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**Balancing Creative Freedom and Accuracy in English–Arabic Literary Translation:
A Dynamic Equivalence Analysis of *Animal Farm* and *The Old Man and the Sea***

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ABSTRACT:

This paper examines the relationship between creative freedom and linguistic accuracy in English–Arabic literary translation through a qualitative comparative analysis guided by Nida’s Dynamic Equivalence Theory. The study examines selected excerpts from George Orwell’s *Animal Farm* and Ernest Hemingway’s *The Old Man and the Sea*, alongside their Arabic translations by Shamel Abatha and Mahmoud Abdulghani, to investigate the functioning of translation strategies across various literary styles and communicative objectives. The findings reveal that linguistic accuracy and creative freedom function as interdependent, context-sensitive dimensions shaped by genre, narrative function, and reader response. In *Animal Farm*, explicitation and modulation are employed to clarify ideological meanings and preserve satirical intent, whereas in *The Old Man and the Sea*, literal retention and stylistic restraint maintain minimalism and emotional subtlety. These contrasting strategies are interpreted not as deviations from fidelity but as contextually appropriate applications of dynamic equivalence to achieve comparable literary impact. The study concludes that dynamic equivalence remains a flexible and effective framework for evaluating literary translation across genres, demonstrating that creative adaptation can serve as a means of achieving communicative and aesthetic accuracy. The findings offer theoretical, methodological, and practical insights for English–Arabic literary translation.

Keywords: Dynamic Equivalence; English–Arabic Literary Translation; Creative Freedom and Linguistic Accuracy; Translation Strategies; Equivalent Literary Effect

1. INTRODUCTION

Literary translation is commonly understood as a complicated mediation process that goes beyond the transfer of linguistic meaning, which also includes the re-creation of aesthetic, emotional, and cultural impacts (Bassnett, 2014; Munday, 2016; Venuti, 2012). The difficulty faced by translators of literature is a constant one: how to be true to the original and at the same time be free enough for creative possibilities to create the ultimate work, which is natural, expressive, and interesting in the new language (Newmark, 1988; Hatim & Mason, 1997). In English-Arabic literary translation, this dilemma is acute since there are so many structural, stylistic, and cultural differences that frequently require the translators to transfer not only the formal textual messages but also to find the communicative and literary adequacy (Bassnett, 2014; Hatim & Mason, 1997).

This research paper aims to examine some particular texts chosen from two English novels, namely George Orwell's *Animal Farm* and Ernest Hemingway's *The Old Man and the Sea*, and their Arabic translations by Shamel Abatha and Mahmoud Abdulghani (Orwell, 1945/2008; Hemingway, 1952/2004). Such translations are chosen as they are very popular, and they show two different, complementary ways to address the issues of English-Arabic literary translation. The two works include a rich comparative approach for the analysis of the way translators strike the balance between accuracy and creativity in relation to various literary styles and purposes of communication (Munday, 2016).

In *The Old Man and the Sea*, Hemingway applies a simple, repetitive, and symbolic imagery writing style (Hemingway, 1952). The very first line of description of the aloneness of the main character and the long-lasting heartbreak is an illustration of how much the simple words can conceal in terms of emotions. The Arabic translation made by Mahmoud Abdulghani implies stylistic restraint without an attempt to alter the semantic meaning and emotional appeal by the application of the natural Arabic expressions (Hemingway, 2004). These decisions indicate the attempt by the translator to recreate the subtle literary impact of the original text instead of strictly following the outward pattern of the original (Nida & Taber, 1982; Newmark, 1988).

In comparison, *Animal Farm* entails issues of translation based on political allegory, the use of irony, and ideology (Orwell, 1945). The way Orwell explains the death of Old Major and the fact that the ideas of the former are then transformed into a reasonable political doctrine are based on the apparently insignificant words that bear important symbols and ideological implications. Shamel Abatha also uses lexical and stylistic techniques to elucidate abstract political concepts to Arabic readers and preserves the satirical quality of the original in his translation (Orwell, 2008). These are some of the options that show how the translator negotiates literal accuracy and interpretive accessibility (Hatim & Mason, 1997; Venuti, 2012).

Instead of interpreting these versions as distortions of the original text, this paper will interpret them as conscious and contextually oriented techniques. Consequently, this study uses dynamic equivalence theory by Eugene Nida, where it is stressed that the meaning and effect reproduced in the target language are similar instead of following the formal textual communication (Nida, 1964; Nida & Taber, 1982). Dynamic equivalence is especially well adapted to the study of literary translation, as it allows a principled ground on which literary translation can be judged to produce better communicative effect and yet retain semantic fidelity (Munday, 2016).

The methodology of the study is a qualitative comparative textual analysis, based on close reading and parallel interpretation of the selected English source text passages and their Arabic translation. The analysis proceeds at a lexical, stylistic, and pragmatic level and focuses specifically on metaphor, symbolism, tone of narrative, and ideological subtlety (Hatim & Mason, 1997). Through the use of dynamic equivalence as the main model of analysis, the study assesses the options of the translators as a wise decision to align the accuracy with the aesthetic and emotional impact (Nida, 1964).

In this close reading, the paper aims at making a contribution to the existing literature on the field of literary translation as well as providing practical information to translators in overcoming the prevailing conflict between faithfulness and artistic freedom in English-Arabic literary translation (Bassnett, 2014; Venuti, 2012). In this respect, the paper will analyze the ways in which translators of English literary texts into the Arabic language balance the goals of linguistic accuracy and creative freedom using the context-sensitive approach to using the principles of the dynamic equivalence theory (Nida, 1964; Munday, 2016).

1.1 Statement of the Problem

Translators face a permanent dilemma of conflict between accuracy in capturing the language and creativity in conveying the message to preserve the literary effect of the message. English-Arabic literary translation presents a dilemma to translators because formal equivalency does not always work due to the linguistic structure and rhetorical traditions and cultural specifics that require translators to perform significant contextual interpretations. Although this dilemma has been highly documented in translation studies, researchers need to perform systematic text-based analyses to demonstrate how translators achieve this equilibrium in clearly defined textual parameters using a clearly defined theoretical framework. There is little comparative research in the field that examines how translators deal with political allegory and minimalist narration as specific literary styles within a unified theoretical framework and cohesive research approach. One of the holes that this study covers is that it ties the dynamic equivalence theory to a qualitative comparison of some excerpts of *Animal Farm* and *The Old Man and the Sea* with their Arabic versions to show how the two ideas of linguistic correctness and artistic liberty can be utilized in actual life.

1.2 Importance of the Study

The research has value to the field of literature translation theoretically, methodologically, and practically. It demonstrates, in theory, the application of the dynamic equivalence theory to English-Arabic literary translation and explains the theory in varying literary contexts where translators make original, yet meaning-preserving, choices. Methodologically, the research presents a systematized qualitative model of comparative textual analysis, which integrates theory and close textual analysis and is, therefore, a method that can be replicated in other studies in literary translation. Practically, the research describes the Arabic canonical translated literature and the creative translation strategies the Arabic translators employed and explains, with literary context, how the translation strategies may differ in accordance with the intended audience's demands of varied narrative and stylistic complexity. The research aimed at the translation policy, the literary role, and the audience's perceived literary role. Such literary interaction is beneficial to translation students, translation researchers, and translation practitioners, especially those in search of the balance between the semantic and stylistic faithfulness and the stylistic premium of the text.

1.3 Research Questions

1. How do translators of *Animal Farm* and *The Old Man and the Sea* into Arabic negotiate the balance between linguistic accuracy and creative re-expression in selected literary excerpts?
2. To what extent do the Arabic translations achieve equivalent meaning and literary effect in accordance with the principles of dynamic equivalence theory?
3. How do differences in literary style and narrative function influence translators' strategic choices in English–Arabic literary translation?

1.4 Research Objectives

1. To identify and analyze the translation strategies employed by the translators of *Animal Farm* and *The Old Man and the Sea* to balance semantic fidelity and creative freedom in selected English–Arabic literary translations.
2. To evaluate the effectiveness of these translation strategies in reproducing meaning, tone, and aesthetic impact in Arabic in line with the principles of dynamic equivalence theory.
3. To examine the extent to which variations in literary style and narrative function shape translators' strategic decisions within the same theoretical and methodological framework

1.5 Limitations of the Study

The research has a narrow scope due to its qualitative and text-based format. The discussion centers on randomly chosen passages in the two works of English literature and their Arabic translation, which, by

definition, limits the generalizability of the results. Instead of offering an overall assessment of the novels as a whole, the analysis presents a detailed analysis of selected excerpts that anticipate certain issues of translations. Moreover, this study adopts dynamic equivalence theory as the only analytical framework, and thus no other theoretical perspectives are integrated into the research.

2. LITERATURE REVIEW

2.1 Literary Translation and the Accuracy–Creativity Dilemma

It is a widely accepted fact that literary translation has always been considered one of the areas where only linguistic precision is inadequate to transmit the artistic and aesthetic quality of the original manuscript. Researchers always claim that translation of literary works has to be done in a fine balance between semantic faithfulness and creative rewriting to retain the meaning, style, and feelings (Bassnett, 2014; Boase-Beier, 2011). The balance is also especially difficult due to the fact that literary meaning is usually implied, affiliated, and ciphered in a particular style.

Bassnett (2014) also stresses that the main act of literary translation is an interpretive act where translators emerge as both critical readers and imaginative writers. In like manner, Boase-Beier (2011) seems to state that literary meaning cannot exist without a stylistic choice, and, therefore, creativity is actually a necessary part of faithful translation as opposed to a break with it. Collectively, these outlooks help to offer a theoretical basis for considering creative changes in translation as goal-oriented and strategic reactions to literary and cultural limitations, but not as mistakes or losses.

2.2 Dynamic Equivalence as a Framework for Literary Translation

The Dynamic Equivalence Theory designed by Eugene Nida is one of the most remarkable theories of the meaning-effect-reader-response relations in translation. According to Nida (1964), dynamic equivalence is when the nearest natural variant of the original message in the target language is attained, and the main focus is on the meaning and impact as opposed to formal similarity. In spite of its initial application in the sphere of Bible translation, the theory has been broadly applied in the field of literary translation (Munday, 2016).

The contemporary research still supports the applicability of dynamic equivalence to the translation of literature. Munday (2016) points out that the theory is a valuable analytical approach to assessing the accuracy/naturalness duality of translators, especially in a language pair of distinct cultures. Likewise, Al-Hassnawi (2020) states that dynamic equivalence is particularly appropriate when translating Arabic; in many cases, it is impossible to avoid reformulation aimed at readers in order to transfer figurative language, symbolism, and implicit meaning. These works substantiate the inclusion of

dynamic equivalence as a conceptual framework used in the current research to analyze the freedom of creativity within the framework of semantic fidelity.

2.3 English–Arabic Literary Translation: Challenges and Strategies

There is growing scholarly interest in English capability for English-Arabic literary translation because of the high language, rhetorical, and cultural distance between the two languages. According to Hatim and Mason (1997), translation of Arabic is often faced with difficulties concerning metaphor, ideology, and discourse structure; these issues demand creativity and adaptations as opposed to direct translation. Recent research confirms that literal translation strategies often do not render literary effect and pragmatic meaning in Arabic (Farghal and Shunnaq, 2018).

As Farghal and Shunnaq (2018) illustrate, the techniques of paraphrase, explication, and stylistic modulation are frequently used in major Arabic literary translations in order to establish clarity and emotional connection. Similarly, the significance of the functional and reader-focused approaches to translating English political and allegorical literature into Arabic is also highlighted in Alwazna (2019) to argue that fidelity to meaning does not imply that texts need to be translated formally. These results directly substantiate the assumption of the current study that creative changes in the translation of Arabic literature can be theoretically explained and analytically investigated instead of being viewed as a loss.

2.4 Previous Studies on Translating Orwell and Hemingway into Arabic

A number of studies have been conducted to explore the translation of works by George Orwell and Ernest Hemingway into Arabic, especially in terms of ideology, symbolism, and restraint of style. It is often noted in the research on *Animal Farm* that it is challenging to translate political allegory and irony without overexplaining them (Al-Jabri, 2021). Based on the results presented by Al-Jabri, Arabic translators tend to simplify the ideological material so that it can be comprehensible to the target readers, which would be consistent with the philosophy of dynamic equivalence.

Equally, the works on *The Old Man and the Sea* focus on the difficulty of maintaining the minimalist narrative style of Hemingway in Arabic. According to Hassan (2020), effective Arabic translations do not employ rhetorical amplification but use the simplicity of lexical and stylistic control to preserve emotional delicacy. The empirical work of these studies gives direct empirical evidence of the current research topic in stylistic and symbolic passages of the two texts.

Although there is a long line of research on the topic of literary translation, creativity, and equivalence, most of the available literature has focused on specific texts, single stylistic elements, or individual literary genres analyzed through individual analytical prisms (Bassnett, 2014; Munday, 2016). The

comparative analysis of literature styles that are greatly different, political allegory and minimalist narration, in a single theoretical and methodological framework was not a focus of many studies. This paper fills this gap by applying the Dynamic Equivalence Theory developed by Eugene Nida to the English-Arabic translation of two stylistically and functionally different literary texts: *Animal Farm* by George Orwell and *The Old Man and the Sea* by Ernest Hemingway. Through the analysis of the application of the same theoretical principles to the translation strategies of divergent narrative modes, the study reveals that dynamic equivalence is not a style mode but a framework that is both adaptable and context-sensitive and can explain the diverse literary requirements. Therefore, the study provides fresh knowledge about how translators establish creative freedom and linguistic accuracy depending on different literary functions and thus extends the relevance of dynamic equivalence theory to English-Arabic literary translation.

2.5 Research Gap

Despite the literary translation, ideology, and the challenges in stylistic studies performed in the existing literature, the problems have mostly been approached individually or in one genre. Not many studies have made a systematic qualitative comparison of vastly disparate literary styles, including political allegory and minimalist narration, within a single theoretical and methodological concept. Furthermore, the little research has directly applied Dynamic Equivalence Theory to direct comparison of English-Arabic translations of *Animal Farm* and *The Old Man and the Sea*.

This paper fills this gap by combining theory and practice in an attempt to investigate how translators strike a balance between creative freedom and linguistic accuracy in two different literary modes. In such a way, it leads to a more complex perception of English-Arabic literary practices of translation as well as the expansion of the use of the dynamic equivalence theory to comparative stylistic analysis. The above section of the paper has explored theoretical perspectives and empirical research, underpinning the study framework that underlines the analysis of English-Arabic literary translation in this study.

3. METHODOLOGY

3.1 Study Design

The current study is a qualitative descriptive research design, which is founded on comparative textual analysis, a type of research that has been widely used in the research on the translation of literary texts to explore the meaning, style, and decision-making by the translator within the specific context. The qualitative design is suitable since the study is aimed at interpreting how translators can negotiate

around the accuracy of linguistic quality versus the freedom of creativity in literary work, as opposed to quantifying the quality of translation.

The theoretical basis of the study is the dynamic equivalence theory of Eugene Nida, which is the main analytical prism. In this context, translation is considered a reader-based activity where the focus is more on the reproduction of meaning and literary impact rather than formal correspondence. The theoretical basis allows a thorough discussion of translation strategies as context-related and intentional decisions that are influenced by literary, cultural, and stylistic factors.

3.2 Study Framework

The current research is informed by a theoretical-analytical paradigm based on the dynamic equivalence theory formulated by Eugene Nida and used as the guiding lens when discussing the trade-off between creative freedom and linguistic accuracy when translating English to Arabic literature. This framework is based on the conceptualization of literary translation as a meaning- and effect-driven process whereby translators seek to recreate the nearest natural counterpart of the message in the source language in the language of translation but with a specific focus on the reader response and not on a resemblance of form to the original (Nida, 1964; Nida and Taber, 1982).

In this context, translation is no longer considered the mechanical transfer of the linguistic unit but is regarded as an interpretive and communicative process that is influenced by the stylistic, cultural, and ideological factors. Dynamic Equivalence offers a theoretical basis to assess the choices of translators in terms of their success in maintaining the semantic content, literary effect, and emotional consequences and also gives them the liberty to re-express themselves creatively where necessary in the target language and culture.

The framework combines dynamic equivalence and a qualitative textual comparison analysis in its operation. The excerpts from *Animal Farm* and *The Old Man and the Sea* were chosen and set against each other, presenting the translation in Arabic and English to define the strategies of translations used on the lexical, stylistic, and pragmatic levels. The analysis is structured around three interrelated dimensions derived from the principles of dynamic equivalence:

a) **Semantic Fidelity**—the extent to which core meanings, ideas, and narrative functions of the source text are preserved in the Arabic translation.

b) **Stylistic and Aesthetic Effect**—the reproduction of tone, imagery, symbolism, and narrative voice in a manner that is both natural and literarily effective in Arabic.

c) **Reader-Oriented Impact**—the degree to which the translation elicits an equivalent response from Arabic readers, taking into account cultural and ideological accessibility.

These dimensions provide a direct impact on the analytical process and research questions of the study. The shifts in translation, which include paraphrase, explications, modulations, or the substitution of lexicism, are explained within this framework as not loss or deviation but as strategic decisions in order to reach dynamic equivalence. The framework thereby enables a moderation of both accuracy and creative freedom without being the inflexible judgment of formal similarity.

Moreover, the framework allows diversity of literary style, acknowledging that various literary genres demand different translational demands. The structure in the case of *Animal Farm* presupposes the foregrounding of ideological certainty, allegory, and satirical purpose, whereas in *The Old Man and the Sea*, the style is restrained, and symbolism exhibits subtlety of emotion. Such flexibility makes sure that the decisions of translators are evaluated regarding the role and purpose of the particular text, which is in accordance with the principles of dynamic equivalence.

To clarify the theoretical and analytical relationships underpinning the present study, a conceptual framework is proposed. This framework integrates dynamic equivalence theory with qualitative comparative textual analysis to illustrate the progression from source texts to translation strategies and analytical outcomes.

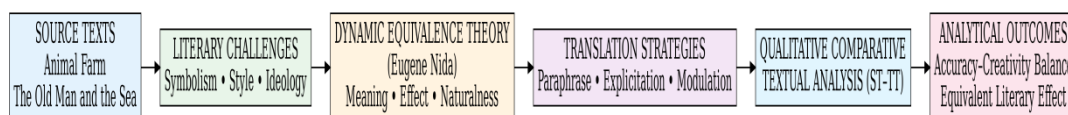


Figure 1 Conceptual framework illustrating the application of Dynamic Equivalence Theory in the qualitative analysis of English–Arabic literary translation.

As can be seen in Figure 1, the framework starts with the English originals, *Animal Farm* and *The Old Man and the Sea*, which pose a diversity of literary issues, such as symbolism, narrative style, and ideological content. These issues are discussed from the perspective of dynamic equivalence theory, which directs the process of identification and explanation of translation strategies, including paraphrase, explications, and modulations. The structure is capped by analytical consequences, which determine the degree to which the Arabic translations meet their balance between linguistic precision and creative freedom and generate a similar literary impact.

Overall, the study framework creates a logical connection between analysis, theory, and methodology. The framework offers a rigorous and theoretically grounded resourcing of the analysis of English-to-Arabic literary translation. By basing the investigation on Dynamic Equivalence Theory and

operationalizing it via qualitative comparative textual analysis, the framework offers a systematic and theoretically supported resource for determining how creatively translators balance the aspects of creative freedom and the tools of linguistic accuracy in practice.

3.3 Data Collection Methods

The data will include some chosen text fragments from two English literary works and published Arabic translations of those fragments:

- Animal Farm and its Arabic translation by Shamel Abatha.

- The Old Man and the Sea by Ernest Hemingway and its Arabic translation by Mahmoud Abdulghani.

Choosing these works is not incidental, as each of them raises different literary and translational issues. Animal Farm is built on the basis of political allegory, irony, and ideological discourse, but The Old Man and the Sea is marked with stylistic minimalism, symbolism, and emotional aloofness. The two texts, when compared and contrasted, give a complementary yet contrasting corpus upon which to investigate translation strategies under one and the same theoretical framework.

A series of representative excerpts are presented, selected out of every piece of work according to the following criteria:

- the existence of figurative or symbolic language.
- formal or literary meaning to the text.
- cultural or ideological relevance.
- obvious intervention of translators.

The textual reliability, authenticity, and academic validity are ensured because all source and target texts are based on published versions.

To ensure transparency and methodological rigor in the selection of textual data, the study adopts an adapted PRISMA 2020 framework to document the stages of identification, screening, eligibility assessment, and final inclusion. Although PRISMA is traditionally used in systematic reviews, its

structured logic is applied here to clearly demonstrate how the textual corpus was selected and refined for qualitative analysis.

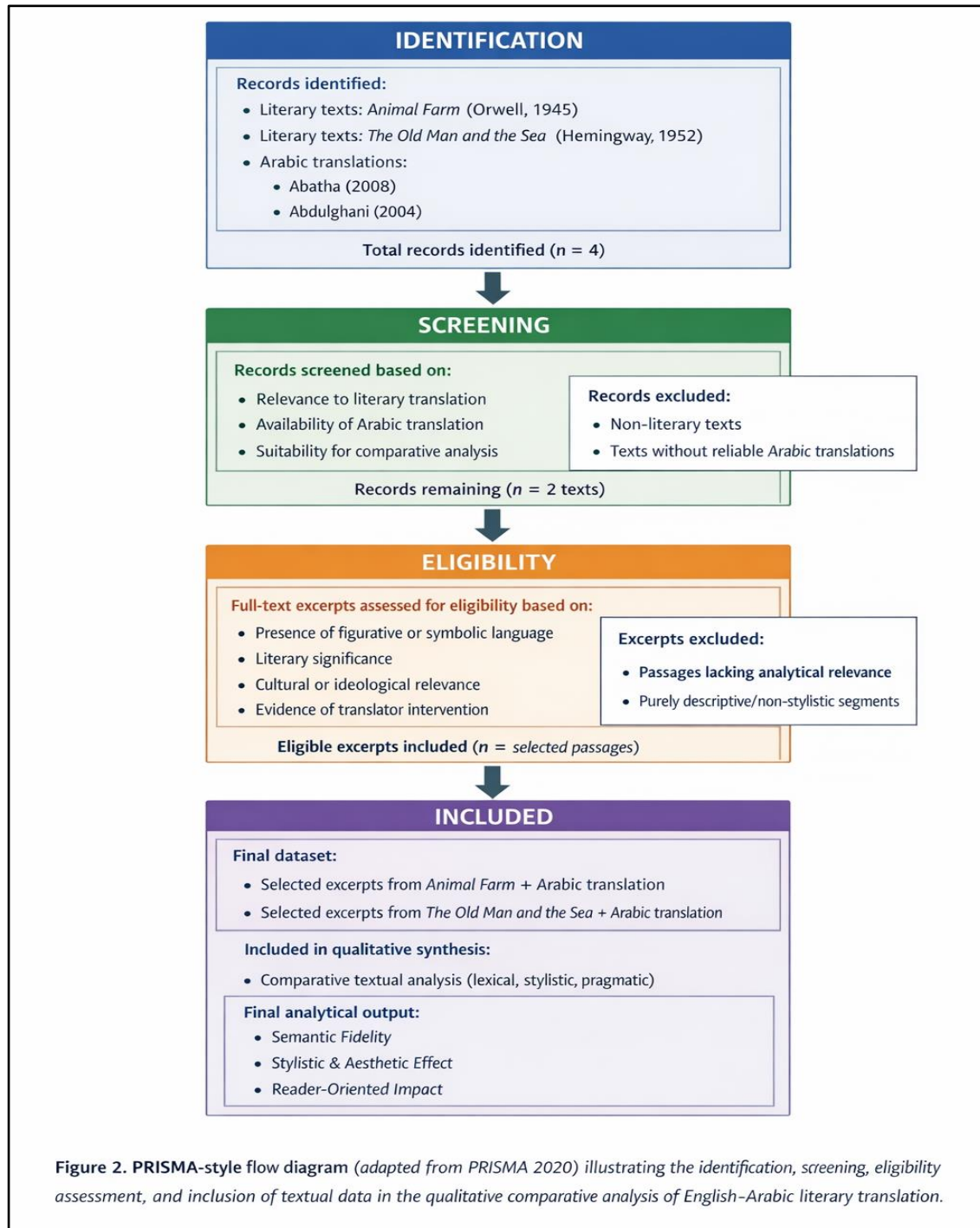


Figure 2. PRISMA-style flow diagram (adapted from PRISMA 2020) illustrating the identification, screening, eligibility assessment, and inclusion of textual data in the qualitative comparative analysis of English–Arabic literary translation.

As shown in Figure 2, the process begins with the identification of the primary literary texts and their Arabic translations. During the screening stage, texts are evaluated based on relevance and suitability

for comparative literary analysis. The eligibility stage involves a more detailed assessment of selected excerpts according to predefined analytical criteria, including figurative language, stylistic significance, and cultural relevance. Finally, the included data consist of carefully selected passages that form the basis of the qualitative comparative analysis. These passages are examined in light of dynamic equivalence theory to evaluate how translation strategies achieve a balance between semantic fidelity, stylistic effect, and reader-oriented impact.

3.4 Process of Data Analysis

The data analysis is done using qualitative comparative textual analysis, the close reading and systematic side-by-side comparison of English source-text (ST) excerpts and their Arabic target-text (TT) counterparts. The principles of dynamic equivalence theory steer the entire process of the analytical process.

The analysis is done in the following steps:

- i. The chosen English passages are given with an Arabic translation in each instance.
- ii. Language problems that are salient to translation, including metaphor, tone of narrative, symbolism, or ideology, are recognized.
- iii. The decisions made by a translator are analyzed on the lexical, stylistic, and pragmatic levels.
- iv. Such translation strategies as paraphrase, explications, modulations, and stylistic reformulations are recognized and classified.
- v. Such strategies are assessed based on their ability to satisfy semantic faithfulness, expression naturalness, and the same literary impact according to dynamic equivalence.

3.5 Illustrative Example of the Analytical Procedure

For a description of the analysis process without predicting its results, I will describe the analysis of the translation of a metaphor as a representative example. In *The Old Man and the Sea*, the English phrase “the flag of permanent defeat” can be found to be translated as “رأية هزيمة دائمة” in Arabic. A detailed description of the analysis of this particular ST/TT will be presented in the analysis section. Suffice it to say here that such an ST/TT will be analyzed to discern what translation strategy was used in the translation of the ST and to see to what extent the translation of a particular metaphor maintains its symbolic meaning.

During the course of analysis, the translation shifts are viewed as target strategies for literary, cultural, and stylistic limitations and not as exceptions in achieving accuracy. Results from individual examples are drawn together to tackle research questions through the examination of how much freedom and linguistic accuracy the translators weigh when literary texts are encountered.

In accord with the method of procedures elucidated above, according to the principles of dynamic equivalence theory, the following section proceeds with the qualitative analysis of the selected English and Arabic examples of translations.

4. ANALYSIS AND RESULTS

The current study discusses the process of comparing some excerpts from the books “Animal Farm” and “The Old Man and the Sea” with their translations into Arabic. The process will analyze various translation approaches and the way in which these approaches are applied or implemented in the target text in achieving dynamic equivalence.

4.1 Explication as a Strategy for Ideological Clarity (Animal Farm)

Explication is found to occur consistently in the Arabic translation of Animal Farm, especially in the textual passages where the undertones of manipulation through ideology and propaganda are expected to be tactfully embedded in the English text.

Example 1: Source Text (English):

“They put it about that the animals on Manor Farm were perpetually fighting among themselves and were also rapidly starving to death.”

وأشاعوا أن الحيوانات في مزرعة المانور كانت تتقاتل باستمرار، وأنها توشك على الهلاك جوعاً النص العربي (النص الهدف)

“Put it about” is an idiom that pragmatically involves rumor-spreading as its implication. The Arabic verb “أشاعوا” herein involves an implication of rumor-spreading, thus being more explicit in communicating the intended message of the source text, which involves deception, as opposed to being encoded in an idiomatic expression. On Dynamic Equivalence, this involves making the ideological message accessible to the new reader.

Example 2: Source Text (English): “It was given out that the animals there practiced cannibalism...”

"ورُزِعَ أن الحيوانات هناك تمارس أكل لحوم بعضها بعضاً": النص العربي (النص الهدف)

In this text, the English impersonal passive construction is translated with the help of the report verb 'زعم,' which expresses hesitation and fabrication in Arabic. It adds clearer ideological positioning and adherence to dynamic equivalence principles because the evaluative comment of the story becomes clear for the translation receiver.

Example 3: Source Text (English): “Jones’s reputation was very bad, both at home and abroad.”

«...وكانت سمعة جونز سيئة للغاية، سواء داخل البلاد أو خارجها»: النص العربي (النص الهدف)

The Arabic translation adds to the evaluative tone through the use of the intensive “للغاية” that is pragmatically implicit in the source text and therefore does not take a lexical form in the source text. The modification is geared at appealing to the reader through dynamic equivalence in an attempt to provide an equivalent pragmatic effect.

The patterns of explicitation that are found in the above examples are listed in Table 1 below.

Table 1. Explicitation for Ideological Clarity in Animal Farm

ST (English)	TT (Arabic)	Strategy	Effect (Dynamic Equivalence)
“They put it about...”	«...وأشاعوا»	Explicitation	Clarifies rumor-spreading and ideological manipulation
“It was given out...”	«...وزُعم»	Explicitation (reporting verb)	Signals falsity and hearsay explicitly
“very bad”	«سيئة للغاية»	Explicitation (intensification)	Reinforces evaluative force

As shown in Table 1, explicitation becomes a dominant strategy in the Arabic translation of Animal Farm, as it helps the translator explain the manipulation of ideology in a better manner, maintaining the pragmatic purpose of the original text in accordance with dynamic equivalence. Although explicitation helps in improving ideology, some other strategies are also required for maintaining naturalness, as explained in the next section. This indicates that explicitation in this context is not merely a linguistic adjustment but a discourse-driven strategy that reinforces ideological framing in the target text.

4.2 Modulation and Restructuring for Narrative Naturalness (Animal Farm)

Modulation is often used in connecting the conventions of narrative in English and Arabic, especially in the way and extent of abstract reflection/motion and internal motivation.

Example 4: Source Text (English): “At heart, each of them was secretly wondering whether he could not somehow turn Jones’s misfortune to his own advantage.”

"النص العربي (النص الهدف): "وفي قرارة نفسه، كان كل واحد منهم يتساءل سرًا إن كان يستطيع استغلال مصيبة جونز لصالحه

Metaphorically, “at heart” is heightened in the more natural-sounding Arabic equivalent, which is “في قرارة نفسه.” This is because it improves the flow without disrupting the introspective mood established in the natural flow established in the original text.

Example 5: Source Text (English): “This work was strictly voluntary, but any animal who absented himself from it would have his rations reduced by half.”

كان هذا العمل اختياريًا من حيث المبدأ، غير أن أي حيوان يتخلف عنه كان يُخفض نصيبه من الطعام " :النص العربي (النص الهدف) إلى النصف."

The ironical contrast between “voluntary” and punishment is maintained by modulation and syntactic restructuring. «من حيث المبدأ» adds an ironical touch, semantically enabling a pragmatic message to come across.

The various patterns of modulation and restructuring and their implications in facilitating narrative fluency in Arabic are presented in Table 2 below.

Table 2. Modulation and Restructuring for Narrative Naturalness in Animal Farm

ST (English)	TT (Arabic)	Strategy	Effect (Dynamic Equivalence)
“At heart...”	«في قرارة نفسه»	Modulation	Preserves introspection and narrative tone
“strictly voluntary...”	«اختياريًا من حيث المبدأ»	Modulation & restructuring	Maintains irony and pragmatic contrast

Taking into consideration Table 2, modulation helps the translator to negotiate differences between narrative structures across languages with the aim of ensuring the dynamic equivalence of ironies, reflections, and narrative consistencies. This reflects a shift from formal correspondence to functional equivalence, where modulation operates as a mechanism for aligning cognitive and narrative conventions across languages.

4.3 Literal Retention for Stylistic Effect (The Old Man and the Sea)

In *The Old Man and the Sea*, the translator frequently retains source-text structures where simplicity and repetition are central to literary effect.

Example 6: Source Text (English): “Eat them, fish. Eat them. Please eat them.”

(النص العربي (النص الهدف): "كُلُّهَا أَيْتَهَا السَّمَكَةُ. كُلُّهَا. مِنْ فَضْلِكَ كُلُّهَا."

Repetition and the imperative mood are retained in their entirety, thanks to the dynamic equivalence principle of retaining the emotional intensity of the original text.

Example 7: Source Text (English): “I could just drift,” he thought, “and sleep...”

(النص العربي (النص الهدف): "...أَسْتَطِيعُ أَنْ أَتْرِكَ نَفْسِي لِلتَّيَّارِ، فَكَّرَ، وَأَنَامَ."

The translator maintains the simplicity of the sentence and the marker of internal monologues in order to prioritize experiential equivalence while allowing Arabic readers to gain access to the internal experience of the character.

The important examples of literal retention and their stylistic impact are shown in Table 3.

Table 3. Literal Retention for Stylistic Effect in *The Old Man and the Sea*

ST (English)	TT (Arabic)	Strategy	Effect (Dynamic Equivalence)
Repetitive imperatives	Direct repetition	Literal retention	Preserves urgency and tension
Internal monologue	Simple structure	Minimal adjustment	Maintains experiential effect

As shown in Table 3 above, literal retention involves a strategy of purposeful retention of repetition, rhythm, and psychological intensity under dynamic equivalence. In this case, literal retention functions as a marked strategy, where formal similarity is deliberately preserved because it directly contributes to the experiential and affective equivalence of the text.

4.4 Stylistic Restraint and Minimalism (*The Old Man and the Sea*)

Stylistic restraint is central to preserving Hemingway’s minimalist aesthetic.

Example 8: Source Text (English): “Then he felt something hard and unbelievably heavy. It was the weight of the fish.”

"ثم شعر بشيء صلب وثقيل على نحو لا يُصدق. كان ذلك ثقل السمكة" :النص العربي (النص الهدف)

The Arabic translation reproduces the sentences and avoids rhetorical expansion. The emotional tone is achieved through simplicity, as required in dynamic equivalence.

Example 9: Source Text (English): "He was comfortable but suffering, although he did not admit the suffering at all."

"...كان مرتاحًا، لكنه يتألم، رغم أنه لم يعترف بالألم مطلقًا" :النص العربي (النص الهدف)

A summary of stylistic restraint pattern trends and their significance in maintaining narrative minimalist characteristics is represented in Table 4.

Table 4. Stylistic Restraint and Minimalism in The Old Man and the Sea

ST (English)	TT (Arabic)	Strategy	Effect (Dynamic Equivalence)
Simple declaratives	Parallel simplicity	Stylistic restraint	Preserves pacing and impact
Emotional contrast	Concise phrasing	Stylistic restraint	Maintains subtle nuance

Thus, as shown in Table 4 above, stylistic restraint functions as a deliberate translational choice that preserves narrative minimalism, ensuring that emotional intensity is conveyed through structural simplicity rather than rhetorical expansion.

Overall, the findings demonstrate that translation strategies in English–Arabic literary translation are not random shifts but systematic and context-sensitive choices guided by the principles of dynamic equivalence. Explicitation and modulation are predominantly employed in ideologically dense texts such as *Animal Farm*, whereas literal retention and stylistic restraint are more characteristic of stylistically minimalist texts such as *The Old Man and the Sea*. This variation confirms that achieving dynamic equivalence is not dependent on a single strategy but on the translator's ability to adapt strategically to the literary, cultural, and communicative demands of each text.

5. DISCUSSION

This study examines the translator's dilemma of achieving linguistic accuracy while preserving creativity in English–Arabic literary translation through a qualitative comparative analysis of *Animal Farm* and *The Old Man and the Sea* alongside their respective Arabic translations. Using the Dynamic Equivalence Theory as guidance, this discussion seeks to integrate these findings by interpreting translation strategies in relation to their stylistic functions.

The translator of *Animal Farm* relies extensively on explicitation and modulation in response to the text's ideological complexity and allegorical nature. These strategies make the politically and satirically encoded message more accessible to Arabic readers, preventing it from being perceived as merely a simplistic narrative.

While working on *Animal Farm*, the processes of explicitation and modulation were largely used as a consequence of the translators' reaction to the ideologically complex and allegorical nature of the text. This helps Arabic readers perceive the story's political and satirical message as accessible and engaging, rather than as something obscure or difficult to grasp. Based on Dynamic Equivalence, the translator's efforts to foreground the characters' linguistic form and introduce modulation fall under the category of reader-oriented moves.

Conversely, based on *The Old Man and the Sea*, the strategy of translation differs greatly. The focus is on grammatical and stylistic closeness reflecting a deliberate orientation toward preserving Hemingway's minimalist style and brief storytelling technique. Indeed, the focus is on maintaining repetition and simple sentence structures without analysis and detailed explanation, reinforcing the functional value of brevity and stylistic economy. By so doing, the strategy becomes helpful in achieving experiential equivalence because it enables the Arabic reader to relate to the internal conflict of the hero simply and not with much analysis and discussion.

Taken together, these findings demonstrate the methodological flexibility of dynamic equivalence as a theoretical framework capable of accommodating divergent stylistic and ideological demands. To further clarify the relationship between text type, translation strategy, and communicative effect, Figure 3 presents a synthesized model of the study's findings.

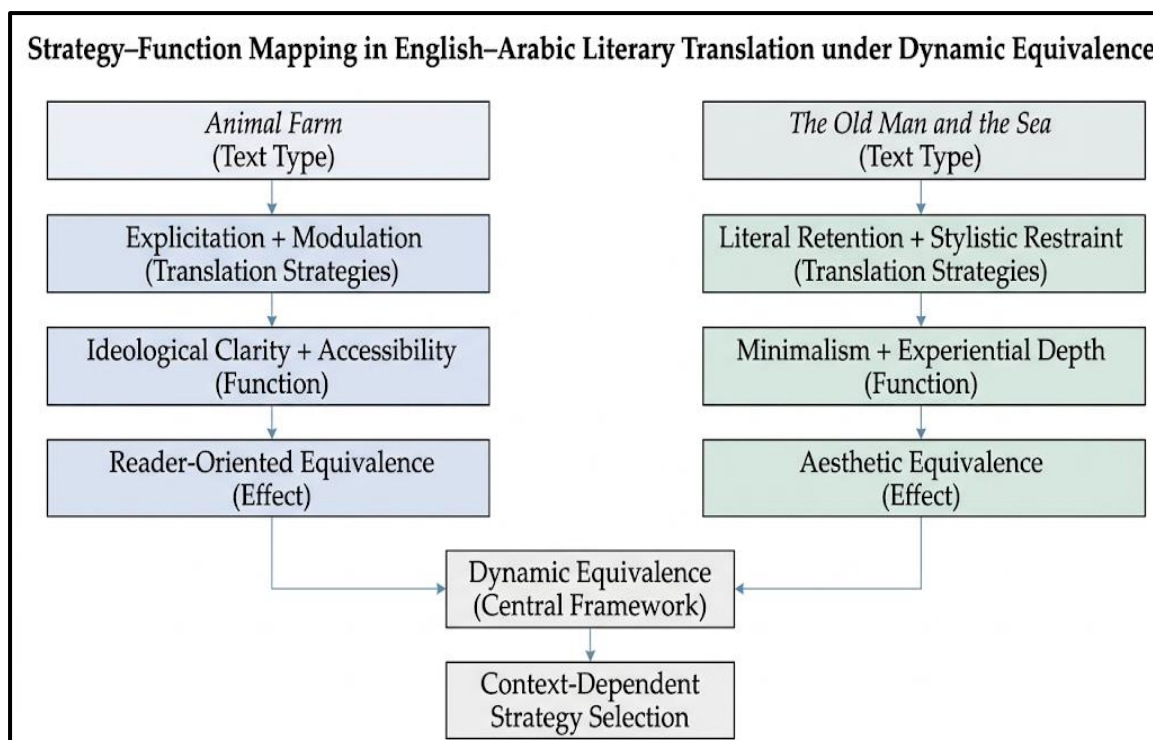


Figure 3. Strategy–function mapping of translation approaches across different literary texts within the framework of Dynamic Equivalence

As illustrated in Figure 3, the selection of translation strategies is closely aligned with the stylistic and ideological characteristics of each source text. In *Animal Farm*, strategies such as explication and modulation serve to enhance ideological clarity and accessibility, leading to reader-oriented equivalence. In contrast, *The Old Man and the Sea* relies on literal retention and stylistic restraint to preserve minimalism and experiential depth, resulting in aesthetic equivalence. The convergence of these pathways under dynamic equivalence highlights its function as a context-sensitive framework that governs strategic decision-making in literary translation.

The comparative study indicates that identical literary effectiveness can be accomplished in widely varied and even opposing ways depending upon the stylistic, ideological, and narrative role of the source text. Dynamic equivalence, in this manner, emerges not as a prescriptive procedure but as a context-sensitive evaluative framework that legitimizes both explication and reduction depending on their communicative and aesthetic functions.

In this respect, this study confirms the role of the literary translator as an informed mediator, rather than a mechanical reproducer or an unrestricted creative agent. The translators in question take theoretically informed decisions that are sensitive to genre-specific conditions while being responsible to fundamental semantic and aesthetic norm-values. This challenges reductive binaries between ‘literal’ and ‘free’ translation and supports functionally oriented approaches to literary translation assessment.

6. CONCLUSION

This research has demonstrated that the tension between linguistic accuracy and creativity in English-Arabic literary translation can be explained as a dynamic and context-dependent process with context-dependent characteristics, as opposed to a straightforward opposite. Through using Dynamic Equivalence Theory for the comparative study of *Animal Farm* and *The Old Man and the Sea*, this research has indicated that the translators resort to various techniques, including explicitation, modulation, literal retention, and style restraint based on the different functions of each literary work.

This paper has theoretical, methodological, and practical significance. On the theoretical side, it shows that dynamic equivalence remains a valid paradigm for assessing literary translation despite the differences between genres. On the methodological level, it shows that qualitative text comparisons remain useful for micro-level transformations and their connection to larger text impacts. Finally, it has practical implications for how dynamic equivalence can be appropriately applied for achieving meaning and effect equivalences through Arabic narrative text.

The study is limited by its focus on only two literary works and their Arabic translations. Therefore, the findings should be interpreted within this specific scope. Future research may extend this work by examining a wider range of texts or alternative translations of the same works or by adopting different theoretical frameworks. Functionalist approaches, in particular, may offer additional analytical perspectives.

Overall, the study reinforces the view that literary translation is a strategic and interpretive act in which equivalence is achieved through adaptive, context-sensitive decision-making rather than formal correspondence.

DISCLAIMER

The article has not been previously presented or published, and is not part of a thesis project.

CONFLICT OF INTEREST

There are no financial, personal, or professional conflicts of interest to declare.

AUTHORS' CONTRIBUTIONS

This work was carried out in collaboration among all authors. All authors read and approved the final manuscript.

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