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Abstract:

George Orwell's *1984* is a challenging literary text where manipulating the language is an integral part of the novel's theme. Orwell invents a new form of English, changes the writing style of the main character, and uses intentional incorrect grammatical structures in dialogues. This study examines the translations of neologisms in George Orwell's well-known novel *1984*. Drawing on Vinay and Darbelnet's (1995) seven translation procedures, the researchers analyzed the strategies used by Ash-Shami and An-Nabhan in their translations of neologisms in Orwell's *1984* and offered translations where necessary to provide examples for the possible ways to tackle language manipulations. The results show that in translating neologisms, Ash-Shami used Explicitation the most (24%), but An-Nabhan used Literal Translation and Adaptation (27% each). They both had a preference for domesticating neologisms to the Arabic reader, which was not always successful. The researchers' suggested translations are intended to intrigue the ideas of the translators and researchers in this field such that the standard language is used when necessary, and other variations are also used when the ST demands it. Translators should always consider the purposeful changes in the language of the text they translate and develop strategies that tackle them in line with the purpose and context of the text.

Keywords: *Arabic; George Orwell's 1984; Literary Translation; Neologisms; Newspeak; Translation Techniques.*

1. Introduction

Literature has always fulfilled an essential role in peoples' lives, cultures and histories. Without translation, the literary products would be limited to the geographical and cultural boundaries where a certain language is spoken. Hence, all cultures and histories would be imprisoned behind the walls of certain alphabets. Shazu (2014) explains that literature is the door to learning a language, but not everyone can learn a new language to read its literature. Translators are, therefore, of great importance to help free literary production from being confined to one language only, and to make it readable, enjoyable and challenging in other languages. Translation, as a practice and discipline, has been key to people's communication and exchange of knowledge and information. It may seem as a process of changing the vehicle (language) only while maintaining the passengers (content), but it is not that simple, especially when the text is literary.

Peoples' desire to explore others' cultures triggered the necessity for the translation of literary works. However, literary translation as a discipline and a process is challenging, for literary texts are rich with linguistic and non-linguistic features that may be difficult to render because they are pieced together and function simultaneously to convey a certain message, a feeling, or an idea. Translators, then, have to overcome various obstacles to convey the message of the ST (Brooks, 2017).

Hassan (2011) observes that literary translation allows translators to explore the different elements that constitute a text to come out with a relevant translation that is in tune with the ST's linguistic, pragmatic and cultural aspects. He explains that in literary translation the meaning or semantic aspect is not the only element that is rendered; the embellishments and imagination that surround it are translated as well. The current researchers agree because, as will be explained in the analysis, *1984* is not focused on meaning only; its morphology and structure are important to the theme and context of the novel. Landers (2001) stresses that in the translation of literary texts, style appears to be of high value since it distinguishes "lively, highly readable translation [from] a stilted, rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul" (p.7).

Similarly, Bazzurro (2015) believes that a text is one whole interwoven entity. She highlights an example from English to Arabic translation and vice versa indicating the great differences the two languages, cultures, technological advancements and contexts have. She explains how looking for equivalents is difficult, so translators must find expressions and words from the TL whose uses and contexts are similar to those of the SL. Núñez (2012) explains how the aim of the translator and the TT should be a replication of the aim of the author and the ST. It is the translator's job to "transmit the author's subjectivism using linguistic means" (p.27). Therefore, the function of a translator is similar to that of any means of communication where the means itself objectively transmits the subjective message of the sender.

This paper deals with the translation of literary works whose authors made deliberate changes in the standard language for purposes that may be explicit or implicit. Translators' attempt to 'fix' the language of the characters and to give them the standard Arabic voice in the translations affects the reception, analysis and criticism of the target text (TT). Therefore, this research attempts to identify the translation strategies An-Nabhan and As-Shami used in their translations of neologisms in Orwell's *1984* and assess the degree to which An-Nabhan and As-Shami effectively approached Orwell's neologisms in *1984*. The researchers offered translations where necessary to provide examples for the possible ways to tackle language manipulations.

2. Language, Translation and Orwell's *1984*

Nineteen Eighty-Four (referred to in the study as *1984)* is a political fiction and dystopian novel written by George Orwell, whose real name is Eric Arthur Blair (1903-1950). Orwell was born in India to a British father. He received his education in Britain, and started working with the Imperial Police in Burma. Later, he decided to become a writer, but he was not very successful at first, so he did other jobs. He experienced dark times when he was sent to fight against the communists who were supported by the Soviets. Ever since, he became anti-Stalinist. Then, he wrote *Animal Farm* and *1984* describing the totalitarian rule of Stalin (BBC, 2014).

Although written in 1948, the novel describes, or predicts, how the future would be like 40 years later in 1984 in a country called Oceania. Oceania is a fictional country ruled by Big Brother and the Inner Party. Their main ideology is that the people must always follow what the Party wants and never question its decisions or declarations. The novel has two main themes represented in 'Doublethink' and 'Newspeak'. These two terms only exist in the novel, but they do explain what the Party stands for. First, Doublethink is a way of life in *1984* as the people are required to believe in two opposite things at the same time without feeling puzzled about it. For example, there are two other countries in Oceania, namely, Eastasia and Eurasia. If the Party announces that they are at war with Eastasia in the morning and at peace with Eurasia, then they are at war with Eastasia. If on the same day they announce that they are at war with Euarsia and at peace with Eastasia, then they are at war with Eurasia. No one dares to question such paradox. Those who show any indication of 'thinking' are immediately arrested by the Thoughtpolice and are considered Thoughtcriminals.

The other theme involves using language as a weapon to prevent people from thinking and to control their thoughts. The Party had been working on a continuously-being-developed dictionary that decreases every year. The vocabulary and structure of the English language (called Oldspeak) are reduced to prevent people from thinking. The 'Newspeak' is intended to substitute old English. Orwell adds an Appendix at the end of the novel titled 'the Principles of Newspeak', where he explains such rules and vocabulary. To make Newspeak the official language, the Party alters any past newspapers or novels and tries to include Newspeak in current issues.

2.1. Translators of *1984*

This study addresses the translations of neologisms in George Orwell's novel *1984*. This novel is one of the most challenging works of literature as the author manipulates the English language as part of the theme, which is a utilitarian government's attempt to reword the language to control its people. In *1984*, there is a variety of changes in the semantics and syntax of English. There are currently four translations of *Nineteen Eighty-four*; however, this paper examined the translations by Hareth An-Nabhan and Anwar Ash-Shami. The researchers selected these two translations because they are the only available translations in Gaza and online for download or purchase. The researchers noticed that Ahmed K. Tawfiq's version of *1984* was more of a re-write of the novel than a translation as the researchers noticed.

Hareth An-Nabhan is a Syrian translator who was originally a mechanical engineer. However, he was sent to jail for political reasons and served 14 years. This imprisonment made him learn English and think about becoming a translator. He translated several famous books like *Year 501: the Conquest Continues, the invention of tradition, Love and Garbage,* and *Twilight*. In an interview with Radio Bulgaria, he said "A translator does not always have to say things so they are understandable to all. Readers… should make an effort to find out about it. But the selection must be made very carefully, so as to keep readers interested" (Radio Bulgaria, 2015). In the analysis section, it will be noticed that he applies this in the translation of *1984* as he keeps some parts vague for the readers to explore.

Anwar Ash-Shami is an Egyptian author and translator. He graduated from Ain Shams University and practiced journalism for several years. He has several widely read Arabic translations of English novels, such as "Darkness Visible: A Memoir of Madness" and books such as "Power Questions". He also translated the famous Japanese novel 1Q84, whose name has some reference to Orwell's 1984**.**

2.2. Language, Ideology and Newspeak

Although speakers of any language assume they produce new meanings (constructions) out of existing elements (letters/ sounds, and words/utterances), meaning is already preconstructed for them (Fairclough, 1991). As cited in Fairclough (1991), Althusser (1971) explains how 'ideology' exists in linguistic and non-linguistic practices of language users, calling ideology 'an apparatus'. Fairclough notes that "Althusser's assertion opens the way to seeing language as a (and indeed the preeminent) form of material existence of ideology" (p.114). Therefore, this study lends support to other research in CDA that locates ideology not in the abstract beliefs alone, but also finds its most lucid expression in the linguistic realizations of discourse. Ideology, says Thompson (1984), "is linked to the process of sustaining asymmetrical relations of power – to maintain domination... by distinguishing legitimating, or distorting those relations" (p.4). This is exactly what happens in *1984* where the Party directs the people of the country towards which countries (Eurasia or Eastasia) to have peace or war with through the media and how to feel towards individuals.

In Orwell's *1984*, the government of the fictional country Oceania builds a new system of language that is called 'Newspeak' in an attempt to control citizens' thoughts. Zaidi (2012) clarifies how Newspeak is a new form of English whose purpose is to limit the structures and components of language so to limit the production of thought and thought itself and is "a weapon that is Whorfian [referring to the Sapir-Whorf theory]" (p.79). Fowler (1995) explains how Orwell created Newspeak to entirely substitute English to stand as an autonomous linguistic system. Orwell's *1984* explicitly presents the use of language to shape others' thoughts and spread one-sided narratives. The focus of this study is on 'Newspeak' which is a new form of language created by the Party to 'control' citizens' way of thinking and perception of the situation in Oceania. The novel has a few main concepts that will further explain the language-ideology continuum: Newspeak, the Ministry of Truth and the Thought Police.

Jones (2017) explains that "Newspeak isn't just a set of buzzwords, but the deliberate replacement of one set of words in the language for another. As for the Ministry of Truth, its sole purpose is to modify history books and newspapers with the aim of producing and reproducing the incidents of the past in a way that suits the ideology of the Party, "And if all others accepted the lie which the Party imposed -if all records told the same tale - then the lie passed into history and became truth. 'Who controls the past,' ran the Party slogan, 'controls the future: who controls the present controls the past'," (p. 42). The Thought Police, as its name suggests, is responsible for catching criminals *who think* in a way that goes against the ideology of the Party. Fowler (1995) explains how Orwell created Newspeak to entirely substitute English and to stand as an autonomous linguistic system.

Jones (2017) mentions the ambiguity in the term "Newspeak" where it sounds like "News" and "speak" separately. This is mainly because in the novel itself media outlets and propaganda were the first tool to spread the Party's ideology and "commands". However, considering how Orwell himself later compares between "Oldspeak" (referring to existing English) and "Newspeak" (the new system of language), it is safe to say that such ambiguity is not necessarily translated. First, Orwell explains the concept of Old and Newspeak, and second, he clearly explains how the Party uses Newspeak in the media to control citizens. Berkes (2000) describes the media as "party-controlled" and stresses how the government uses this new form of language to manipulate the citizens' thoughts and perception of reality.

2.3. Translation of Neologisms

There is a constant need to invent, borrow, and assimilate new words, terms and expressions into many domains and genres as part of languages' natural growth and development. Hameed (2009) observes that neologisms – newly-coined words or new senses of an existing word – are an indication of a language's ongoing growth and evolution, and therefore, scholars have been categorizing and classifying neologisms, and developing methods to render their translations. Although several scholars have attempted to conceptualize what a 'neologism' is, they agree on the difficulty of putting it into one box or one definition (Januševa & Jurukovska, 2015; Cook, 2010; Lefevere, 1992; Newmark, 1988; Rey, 1995). The question of what makes a word 'new' remains unanswered until this day. Rey (1995, p. 64) defines a neologism as, "a lexical unit perceived as recent by language users". He also explains that the newness of the word is relevant to a certain language at a certain time. However, this definition does not give a thorough understanding of the word since questions like, "Recent to whom?" and "Who are the language users?" remain unanswered.

Newmark (1988) explains neologisms as new words invented to interpret and reflect a new invention, or human emotion or thought; that is, they "can be defined as newly coined lexical units or existing lexical units that acquire a new sense" (p.140). Lefevere (1992) agrees and presents a similar definition from a literary perspective focusing on how neologisms are words created from existing ones or are a mixture of different words. Cabré (1999) offers a similarly simpler definition emphasizing that neologisms are any words that are of recent origin in a language; i.e., they have not been recognized in that language before, while Sayadi (2011) sees neologisms as new words, word-combinations, fixed phrases, or new meanings of existing words that are brought in the language due to the development of social life, culture, science and other fields. In this study, neologisms are defined as the lexical items which are introduced in the novel as new words (Newspeak) that had not existed in the English language (Oldspeak) before. These Neologisms can be in the form of proper nouns, adjectives, verbs, nouns, and others.

In all languages, there are certain processes that can be followed in introducing new words to that specific language. Although some processes are the same for all languages, such as borrowing, there are a variety of processes that can be activated in the formation of new words in different languages. With sister languages, the processes tend to be the same. Newmark (1988) classifies Neologisms into two main groups: existing lexical items with new meanings, or entirely new creations. Cook (2010, p. 2) distinguishes between two types of neologisms: totally new words, for example, 'webisode' (a blend of web and episode), and neologisms involving "new meanings for an existing word form, for example, 'Wikipedia' used as a verb – meaning to conduct a search on the website Wikipedia – instead of using it as a proper noun. In both cases, the factor which determines the type is the method of the word's formation."

In both Arabic and English, there are certain processes of 'creating' new words. Yule (2010) identifies ten word-formation processes that can be used in forming new words: acronyms, backformation, blending, borrowing, clipping, coinage, compounding, conversion, derivation, and more than one word formation process. Similarly, Newmark (1988) mentions twelve types of neologisms: old words and existing collocations with new senses, new coinages, derived words, abbreviations, collocations, eponyms, phrasal words, transferred words, acronyms, pseudo neologisms, and internationalism.

In Arabic which is not from the same family as English, some differences are obvious. Almgrab (2011) identifies three main methods that are used in forming new words: (i) Derivation (al-ishtiqāq); (ii) Arabicization (al-taᶜrīb) and (iii) blending (al-naHt) which can also be referred to as (compounding and coining) (p.493). Al Shihabi (1995) cites four processes of word formation in Arabic including changing the meaning of the Arabic word, inserting the novel meaning, deriving new words from Arabic or Arabicized roots, translating both words and their meanings into Arabic, and Arabicizing words deeming them acceptable.

It is worth noting that the difficulty of identifying a word as a neologism or not is less than the difficulty of translating such word into other languages, especially when the two languages are not sisters. This is due to the lack of finding an exact equivalent in the TL or to the absence of lexical information on the newly coined term in dictionaries. Awadh and Khan (2020) point to other challenges in translating neologisms related to the idiomatic structure of some neologisms as they have particular meanings different from the meaning of each word on its own.

In any attempt to translate such words, there will definitely be a translation loss, as there is lack of lexical information about this word. A greater difficulty occurs when the 'new' word has been entirely newly created or formed to mean something new. In this case, the translator will be forced to either 'create' a new word or to borrow the neologism as it is among other strategies as will be elaborated below.

Translation of neologisms has been considered a translator's main challenge, for such words are not readily available in ordinary or specialized dictionaries (Sayadi, 2011). Sayadi (2011) lists four ways of translating neologisms including the selection of an appropriate analogue in the TL, transcription and transliteration, loan translation and calque, and descriptive translation. Newmark (1988, p.150) identifies a list of translation procedures depending on the type of neologism, most notably, transference, using a TL derived word, naturalization, using a function term or a descriptive term, and literal translation.

3. Methodology

The researchers selected George Orwell's *1984* as the focus of the study because of its rich use of new terms including neologisms, ideas and structures which pose a problem to translators of any language. This study aims to answer the two main questions:

- What strategies did An-Nabhan and As-Shami use in their translations of Neologisms in Orwell's *1984*?
- To what degree were An-Nabhan and Ash-Shami successful in rendering neologisms in Orwell's *1984*?

To analyze the procedures used by the two translators of 1984, the researchers draw mainly on Vinay and Darbelnet's (1995) seven translation procedures that are broadly classified under direct or oblique translations: borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation. For the purpose of this research, these procedures will be hereinafter called 'techniques'. While direct translation focuses on the literal aspect of the ST and its conforming literal TT, oblique procedures offer more freedom. Waliński (2015) holds that direct translation encompasses three procedures: borrowing, calque and literal translation while oblique translation includes four procedures: transposition, modulation, equivalence and adaptation. Table (1) provides illustrative examples of Vinay and Darbelnet's (1995) translation procedures:

Table (1): Adapted from Vinay and Darbelnet (1995) Translation Procedures

Direct	Borrowing		انتفاضة (source text)
		Intifada (target text)	
	Calque	Brain wash (source text)	
			غسيل الدماغ (target text)
	Literal Translation	The man is driving a car (source text)	
			يقود الرجل سيارة (target text)
Oblique	Transposition	After she had died (source text)	
			بعد موتها (target text)
	Modulation	Remember to pay the tax (source text)	
			لا تنسَ أداء الضريبة (target text)
	Equivalence	You are welcome (source text)	
			لا شكر على واجب (Target text)
	Adaptation	Shall I compare thee to a <u>summer's</u> day? (source text)	
			هل لي أن أقارنك بجمال <u>الربيع</u>؟ (target text)

Borrowing: According to Molina and Albir (2002), Borrowing is the use of the same word from the SL with little or no change in the pronunciation. Al Khaili (2006) states that borrowing "is when a word in the ST is transferred directly to the TT" (P. 8).

Calque: Vinay and Darbelnet (1995) define Calque as "a special kind of borrowing whereby a language borrows an expression from another but then translates literally each of its elements." (p. 32). They identify two types: Lexical and Structural. Lexical Calque introduces new expressions lexically (words that have not been introduced before in the language) and maintains the TL structures. Structural Calque introduces new 'structures' to the TL.

Literal Translation: Word-for-word translation. Vinay and Darbelnet (1995) observe that "Literal Ttranslation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text" (p. 33).

Transposition: Transposition involves "replacing one word class with another without changing the meaning of the message" (Vinay and Darbelnet, 1995, p. 36).

Modulation: It is the change in the point of view of the message display. This is used when the TT sounds ungrammatical, unsuitable, unidiomatic or awkward in the TL.

Equivalence: It is the use of proverbs or idioms of the TL to denote and render the same meaning of the SL.

Adaptation: Vinay and Darbelnet hold that it is the "extreme limit of translation" (p. 39). This occurs when the TL does not have a corresponding situation or context similar to the one in the SL. Here, the translator should recreate the situation in the TT and customize it accordingly.

In addition to these seven techniques, the researchers also adopted Ayora's (1977) two strategies of omission and explicitation as she defines Omission as suppressing information items of the ST in the TT. This is usually done when the translator omits certain cultural items or prevents strangeness in the TT. Ayora defines Explicitation as the addition of words or information to clarify a certain idea (1977).

To answer the first question, the researchers first identified each neologism, its translation, and the procedure(s) each translator used in rendering it. Then the researchers calculated the number of times each translator used a certain procedure and compared it with the number of times the same procedure was used by the other translator. The implications of such uses were discussed in the qualitative analysis. The identification of neologisms was accessible from the context and the Appendix of the novel. The researchers carefully examined the Appendix at the end of the book that cites examples and clarifies the general rules of how words were formed and thus considered neologisms. Furthermore, the narrator of the novel sometimes clearly indicates that a certain item is a neologism.

To answer the second question, the researchers used text analysis basing their arguments on text-based evidence (i.e., from the novel itself), relevant research, and, finally, their experience in translation in general, and literary translation in particular. The translations were referred to the ST and any loss in translation were highlighted and improved, or a new translation was suggested.

4. Data Analysis

The researchers identified a large number of neologisms used in the novel, but considering the limited word count of this paper, only representative data was included. The first part of this analysis will report on the translation strategies used by Ash-Shami and An-Nabhan in rendering neologisms used in Orwell's 1984. The second part will discuss two main types of neologisms identified in the analysis and the techniques used by the two translators in rendering them.

As shown in the figures (1 and 2) below, the translators used similar techniques in rendering neologisms but at different rates. To illustrate, the analysis shows that literal translation was the most frequent strategy used by Ash-Shami and An-Nabhan (22% and 27% respectively). This prominent use of literal translation may be due to the lack of equivalents in the Arabic language such that instead of attempting to create a new item Arabic, both translators tended to use the closest literal meaning to the neologisms.

In translating Neologisms, Ash-Shami also used explicitation 13 times at a rate of (24%) and literal translation 8 times at (22%) (See Figure 1 below). Therefore, he had a preference for domesticating the new terms by elaborating or explaining the meaning to the Arab-Speaking readers despite the fact the readers of

the ST also have no prior understanding of the neologisms. Ash-Shami used borrowing (12%) and Omission (10%) the least. He used Adaptation (17%) and Calque (15%) at close rates.
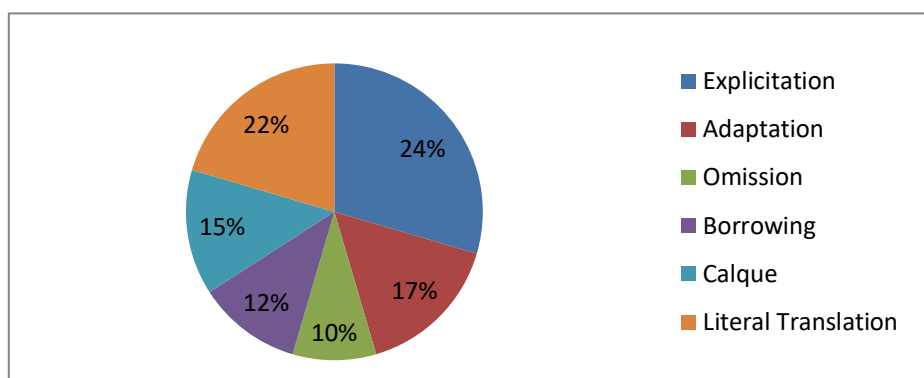

Figure (1): The techniques Ash-Shami used in translating neologisms

As for An-Nabhan, the most frequent strategies he used were literal translation and adaptation 10 times at a rate of (27%) each. This can also be explained by An-Nabhan's decision to appropriate the new term into familiar terms to the TL readers. The least used strategy by An-Nabhan was omission that was used twice at (3%). He also used Calque and Explicitation (16%) at a similar rate but used borrowing at a lower rate at (11%) (see Figure 2 below).
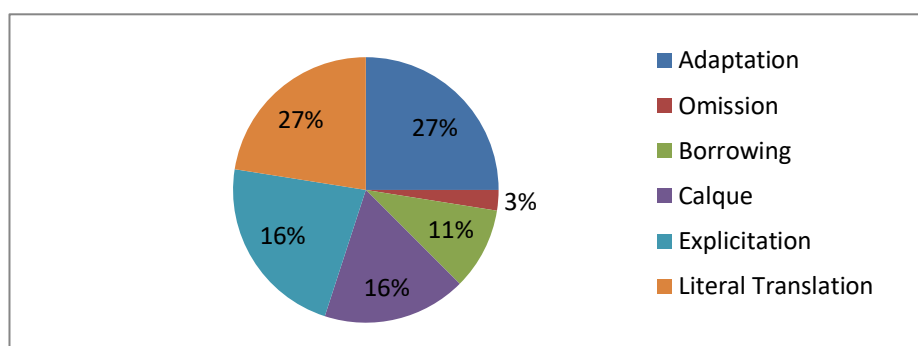

Figure (2): The techniques An-Nabhan used in translating Neologisms

Neither of the translators used transposition, modulation or equivalence. As for why they did not use transposition or modulation, it could be because the items were mostly single words and did not require shifts in structure. Similarly, they did not use equivalence because the concept of a 'newly-coined word in English' makes it difficult to find an equivalent of a 'newly-coined word in Arabic'.

4.1. Neologisms Made from Blending

The researchers also identified three types of neologisms used in the novel: neologisms made from blending, neologisms made from acronyms, and neologisms made from existing words and examined how they were dealt with by both translators. The first type is neologisms made from blending, which is a common word formation process that involves joining two or more words to form a new word. The newly formed word should generally follow the phonological and semantic rules of Arabic. Due to the large size of collected data, only several illustrative examples will be addressed.

Let us first consider the word 'telescreen' presented at the very beginning of the novel. The word is explained to be a monitor that tracks every move or sound made by the people of Oceania.

Source Text	Ash-Shami's Translation	Translation Technique	An-Nabhan's Translation	Translation Technique
Telescreen	شاشة الرصد	Explicitation	الشاشة	Omission

The narrator in the novel says "The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up… in the assumption that every sound you made was overheard, and…every movement scrutinized". Here, Ash-Shami used 'شاشة الرصد' which literally means 'monitoring screen' while An-Nabhan used 'شاشة' which means screen. While Ash-Shami added the word 'الرصد' [monitoring] in order to denote the meaning, An-Nabhan omitted the word 'tele' entirely, keeping only the word 'screen'. The use of Explicitation as a translation technique here seems more suitable as it offers the Arabic readers the concept of a screen that monitors every single movement/ sound of residents. Completely omitting the concept of monitoring in the translation may cause some loss of meaning.

Another coined word is 'Newspeak'. Both translators translated it into "لغة جديدة" (new language) using adaptation as a translation technique. The loss of 'blending' as a coinage technique occurs again here.

Source Text	Ash-Shami's Translation	Translation Technique	An-Nabhan's Translation	Translation Technique
Newspeak	اللغة الجديدة	Adaptation	اللغة الجديدة	Adaptation

However, the researcher believes translating 'speak' to 'لغة' [language] would cause confusion since Newspeak is not really a new language. The German translator Bershidsky (2019) comments on the same translation into Russian, "I rejected the customary "novoyaz" for Newspeak in favor of "novorech," as in the Possev translation, because Orwell's word implies new speech, not a new language…" (para. 29). The word 'language' indicates an entire system of symbols and sounds with specific grammar for specific communicative purposes. Orwell's Newspeak is actually the same 'English' language but with modifications. Thus, it cannot be considered a whole new system. 'Speak' is originally a verb which can be translated in Arabic to: ؛ تَكَلَّم ؛ تَحَدَّث ؛ تَحَاوَر ؛ تَبَاحَث نَطَق ؛ نَبَّس بِ ؛ نَبَس ؛ لَفَظ ؛ لَغَا ؛ قال ؛ جَرَس ؛ تَنَاقَش. Nevertheless, in the ST, 'speak' is referred to as a noun. Then, none of the verb translations fits this context. The words 'حديث' (speech) and 'كلام' (speech) may be more appropriate. The researchers favour the word 'كلام' as there have been discussions in the Islamic world on the concept of الكلام الجديد, which generally means the same as Orwell's Newspeak. 'الكلام الجديد'. Newspeak in Arabic first appeared in India by Ahmed Khan (1817). The suggested modification to their translation is 'الكلام الجديد'.

There is still one problem. 'Newspeak' is the result of blending two words together 'New' and 'Speak'. In the novel's Appendix (see chapter 5), it is mentioned that blending words and shortening existing words to create new ones is to limit any associations with each word separately. Therefore, separating the two words 'الكلام الجديد' may not achieve that purpose.

It is important as researchers, translators and readers of *1984* to understand that the new system of English (Newspeak) is not intended to make sense or to sound like an applicable plan. Scholars have emphasized that Orwell sounds satirical in his presentation of the Appendix and Newspeak (See Chapter 2, Part 2). Therefore, what the researchers suggest as a translation may sound 'bold and risky', but it can be considered as a first step towards better, more well-crafted translations of the novel (including the Appendix).

That being said, the researchers suggest 'الكلام الجديد' (not a typo) as a translation. This way of blending does not exist in Arabic; however, the researchers again stress that the concept of Newspeak is intended to defy the existing language and eliminate its standard conventions. Here, the two words are merged and instead of having the written form different from the pronounced one, the spelling and pronunciation became the same. This is merely an attempt to bridge the gap between the concept of the novel and the language it is translated into. This suggestion goes along with Hatim's (2009) reference to overt translation appealing to situations in which the source text is specifically directed at source culture and can thus be dealt with only within the socio-cultural setting of the original. The target text, according to Hatim, "would be a 'translation' and not a 'second original'; it does not hide the fact that it is a translation." (p. 43).

A third example is the word 'Speakwrite' that was translated differently across the novel by Ash-Shami and An-Nabhan.

Source Text	Ash-Shami's Translation	Translation Technique	An-Nabhan's Translation	Translation Technique
Speakwrite	الآلة الكاتبة الناطقة	Literal Translation	آلة الإملاء	Explicitation
Speakwrite	جهاز التسجيل	Explicitation	آلة الإملاء	Explicitation
Speakwrite	جهاز التسجيل	Explicitation	-	Omission

Ash-Shami translated 'Speakwrite' to 'الآلة الكاتبة الناطقة' which literally means 'the machine that writes and speaks' using the literal translation technique. An-Nabhan translated it into 'آلة الإملاء' meaning the 'dictation machine'. Both translations are suitable and offer the connotative meaning of the original ST neologism. However, there are two problems here. First, Ash-Shami used more than one translation and 'name' for this device. Across the novel, he shifted from the first translation 'الآلة الكاتبة الناطقة' to 'جهاز التسجيل' which means 'recording device'. This could confuse the readers of the TT and lead them into thinking there are two devices 'the machine that can speak and write' and 'the recording device'. An-Nabhan omitted the neologism entirely which might affect the general 'atmosphere' of that specific context because as long as it is in the ST, it is there for a reason. In addition, this is not simply a modifier, for example, like omitting 'very' from 'very beautiful'. Here, 'Speakwrite' is a device used by the main character, and once by O'brian; omitting its use affects the interpretation of the scene as a whole.

The second problem here is related to how the 'blended' word 'Speakwrite' is translated into a three-element word by Ash-Shami, which gives the sense and meaning but affects the condensed understanding of 'Speakwrite' as one process (in and out). As for the word 'dictation' in An-Nabhan's translation, it lacks the 'neologistic' effect. Still, the researcher believes An-Nabhan's translation is more suitable to the general effect of the device. Following our proposition earlier, the researchers suggest 'كَلِّمتكَثُب' (literally meaning you speak, it writes) as a possible translation for the name of the device.

Another device in the novel is called the 'mouthpiece' which is, what is commonly known as, a microphone. However, considering the Newspeak terminology, it is made up of 'the mouth' and 'piece' to indicate its use (simple language to describe a complicated device like the case with Speakwrite mentioned earlier).

Source Text	Ash-Shami's Translation	Translation Technique	An-Nabhan's Translation	Translation Technique
Mouthpiece	مهتاف	Explicitation	المايكروفون	Explicitation

Ash-Shami used the word 'مهتاف' which is a literal translation of 'microphone', and An-Nabhan used the transliteration of 'microphone'. Both translators explained the device instead of translating its name. Translators and scholars need to keep an open mind when translating such texts because unlike rigid texts, these function as part of 'a new world' with certain strangeness. Therefore, the researchers suggest 'ناطِـقَ فَم' which literally means the speaker for the mouth. The idea, again, is to introduce a new term for existing concepts to stress the novelty of Oceania's Newspeak and the country's rule.

4.2. Neologisms Made from Existing Words

The researchers also analyzed the translation of neologisms made from existing words. Let us take the following neologisms introduced by Orwell in his novel. The words 'Outer' and 'Party' already exist in the English dictionary. However, together in *1984*, they represent a group of people who follow 'the Inner Party', but are less privileged than the inner party members. Still, they are treated better than the mundane people or proles.

The 'Outer Party' was translated by Ash-Shami as 'العضو العادي' which is an adaptation of the ST. A back translation of 'العضو العادي' is 'the normal/ordinary member'; here it connotes that there are two types of memberships in the party: one is 'normal', and the other is not.

Source Text	Ash-Shami's Translation	Translation Technique	An-Nabhan's Translation	Translation Technique
Outer Party	العضو العادي	Adaptation	الحزب الخارجي	Literal Translation
Inner Party	الحزب الداخلي	Literal Translation	الحلقة الداخلية في الحزب - الدائرة الداخلية	Adaptation
Proles	عامة الشعب	Explicitation	عامة الناس	Explicitation

An-Nabhan literally translated 'Outer Party' to 'الحزب الخارجي'. However, the word 'خارجي' in Arabic connotes with 'external' as opposite to 'internal' (usually accompanied with the word 'affairs'). This could mislead the reader into understanding that this party works outside the country or deals with foreign affairs or the like. When translating the other term 'Inner Party', which is closely connected to 'Outer Party' semantically and syntactically, both translators make an entirely unrelated translation to their translations of 'Outer Party'.

A similar connection should be established between the two neologisms in the translations as well. For Ash-Shami to choose 'normal member' as a translation for 'Outer Party', he should have maintained the concept of membership when translating 'Inner Party' as to show this connection and the naturally resulting differences between them (as occurs in the ST). For Ash-Shami's translation, the researchers suggest 'العضو المميز' [distinguished member] for the 'Inner Party' to correspond to the 'العضو العادي' for the 'Outer Party'. This suggested translation goes along with the concept of membership Ash-Shami is suggesting in his own translation, but these two terms are not the researchers' proposed translation of Orwell's two terms, as offered shortly.

As for An-Nabhan's translation, the researchers believe 'الحزب الخارجي' does not fit here for the reasons mentioned earlier. Therefore, depending on his translation of the Inner Party as 'الحلقة الداخلية في الحزب' (meaning, the inner circle of the party), the researchers believe this fits the semantic aspect of the ST. The meaning of the Inner Party is conveyed. The researchers, then, suggest that 'Outer Party' is translated to 'الحلقة الثانوية في الحزب' (meaning the secondary circle of the party, as indicated in the translations).

The researchers suggest for the translation of 'Inner Party' the words 'المتنفذون', or 'متنفذو الحزب', or 'أعضاء', meaning the people actively involved in a particular party, and for the translation of 'Our Party' the words 'المؤيدون' or 'مؤيدو أو أنصار الحزب' – the party supporters. The researchers believe these translations show the connection between the original terms and convey their senses.

Finally, both translators rendered 'Proles' as 'the public' (عامة الناس and عامة الشعب). However, from the novel itself, the word 'prole' comes from and relates directly to the commonly known word 'the proletariat' meaning the working class. Therefore, the researchers suggest 'البروليتاريا' or 'طبقة العمال', 'الكادحون' as a translation.

Another example is the translation of the word 'Thought Police'. Ash-Shami and An-Nabhan first translated 'Thought Police' to 'شرطة الفكر'. They both followed 'Calque' technique in translating this term. In one occurrence, Ash-Shami changed the translation to 'شرطة الرصد' which means 'monitoring police'. The researchers believe this translation is more appealing than 'شرطة الفكر' because this police actually monitors people and arrests those who 'think'.

Source Text	Ash-Shami's Translation	Translation Technique	An-Nabhan's Translation	Translation Technique
Thought Police	شرطة الفكر	Calque	شرطة الفكر	Calque
Thought police	شرطة الرصد (من باب شاشة الرصد) شرطة الرصد	Equivalence	شرطة الفكر	Calque

The translation adopted by the two translators is acceptable, yet linking the translation of the 'telescreen' (شاشة الرصد) to the 'Thought Police' could compensate the losses of several ideas in the TT; "Any sound that Winston made, above the level of a very low whisper, would be picked up by [the telescreen]… How often, or on what system, the Thought Police plugged in on any individual wire was guesswork." (Part I, Chapter 1, *1984*). The researchers think that the first occurrence of this term should be translated to 'شرطة رصد المفكرين' and then later reduced to 'شرطة الرصد'.

Another instance is the translations of the neologisms 'Hate Week' and 'Two Minutes Hate'. In Oceania, the Party makes people prepare for what is called 'Hate Week' and 'Two Minutes Hate' in an attempt to direct their hate and anger away from the Party and towards their country's rival (whether Eastasia or Eurasia depending on what the Party or Big Brother announces). The 'Hate Week' would last for seven days, during which different activities and events take place. As for the 'Two Minutes Hate', it happens on a daily-basis to remind people of the necessity to 'hate'. The narrator describes it in *1984* as, "A hideous ecstasy of fear and vindictiveness, a desire to kill, to torture… [which] seemed to flow through… people like an electric current, turning one even against one's will into a grimacing, screaming lunatic".

Source Text	Ash-Shami's Translation	Translation Technique	An-Nabhan's Translation	Translation Technique
Hate Week	أسبوع الكراهية	Calque	أسبوع الكراهية	Calque
Two Minutes Hate	دقيقتي الكراهية	Literal Translation	دقيقتي الكراهية	Literal Translation

Both translators successful used literal translation technique to translate 'hate' into 'الكراهية'. Other appealing and expressive translations would also be used such 'أسبوع الحقد' or 'أسبوع البغض أو المقت', and 'دقيقتين من الحقد/المقت'.

Let us consider a last example which is the translation of the neologism 'Ninth Three-Year Plan', meaning that means that the Party is doing a 'three-year plan' for the ninth time. 'Three-year' is a modifier. Both translators used literal translation and omitted the word 'year' in their translations, and rendered the term as 'الخطة الثلاثية التاسعة' (backtranslation is the Ninth Tripartite Plan).

Source Text	Ash-Shami's Translation	Translation Technique	An-Nabhan's Translation	Translation Technique
Ninth Three-Year Plan	الخطة الثلاثية التاسعة	Omission	الخطة الثلاثية التاسعة	Omission

This term was originally intended to be ironic as the Party keeps promising the people of better changes, so it is the ninth time they announce the supposed 'three-year plan'. Therefore, the researcher suggests translating it to 'خطة الثلاث سنوات التاسعة' while keeping the word 'year' to maintain the irony and to remain faithful to the sense of the term.

5. Discussion

The examined translations of *1984* provide insights for translators in general and translators of literary works in particular. Despite the highlighted difficulties in the translation process of *1984*'s Newspeak, the translators managed to provide comprehensible translations at times, and could not deliver the 'novelty' of the expressions at others. Both translators were inclined towards literal translation or explicitation, hence expressing 'the meaning' of the neologisms instead of their 'apparent structure' or method of coinage.

George Orwell, author of *1984*, ended the novel with a chapter titled 'The Appendix', through which he explained the methods used by Oceania's linguists to create the dictionary of Newspeak and create neologisms. What the translators did not manage to deliver was the core idea of the Newspeak's lexicon and dictionary: how the words were formed, not what the words meant. For this reason, both translators did not translate the final chapter and simply excluded it from the translation of the novel. In doing so, one of the main themes of the novel is absent from the translations.

The importance of this research here emerges as it highlights the necessity to immerse, as literary translators, in the themes of the literary text being translated. It is insufficient to hit the iceberg of the text's language and ignore the underlying themes and ideas that are directly connected to the lexical and structural choices made by authors when writing their literary product. In the source text, there are three types of vocabulary: A Vocabulary, B Vocabulary and C Vocabulary; however, in the target text these distinctions are largely erased.

A more text-relevant translation would attempt the reproduction of the same or similar coinage methods so that the target language readers would understand the general theme and the alluded connections within the text. In the absence of Newspeak in the target text, readers of the translation may not understand what 'doubleplusgood' is, or why the word 'bad' does not exist and is replaced with 'ungood'. It is significant, therefore, for translators to acknowledge and account for such specific lexical selections made in the literary works, rather than providing surface or simplistic renderings or giving an impression of neutrality that may not reflect the semantic or ideological nuances intended by ST authors.

Literary works that use language changes to express meanings, i.e., the language itself is the theme, require a more delicate translation that takes into account these language changes and tries to reproduce them in the target text. If translators do so, readers would find it easier to establish connections between the language-based themes and linguistic references in the novel. The various traces of other discourses, genres and voices, coinages, innovations, etc., which are manifestly drawn upon or implicitly cued in the production and comprehension of a text should be realized in the translation of that text. A case is made in this research in asserting the role of translators of highly sensitive texts in demystifying language and deciphering ideological meanings embedded in texts since in the words of Fowler (1991, p. 67) "any aspect of linguistic structure, whether phonological, syntactic, lexical, semantic, pragmatic or textual, can carry ideological significance" and that "certain areas of language are particularly implicated in coding social values."

6. Conclusions

This research attempted to identify the translation techniques used in the translation of neologisms in George Orwell's *1984* in order to assess the degree to which the translators were successful in rendering them within the context of the novel. *1984* is a challenging literary text where manipulating the language is an integral part of the theme. Orwell presented new structures and vocabulary in a satirical way to highlight politicians' desperate attempts to control the citizens' ways of thinking and thoughts.

From the analysis, it can be noted that both translators did an incredible work and they both had a preference for domesticating neologisms to the Arabic reader. However, there are two major problems. First, Ash-Shami on occasions rendered the same word or phrase differently which would cause some confusion. This could be considered good in other types of translation where varying the vocabulary is useful, but this is not the case in the novel *1948*. Second, sometimes the translators omitted key concepts in order to avoid dealing with Newspeak. On the whole, An-Nabhan showed more faithfulness to the ST's strangeness, and tried to convey the message as it is. Omission should be further avoided when the items are key to the comprehension, analysis and criticism of a text.

The researchers' suggested translations are not conclusive. They can, in fact, be considered as a springboard for future research or commentary. However, the main purpose that led the researchers to write such research or to offer alternative translations was because they believe *1984*, and other similar texts, must be translated carefully. They are intended to intrigue the ideas of the translators and researchers in this field such that the standard language is used when necessary, and other variations are also used when the ST demands it. This is not a teen romance or an average plot; it is a political dystopian fiction where language is altered to convey a satirical meaning. Not altering the language in the TT, and maintaining proper grammar all along, even when the psychology of the character is severely affected, should be avoided.

Standard language translates into standard language. If it is not standard in the ST, the lack of standardization should be presented in the TT taking into consideration the reasons and context in the ST, and if there are manipulations in the ST's language, such changes and manipulations should be rendered in the translation as well. Translation is not the translation of words' meaning only, but it is the translation of the form as well.

This research offers an insight on the translations of a text that challenges the reader's intellect in a satirical but serious way. Since it is rich with linguistic manipulations, it will provide a rich material for researchers to highlight the strategies the translators followed and the decisions they made.

Notes:

[1] Although the words 'method', 'strategy', 'procedure' and 'technique' seem to be used interchangeably, Molina and Albir (2002) revisited these terms and attempted to clarify the distinction in their meanings or uses. They hold that techniques focus on the result affecting the translation at a micro-level, and they approved the seven procedures of Vinay and Darbelnet (1958) as techniques too (see pp. 509-511).

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