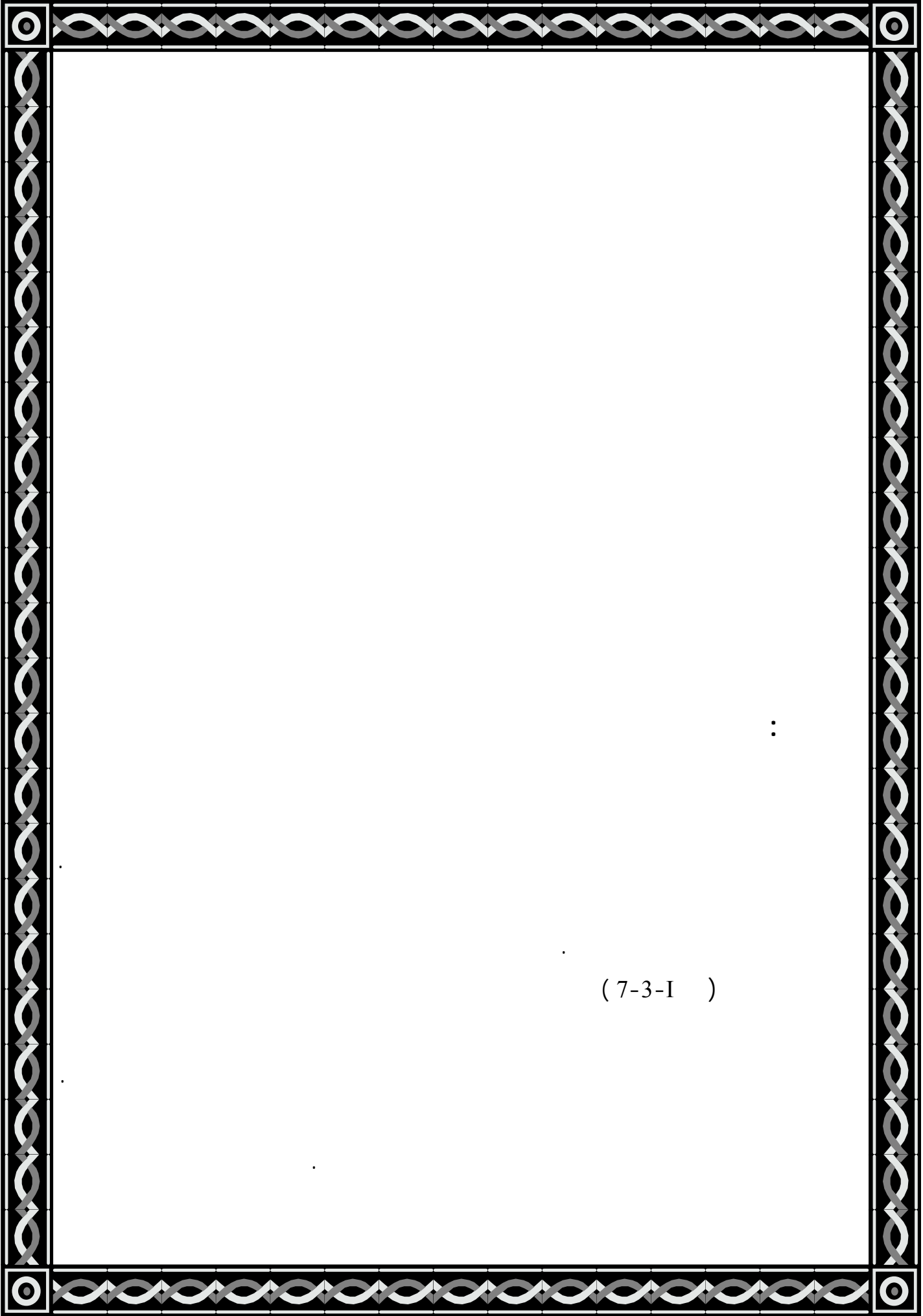
%7.6

%.40

%52.4

%45.2

%2.8



:

(7-3-I)

(3-2-III)

(4-III)

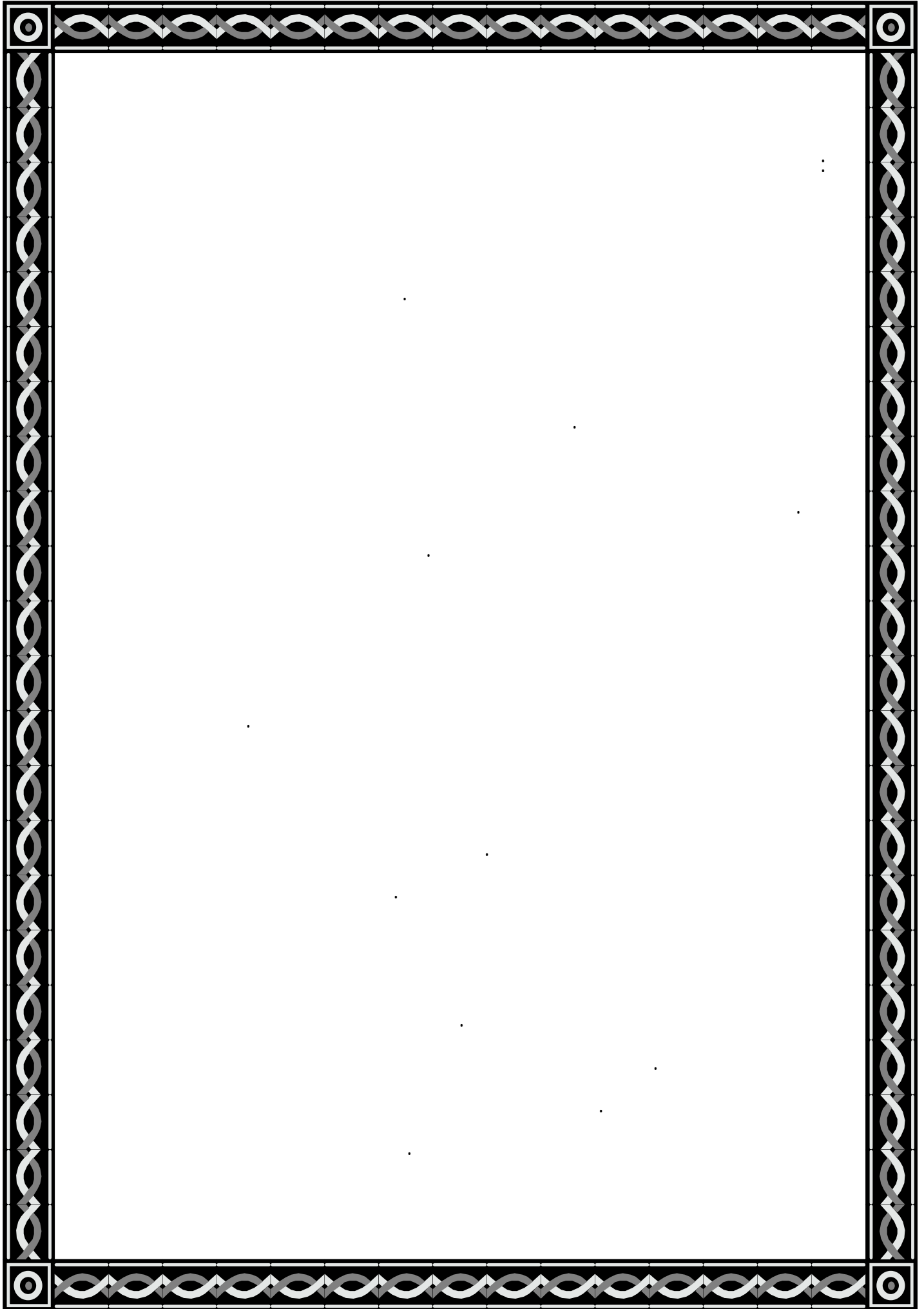
(5-II)

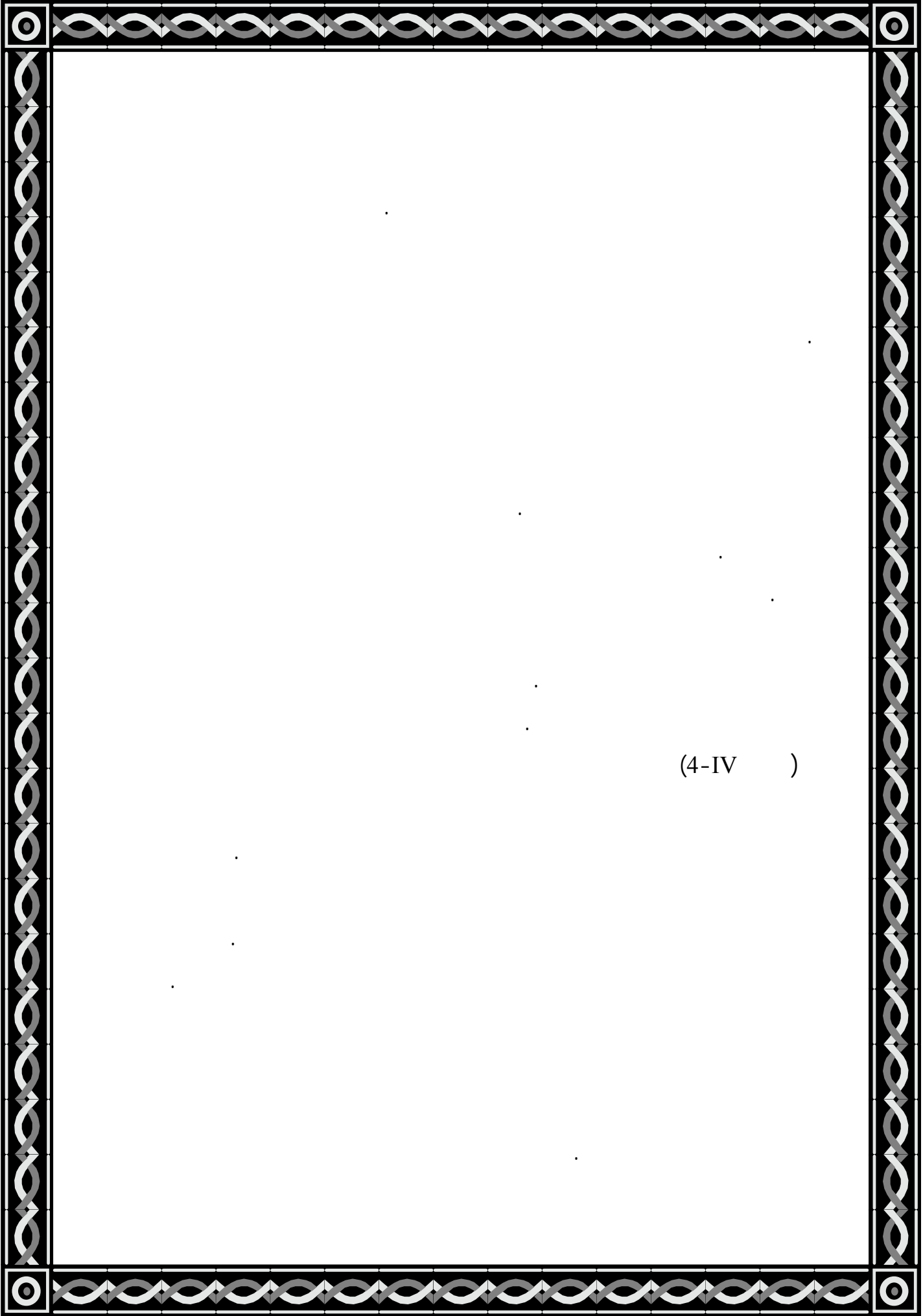
De)

(2-III)

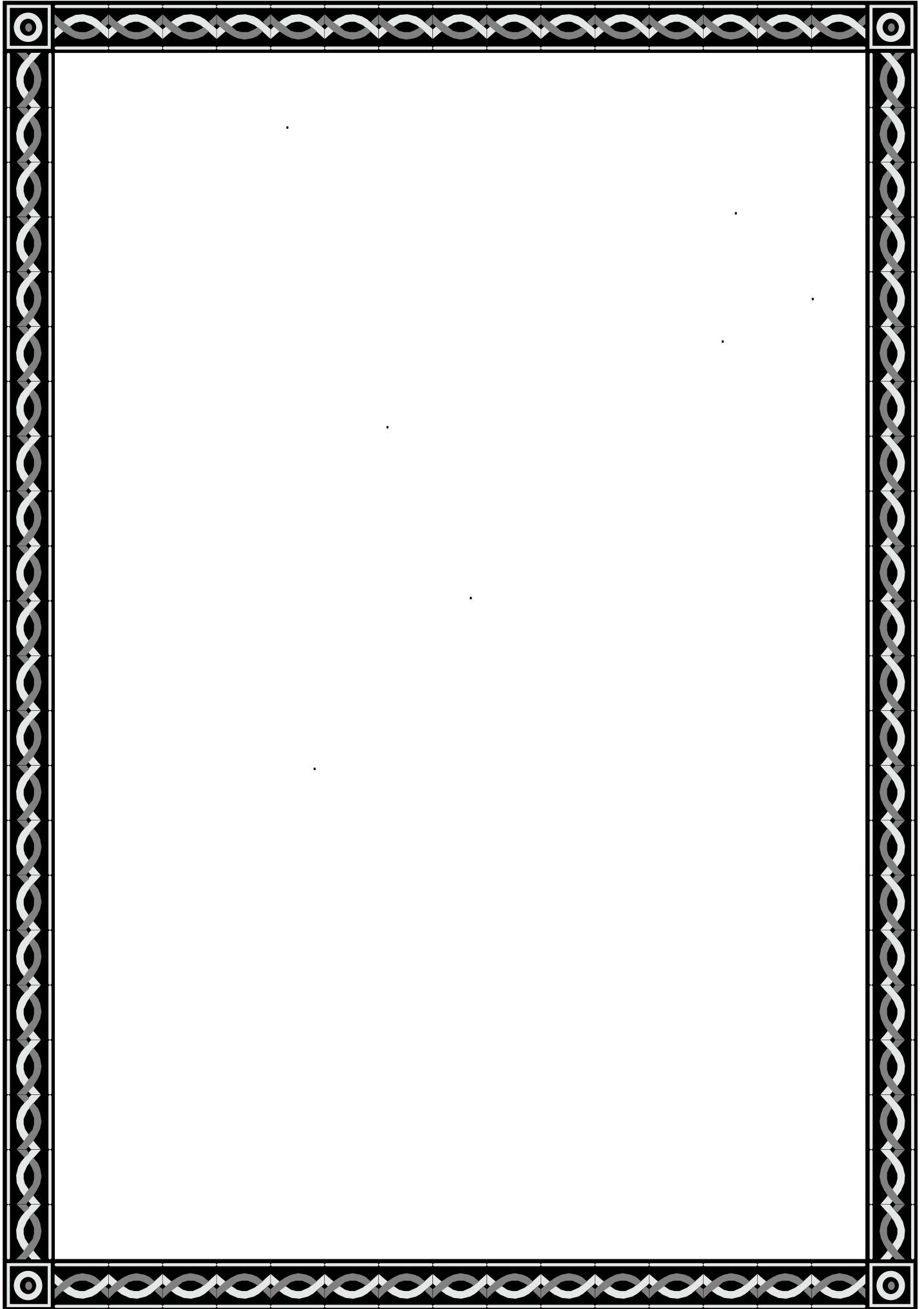
Beaugrande & Dressler,(1981

(3-1)





(4-IV)



I:

قائمة ببعض المصطلحات
والكلمات التي وردت في
المدونة من الإنجليزية إلى
العربية:

A

Acceptability.....

Actor.....

Adaptation.....

Alliteration.....

Ambiguity.....

Animal.....

Animalism.....

Apostrophe.....

Aristocratic.....

Artistic Translation

B

Barn.....

Beast.....

Bit..... :

Borrowing.....

C

Calque.....

.....

Capitalism

Capitalist.....

Carthorse.....

Character.....

Church.....

Coherence.....

رابط

الت

النسقي.....

Cohesion...

Comedy.....

Commandment

Compare.....

Comparative Stylistics.....

Complete simile.....
Comrade.....
Connotation.....
Cow-shed.....
Croak.....
Culture

D

Drama.....
Dramatist.....
Dung.....

E

Elliptical simile.....
Enlightenment.....
Equivalence.....
Event.....
Extended metaphor

F

Fable.....
Farm house.....
Figurative language.....
Figure of speech.....
Foal.....
Foe.....

كلاب صيد

الثعالب

Foxhounds

H

Hatch.....
Hero.....

Hint.....
Hoof.....
Horn.....
Horse.....
Horsehair..... :

I

Idea.....
Imagery.....
Implicite metaphor.....
Incident
Informativity.....
Intentionality.....
Intertextuality.....
Irony.....

K

Knacker.....

L

Listener.....
Literal Translation.....
Literary Text.....
Low.....

M

Mane..... :
Mare..... :
Mental picture.....
Metaphor.....
Metonymy.....
Misery.....
Modulation.....

N

Narrate.....

Non_Literary Translation.....

Novel.....

O

Orator.....

Oratory.....

Orchard.....

P

Paddock.....

Pasture.....

Philosophy

Pig.....

Pile.....

Plot.....

Poem.....

Poet.....

Poetic devices.....

Poetry.....

Point of view.....

Pork.....

Porker.....

Prose.....

Public.....

Pun.....تورية

Purr.....:

Q

Quack.....

R

Reader

Real

Realism

Rebellion.....

Rhetoric.....

Rhyme.....

Ribbons.....

S

Short story.....

Sign.....

Simile.....

Situationality.....

Slaughter.....

Slogan.....

Social class.....

Socialism

Socialist.....

Society.....

Sociolinguistics.....

Soil.....

Source Language.....

Sow..... :

Spur.....

Stage..... مسرح

Stall.....

Stallion.....

Stockbreeder.....

Story.....

Straw.....

Style

Synecdoche.....

T

Tale.....

Target Language.....

Text

Text Linguistics.....

Tragedy.....

Translation.....

Translator.....

Transposition.....

Treatment.....

قدم الخروف أو

Trotter.....الخنزير

W

Whinny.....

Whip.....

Wild creature.....

Windmill.....

Writer.....

II:

: _____

Poetic devices.....
Aristocratic.....
Fable.....
Style
Sign.....
Connotation.....
Implicite metaphor.....
Extended metaphor.....
Metaphor.....
Socialist.....
Socialism
Comparative Stylistics.....
Transposition.....
Borrowing.....
Quack..... :
Coherence.....
Cohesion.....
Literal Translation.....
Adaptation.....
Modulation.....
Equivalence.....

Animalism.....

Purr..... :

Sow..... :

Horsehair..... :

Bit..... :

Mane..... :

Stallion.....

Mare..... :

Source Language.....

Target Language.....

Calque.....

Informativity.....

Acceptability.....

Intentionality.....

Situationality.....

Literary Text.....

Text

Sociolinguistics.....

Orchard.....

Hero.....

Rhetoric.....

Farm house.....

Knacker.....

Straw.....

Intertextuality.....

Soil.....

Translation.....

Non_Literary Translation.....

Artistic Translation

Complete simile.....

Elliptical simile.....

Simile.....

Misery.....

Hint.....

Enlightenment.....

Pun.....

Culture.....

Public.....

Alliteration.....

Incident

Hoof.....

Plot.....

Event.....

Carthorse.....

Horse.....

Stall.....

Tale.....

Animal.....

Orator.....

Porker.....

Pig.....

Low.....

Imagery.....

Capitalism

Capitalist.....

Comrade.....

Novel.....

Dung.....

Cow-shed.....

Irony.....

Narrate.....

Whip.....

Poet.....

Character.....

Ribbons.....

Slogan.....

Poetry.....

Figure of speech.....

Whinny.....

Mental picture.....

Windmill.....

Social class.....

Foe.....

Rebellion.....

Figurative language.....

Ambiguity.....

Idea

Philosophy

Oratory.....

Reader

Rhyme.....

Trotter.....

Horn.....

Short story.....

Tragedy.....

Comedy.....

Story.....

Poem.....

Dramatist.....

Writer.....

Pasture.....

Foxhounds.....

Metonymy.....

Church.....

Pile.....

Pork.....

Text Linguistics.....

Translator.....

Synecdoche.....

Society

Barn.....

Wild Creature.....

Slaughter.....

Stockbreeder.....

Paddock.....

Listener.....

Stage.....

Drama.....

Treatment.....

Actor.....

Apostrophe.....

Foal.....

Spur.....

Prose.....

Croak.....

Real

Realism

Point of view.....

Beast.....

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Compare.....

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33.....		-1-2-II
34.....	Simile	-1-1-2-II
35.....		-1-1-1-2-II
35.....	Metaphor	-2-1-2-II
37.....		-1-2-1-2-II
39.....	Metonymy	3-1-2-II
40.....	Synecdoche	-4-1-2-II
41.....	Apostrophe	5-1-2-II

41..... **Irony** -6-1-2-II

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