Contextual Frames of Reference in the Translation of George Orwell's *Animal Farm* to Kiswahili

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Abstract: This paper seeks to establish the cognitive contextual frames of references (CFRs) in the translation of George Orwell's *Animal Farm* from English to Kiswahili. The source text "*Animal Farm*" and the target text "*Shamba la Wanyama*" were used to gather the study's data. The paper offers insights on how CFRs can be employed in literary translation to domesticate the target text so that it is relevant to the target language audience. Specific word and phrase meanings were deduced from sentences of both the source text and the target text. The analyzed data revealed that the translator used organizational category shifts, textual category shifts, communicational category shifts, and socio-cultural category shifts. The most common CFRs in the Kiswahili translation of Animal Farm were found to be communicational category shifts. The target text is made relevant to the audience through such manipulations.

Keywords: contextual frames; Kiswahili; translation shifts; cognitive environment; culture

1. Introduction

The paper sought to analyze the translated version of George Orwell's *Animal Farm* by looking at how contextual references have been utilized in its translation from English to Kiswahili to achieve relevance to the target language audience. Context refers to part of the communication partner's assumptions about the world or cognitive environment, (Gutt 2000). This approach is grounded in a general view of human

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cognition. Human cognitive processes are geared to achieving the greatest possible cognitive effect for the smallest possible processing effort, (Sperber & Wilson, 2002). Gordon, (2013) observed that *Animal Farm* was the first book which tried, with full consciousness of what he was doing, to fuse political purpose and artistic purpose to one whole. The book was written between 1943 and February 1944, when the United Kingdom was in its wartime alliance with the Soviet Union against Nazi Germany. The translated text, *Shamba la Wanyama* by Fortunatus Kawagere, was adopted as a set book by the Kenyan government in 1994, hence it was examined in Kenya's Certificate of secondary school examination. According to Mazrui, (2017), the members of the Swahili committee took the growing momentum for political reform in Kenya in the early 1990s as an opportunity to inscribe an oppositional voice, evident in *Animal Farm*, suggesting the need not merely of a changing of the guard but of a fundamental transformation of a political order. In this paper, we examine the frames of references in line with the contextual disposition the target language audience of the translated version. It should be remembered that the setting of the Source Text (ST) in in a totally different context from that of the target text (TT) hence the need for manipulation of the language by the translator to be relevant to the TT audience.

2. Contextual Frames of Reference

In order to provide an inferential foundation for the comprehension of a speech, a body of knowledge is invoked. According to Matthews & Briggs (2008) frames make up the environment in which all interactions, including perceptions, interpretations, and communication between people, occur. Wendland (2010) argues that every visualizable word in a language conjures a particular frame based on the individual's experiences. Thus, cognitive framing is a cognitive method for actively seeing and conceptualizing the world of reality and experience in order to understand and convey it to others through spoken texts and other semiotic signal systems. One should only include in the meaning those components characterized by lexical and distribution contrasts rather than assigning to the semantic structure of the lexicon all the culturally relevant encyclopedic knowledge that exists in the culture (Nida 1975). The application of a good translation depends heavily on contextual elements.

Berman (2014) makes a connection between cognition and frames of reference and explains using the book of Ruth in the bible how the contextual frames of reference-communicational, sociocultural, textual and organizational can be used in translation as analysis tools. These frames of reference emerge during translation and can have an impact on how the renderings turn out. He draws the conclusion that in such conditions, the original source text's meaning may be misunderstood and miscommunicated. That by concentrating on the functional adjustments that take place, awareness of these influencing elements may help to create a well-adjusted understanding of shifts in translation. We focus on category shifts that occurred in the translation of *Animal Farm* from English to Kiswahili at the socio-cultural, organizational, communicational, and textual contextual frames of reference.

A broad introduction to the idea of frames—distinct, culturally-conditioned cognitive views that direct all of our observation, appraisal, integration, and

arrangement of the data—is given by Wendland (2008). He examines the sociocultural, institutional, situational, and textual frames of reference as four conceptual domains and how they must be evaluated during the recomposing activity of bible translation, first when analyzing the source text for meaning and when extracting this from its linguistic form in order to generate it in a new communicative environment and cultural setting. They go on to say that a collection of overlapping socio-cultural, organizational, and situational cognitive orientations is used to conduct a progressive study of this complex process of intercultural, interlinguistic communication in order to broaden and deepen the field of vision. These contextual variables offer a wider frame of reference for studying and presenting the original scripture in a brand-new, modern context of transmission and reception. This idea is equally applicable to translation studies, particularly when translating literary writings. For instance, when translating *Animal Farm* from English to Kiswahili, the sociocultural, organizational, and situational cognitive orientations were employed to examine how they connect to context and cognition.

Translation units are understood within a specific context rather than being translated in a vacuum (Lopez 2002; Mudogo 2018; Khachula et al. 2021)). Given this, context can be understood as a psychological construct that exists in the speaker's mind from a cognitive perspective. This cognitive perspective on context does not require fully ignoring other elements. Instead, it shifts the focus away from the variables' actual content and onto the data they offer and their mental accessibility throughout the interpretation process. The context of the target text, *Shamba la Wanyama*, was examined in the current study to see how cognition and relevance were achieved. Further, the physical surroundings, knowledge that can be accessed from our mental archives, and information that can be inferred from the preceding two sources make up the cognitive context (Lopez ibid.). She aimed to simplify the translator's labor by utilizing a model based on the interaction between the text and the knowledge structures of the text interpreter in her study, which presented frame semantics as a way of analysis. According to this model, the translator's role is to adapt analysis to the comprehension process by projecting the source language (SL) frames into target language (TL) linguistic elements that activate knowledge that should be semantically, pragmatically, and stylistically equivalent to that activated by the ST elements. Therefore, readers can only be able to make the appropriate contextual inferences using their frame-based knowledge if the TT linguistic components activate the necessary frames for the interpretation of the text.

Different sociocultural contextual frames of reference, according to Croft and Cruse (2004), indicate the different cognitive worlds that underlie the source language and the target language under study. The sociocultural frames of reference in the ST and TT are identified. This study identified the several cognitive worlds in the translation of Animal Farm from English to Kiswahili using Croft and Cruse's idea. The contrasts between the source language's and the target language's cognitive worlds, which according to Croft and Cruse (2004), tend to create translation changes. This is due to the fact that, in terms of cognition, words and experiences encountered in a translation situation are probably going to prompt the reactivation or remembrance of certain bodies of information that influence translation decision making. They claim that in

order to fully comprehend a notion, a translator, like all humans, must draw on their expertise.

By defining the context as a frame of reference of the source text and the target text, this study was able to distinguish the different socio-cultural elements between Animal Farm and *Shamba la Wanyama* and explain the category changes between the two works. It examined and contrasted the many cultures that were depicted in both texts and explained how these discrepancies led TT translators and readers to misread the ST. In order to properly assess the meaning of the ST and look at how the meaning of the TT contrasts with it, it also employed the situational frames of reference. Our investigation of contextual frames is based on a number of observations, the most significant of which is that languages differ structurally from one another. We pinpoint the category changes that emerged as a result of the absence of linguistic units like words and sentences.

3. Contextual Frames of Reference in the Translation of *Animal Farm*

The initial goal was to provide contextual frames of reference for the Kiswahili translation of Animal Farm from English. Even though the study's goal was to look at nonequivalence at the word and phrase levels, it was necessary to determine the context in which the study's items were used by extrapolating the meaning of the words and phrases from sentences or even phrases in the ST and TT. Contextual frames of reference were found, and utilizing the non-equivalent words and phrases in the ST and TT, an analysis was done. Translators may employ a variety of techniques with varying weights based on the contextual elements in both the ST and TT. The translation of Animal Farm to *Shamba la Wanyama* resulted in category modifications at the sociocultural, organizational, communicational, and textual contextual levels. Structure shifts, class shifts, unit shifts, and intra-system shifts are the four sub-types Catford (1965) distinguished between when describing category shifts. The category changes of the texts' contextual frames of reference are shown in the following subsections:

Socio-Cultural Category Shift
It was observed that culture played a significant role in the translation of Animal Farm into Shamba la Wanyama. According to Wendland (2008), a culture's system of shared cognitive frames gives analysts a heuristic tool that enables them to more precisely investigate and enhance instances of group interactive behavior. This is where the potential utility of the various socio-culturally related distinctions lies. This section looked at and examined socio-cultural frameworks that have changed category in the ST and TT. As shown in the following cases, non-equivalent components of culture-specific ideas were extracted for use in the analysis:

1.   SL: Mr. Jones of the Manor Farm (page 1)
TL: *Shamba Ibura lilikua mali ya Bwana Mtiki* (page 1)
Mr. Jones and Manor Farm are two proper nouns that have experienced intra-system category changes in the aforementioned phrase. This is because the translations choose words that are not equivalent in the TL systems. The TL translation has utilized

more common nouns since the SL things are socioculturally alien to the TR. A big rural home with property is referred to as a manor in English. The target readers would not have been more interested in the text if it had read "*bwana Jones aliyemiliki shamba na jumba kubwa."* Now called *Bwana Mtiki*, which means master, Mr. Jones. Since he owned the farm, all of the animals had to abide by his rules. Manor Farm is now known as *Shamba Ibura*, which means something amazing that happens infrequently. This is due to the fact that in the narrative, the farm animals performed an exceptional act by rebelling against their owner and driving him from the property. In the Second Life, Mr. Jones is a victim of the uprising that takes place on his farm and is thus forced to flee. Even in the TT, this is still the case. The activities continue to take place as they did before the sociocultural translation.

2. SL: Old Major, the prize middle white boar (page 1)
TL: *Peusi, askari aliyekuwa nguruwe dume* (page 1)
On the farm, Old Major was a well-liked pig. It was his fantasy that sparked the other animals' uprising. Old Major, if translated as *mzee Meja*, would not make sense in the target language because there is no culturally appropriate name in the TL for this proper noun. Furthermore, the target text's context does not depend on the term Old Major, hence the proper noun was translated to *Peusi. Peusi*, which is not referenced elsewhere in the original text, is a Swahili word that meaning "black in color." Old Major, on the other hand, is supposedly a white boar rather than a black one. The translator opted to characterize the character as being the color black rather than using the adverb old.
The term "boar" has been rendered as *dume* in the excerpt above. Boar is the word used in English to refer to a male pig. However, there isn't a hyponym for the word *nguruwe*, which means pig, in Swahili. As a result, the translator decided to translate the word "boar" to mean "male pig," or *nguruwe dume.*

3. SL: Bluebell, Jessie, and Pincher, the three dogs, arrived first (page 2)
TL: *Mshale, Paku na Mwelu*, *walifika kwanza* (page 2)
The obedient dogs on Animal Farm, Bluebell, Jessie, and Pincher, always carried out Napoleon's orders. The translations for these are *Mshale, Paku*, and *Mwelu*, respectively. Kiswahili words for an arrow, a sharp nail, and light include *mshale, paku*, and *mwelu*. These dogs were vicious in the book, and they had nine puppies that Napoleon raised as his personal army. These canines are strong and vicious, yet they do not try to revolt against the cunning pigs. To demonstrate how quickly they followed their master's instructions, they are shown in the TT as foolish loyalists.

Organizational Category Shifts
According to Wendland (2014), organizational frameworks can be used externally in relation to translation policy. The translation style has been planned to lie somewhere in between. In other words, is the version now being produced intended to be somewhat literal in nature, foreignized or suitably idiomatic, i.e. domesticated? These frames are cognitive in nature, just as sociocultural frames. According to Wilt and Wendland (2008), institutions have distinct cultures that reflect their preferences, ambitions, attitudes, regulations, traditions, and methods of interacting with translators,

among other things. These are the characteristics that might easily limit a translator's ability to make decisions when translating. The TT's organizational structures are seen in the excerpts below.

4. SL: Lamp sugar and linseed cake (page 12)
TL: *Vibonge vya sukari*, (page 14)

Moses the raven used to tell the animals of a lovely area where they could eat linseed cake and lamp sugar all year long. Both lamp sugar and linseed cake contain a lot of sugar. The TL items lacked a distinct hyponym, based on the excerpt above. The two terms' definitions were included in the translation by the translator. The cake made with linseed and sugar is symbolized by the term *vibonge vya sukari.* The Swahili word for sugar, *sukari*, has come to stand in for sweet and sugary meals. In the TT, organizational category alterations were also evident. For instance, the terms lamp sugar and linseed cake have been merged to generate the phrase *vibonge vya sukari* in extract 4 above, showing a unit shift from word to phrase.

5. SL: Pigeons cooed among the elms and black birds whistled in the bushes (page 29)
TL: *Hata Ndege Waliuimba Katika Miluzi* (page 32)

The animals of Animal Farm created a song, an anthem, during their uprising, which they taught to the animals on the other farms. Every animal that heard it continued to sing ceaselessly. In extract 8, the organizational contextual frames of reference (CFR) follows a word-for-word rendition of the TT, while the word *ndege* in the SL signifies blackbirds and pigeons, generating a change. The birds in the SL have been divided into their many species, including pigeons and black birds. Thus, the words 'bird' in the two are hyponyms. Organizational frameworks in Shamba la Wanyama were there since they related to technique, but in the TL the language lacks the precise hyponyms to characterize the species; as a result, the author just classed the two as 'birds,' *ndege*. According to Makutoane and Naude (2009), techniques are frequently entrenched within a historical time frame and are organizationally agreed upon or assumed.

Additionally, it should be noted that in this organization, insulting terms have been omitted from the TT translation in order to better suit the readers. Wilson and Sperber's (1986) relevance theory states that a text can only be relevant if it is altered to fit the target audience's cognitive environment. In extract 9 below, as an illustration.

6. SL: Mollie posed the most ridiculous questions of all (page 11)
TL: *Maswali ya kuchekesha Zaidi yaliulizwa na farasi jike mweupe aliyeitwa mjinga* (page 13)

Mollie asked the question of whether there would be sugar after the uprising during one of the meetings that took place in the barn a few days later. The meeting's circumstances made this question extremely foolish. Being dumb means having a serious lack of common sense. As can be seen above, the translation of the term dumbest, which has a unit category shift from word to phrase, into, *kuchekesha Zaidi,* results in a change in the expressive meaning of the word. Kuchekesha is a playful word that may make people chuckle. The ST's intended meaning is not what you just

read. *Swali la kijinga Zaidi,* is the literal translation of this sentence, however the translator picked a different way to describe it.

Textual Category Shifts

According to (Berman 2014), Textual frames are formal, semiotic and cognitive frames of the ST and TT. The study of textual frames stems from several observations, the most important of which being that languages are structurally different from each other hence the ST and TT segments are likely to cause shifts when paired together. According to Toury (1995), it is possible to examine the problematic facets of the ST and TT's textual frames of reference that might result in a translation shift using the CFR model. It would then be hypothesized as to why they differ after mapping the ST segments against their corresponding TT segments.

Textual category changes occur in *Shamba la wanyama.* For instance, in the extracts below, several meanings of words and phrases have been changed due to these shifts.

7. SL: Boxer refused to take even a day off work (page 81)
TL: *Mwenge alikataa kenyekenye kushinda bila kufanya kazi* (page 86)

Boxer was a very loyal animal on the farm. He worked so hard, doing hard job for extremely long hours, unattended. When the animals were rebuilding the windmill, Boxer refused to take even a day off work, despite being sick. In extract eleven above, the word refused has been translated as *alikataa kenyekenye*, which is a phrase. This sentence could have been translated literally as *Mwenge alikataa kuchukua siku ya mapumziko.* The word could have only been transferred as *alikataa* but the addition of the word *kenyekenye* brings a difference in the intensity of refusal.

8. SL: He would acknowledge in private (page 81)
TL: *angemung'amia* (page 88)

There has been a textual unit shift from a sentence to a single word in extract twelve, with the sentence, he would admit privately simply being translated into the word, and *angemunga'mia.* This is because the act of confessing privately has been lexicalized in the target culture as *kung'amia,* even if the source culture doesn't. However, since *faragha* means privately, the translator could have chosen to translate the entire sentence literally as, *angekubali kwa faragha*. However, he chose to use a different translation method by condensing the entire sentence into a single phrase.

9. SL: The end of the following summer (page 82)
TL: *wakati wa kiangazi mwakani (*page 87)

It is possible to translate the following year as, *mwaka uliofuata*. However, in extract thirteen, this sentence has simply been translated as, *mwakani* in the TT. change from a phrase to a single word represents a unit category shift. The term, the next year, is not lexicalized by a single word in the source culture. However, the lexicalization of the same as, *mwakani* in the TT has led to a difference in expression.

Communicational Category Shifts

According to Wendland and Wilt (2008), communicational frames are concerned with the immediate physical and temporal circumstances around the act of

communication, including the medium, codes, roles, and objectives of the participants and recipients. They are factors that come from the immediate communication contexts of the ST communicator and the TT translators (Evans & Green, 2018). Only cognitive processing in a particular context of usage can interpret meaning. According to Geeraerts (2006), lexical, syntactic, and extralinguistic contexts can be distinguished from communicative situational context. Lexical contexts pertain to the summarized meaning of the word observed by itself, syntactic context considers the meaning of the word in relation to other words in the same sentence, paragraph, chapter, book, or corpus by the same author and extra linguistic context pertains to socio cultural or life application information associated with the word or construction.

It was discovered that communicational frames of reference were used in the translation of Animal Farm to Shamba la Wanyama. This is mostly due to the translation technique of omission, which the TT extensively employed, as shown in the excerpts below.

10. SL: Snowball was a livelier and more innovative pig than Napoleon, but was not seen to have the same depth of character (page 10)

TL: *Mzushi alikuwa Mchangamfu Zaidi.Pia alikuwa msemaji bora mwenye mipango mingi, ingawa hakudhaniwa kuwa mwenye sifa* (page 13)

Vibrant and appealing are synonyms for vivacious. The translation of this is, *mchangamfu zaidi*. The term's emotive meaning is altered with the inclusion of the word zaidi. The word "same depth of character" has been translated as, *sifa*, in extract 16 above using the tactic of omission. This is a unit shift in which the term "depth" has been removed from the phrase "depth of character." Simply translating the TT as, *sifa,* and leaving out the word depth fails to convey the significance of the character in issue because it ignores the word's meaning in connection to the other words in the sentence. The entire sentence has changed from being a sentence to the phrase, *msemaji bora*, which is quicker to speak and more creative. The sentence's meaning also changes. Inventive in Swahili is, *mvumbuzi*. The phrase is really translated as, *mwenye haraka katika usemi na mvumbuzi zaidi,* but the translator opted to simplify it to, *msemaji bora.*

11. SL: They met in the barn in secret (page 11)
TL: *walifanya mikutano katika jumba* (page 13)

The animals began meeting in secret at night in the barn after their first encounter with the elderly Major to make plans for the revolution. They had secret meetings in the barn, from extract seventeen, has been rendered as *walifanya mikutano katika jumba*, with an absence of the term secret. However, this intentional omission might easily result in a mistranslation by the TA because the reader won't be aware that this meeting wasn't intended to have taken place in the first place due to the sort of meeting that isn't specified. Translation of the term "barn" is, *jumba*. A barn in English, refers to a location where animals sleep. Since the TL doesn't have a hyponym for this word, it lacks a corresponding term. *Jumba,* which refers to all forms of dwellings, has been employed by the translator as a more comprehensive translation technique. The ST and TT now have distinct meanings as a result. *Faragha* means "secretly" in Swahili. The

phrase could have been rendered as, *walifanya mikutano ya faragha,* in its literal form. However, the word was omitted by the translator.

   12. SL: Mollie concurred but didn't seem all that persuaded (page 11)
   TL. *Mjinga Alikubali Shiningo Upande* (page 14)
   Kushawishika, is the Swahili word for 'convinced.' This statement might have simply been translated as, *Mjinga alikubali ingawa hakuonekana kama yule ambaye ameshawishika*. Despite the fact that she didn't sound very thrilled in extract 18, she was translated as, *shingo upande*, a Swahili word that means 'reluctantly,' in that passage. This translation has accomplished a unit shift from a sentence to a phrase. *Shingo upande,* has been translated into a completely different form from the ST text. The translator has still communicated with the TT despite leaving out the word persuaded and instead it with the aforementioned statement. The relevance theory states that a translator might make other assumptions in place of the author's intended ones, which would result in a mistranslation. (Gutt, 2000). However, an effective translation translation can help readers understand the material more clearly. just as in the next clause (Baker 1992; Bell 2007).

4. Conclusion

The paper has examined organizational shifts in translation and used those shifts to pinpoint the contextual frames of reference that are present. When translating a text, translators must overcome several obstacles. For instance, the settings for the ST and TT are quite distinct, with a wide range of cultural influences. There are no TT analogues for the ST cultural elements. When identifying the CFR present in the target text, it became clear that the translator chose to drastically reduce the ST items in order to effectively communicate with the TRs owing to the different cultures of the two texts. The analysis found that the most prevalent category movement was the unit shift from one class to another.

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Conflicts of Interest
The authors declare no ethical issues or conflicts of interest in this research.

Ethical Standards
The authors affirm this research did not involve human subjects.