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## **Dimensions of Manipulation in Translating Political Literature**

**Case Study: Abbas Hafiz's Arabic Translation of George Orwell's Novel "The Animal Farm"**

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## *dedication*

*I dedicate this work to*

*My beloved mother, Naima, for supporting, encouraging, loving me unconditionally.*

*My father, Tarek, for supporting and loving me, my source of inspiration, my guide.*

*Thank you both for the unlimited support you gave me, without both of your hard work rising me to become who I am now.*

*My only little sister, Chaima, for being always beside me through everything, my twin.*

*My only little brother, Rafik, the sweetest person in my life, thank you for being always behind my back.*

*My uncle, Taher, for being my second supervisor.  
My aunt, Nadia, my second mother.*

*My nephews, Oubei, Mazen, and Sanad.*

*My friends, Sabrina, Rania, Omnia, Heba, Zineb, Yamina, and the whole ACTomania drama club members. Thank you.*

*And lastly for my partner, Zaha, this work wouldn't have been done without you, thank you so much for your hard work.*

*ZahraNaa*

## **Dedication:**

*I dedicate this work specially*

*To my beloved mother, Maryam, who has always encouraged, supported, and guided me to work hard in my studies and in life, your prayers are the reason I was able to receive such an honor.*

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## List of abbreviation :

<b>Terms</b>	<b>Abbreviation</b>
Source Language	SL
Target Language	TL
Source Text	ST
Target Text	TT
Source Culture	SC
Target Culture	TC
Target Readers	TR
Cultural Specific Item	CSI
Qualitative Comparative Analysis	QCA
DiscourseAnalysis	DA

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# Introduction

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## **Introduction**

Nowadays, the world witnesses an ever-increasing level of intercultural communication because of translation; translation makes foreign countries and different cultures meet, and to a certain extent, it serves as a bridge between cultures and people. Translation alike technology is double edge weapon; it can be a source of conflicts between countries in the case of misuse. Some scholars and linguists believe that translation is related to development and globalization, and others claim that translation is manipulation and cannot serve as a development tool.

Translation has frequently been used to the advance of ideology. This has had an impact not just on text selection, but also on translation procedures. The theorists André Lefever and Susan Bassnett defined translation as rewriting “Translation is of course a rewriting to the original text. All reflect a certain ideology and a poetics and manipulate literature to function in a given way” (Lefever, 2004, p.vx). Which means translation as manipulation controlled by ideology and poetics, which makes the translator interfere with text through cultural, religious or political modifications, depends on what serves translator’s ideology.

The fundamental concept of rewriting is the usage of a base text that is modified in different ways (additions, rearrangements, and omissions), resulting in a text that differs from the original text, whether slightly or significantly (Screnock 2018, 485).

Manipulation has caught the interest of researchers studying translation; it is a term originally concerned with literary translation and was first used by the scholars of the Manipulation School (e.g., Hermans 1985 and Lefevere 1992). Theo Hermans, best known for his work in translation studies ‘the manipulation of literature’ stated, “From the point of view of target literature all translations implies a degree of manipulation of the ST for a certain purpose”

## Literature review

A group of scholars has been attempting to focus on the concept of manipulation in translation; this concept has inspired numerous scholars (André Lefevere, Theo Hermans, James Holmes, Gideon Toury & others). The most common name used to refer to this group of scholars is “The Descriptive Translation Studies” (DTS) since the approach to translation as manipulation is often associated with the DTS; another name is “The Manipulation School” derived from the collection of essays edited by Theo Hermans called *The Manipulation of Literature* (1985). The word manipulation for the title of the book was suggested by André Lefevere. This review provides an overview of the different views of many scholars about the latter phenomenon and its role in political translation.

Theo Hermans, in his book “*The Manipulation of Literature*,” argues that “All translation implies a degree of manipulation of the source text for a certain purpose” (Hermans 1985:11). If we look back to the first part in which this statement was made, it started with: “From the point of view of the target literature all translations...” In other words, to re-create a target-language text: the target text. We can assume that what Hermans intended was that all translations imply a certain degree of manipulation of the source text, controlled by the translator for the purpose of rendering the knowledge of a ST acceptable for the target-culture and also the purpose of having the same response and effect that the ST had, hence offering the target audience the impression that it was written for them.

Being the most known scholar to study the concept of manipulation, which he associated with the term “rewriting,” Lefevere believes that translation is “the most obvious recognizable type of rewriting” (1992:9). He introduced the idea of “translation as rewriting” in the collection of essays “*Translation, Rewriting, and the Manipulation of Literary Fame*.” He also stated that the dominant role in defining translation policy belongs to ideological considerations. Lefevere believes that translation, a rewriting of source texts which are manipulated by ideology, poetics, patronage and universe of discourse. and states that “translation is of course, a rewriting of an original text” (ibid, 1992, p.xii).

Farazaneh Farahzad, approaches manipulation from the perspective of Gestalt psychology. She argues that unconscious manipulation is “the human tendency to perceive the incomplete as complete,” which “urges translators to fill in gaps in the source text by adding new parts to

it or assuming new relations between parts to come up with a complete picture of it.” (Farahzad 1999:153) she explains that the unconscious manipulation is a psychological phenomenon. Farahzad, on the other hand, focuses mostly on unconscious manipulation and pays little attention to conscious manipulation, which she describes as a phenomenon that arises from conscious processes.

“The conscious process leads to conscious manipulation intentionally carried out by the translator because of various social, political and other factors.” (ibid) A. Kramina, on the other hand, and in a similar manner, assumed that there are two types of manipulation, conscious and unconscious. Thus, manipulation that occurs because of ideological, social, political and cultural reasons happens consciously, and manipulation that happens due to the ignorance of the translator is unconscious manipulation.

Zauberga (2001), in the textbook for translation students, explains manipulation concerning the Manipulation School and ideology. A term used to denote translation, which can be defined as reinterpreting, altering, or manipulating an original text for a certain purpose.

Translation, like all (re)writing, is never innocent, according to Bassnett and Lefevere (1990), scholars of the so-called Manipulation School. A text always has a past from which it arises and into which it is translated. Therefore there is always a context in which the translation occurs. The use of the manipulative aspect in translation emphasizes the ideological factor that exists in all translations. (Zauberga 2001:81)

In one of her latest publications, *Theoretical Tools for Professional Translators*, Zauberga (2004) also focuses on ideological manipulation and makes a distinction between deliberate and unconscious manipulation. On the one hand, the translator may convey a clear political message, in which case the translator acts visibly, and the text is received as a politicized translation. On the other hand, translation strategies resulting in a somewhat modified image of the original may evolve naturally from the cultural context of the target text, in which case the translator tends to act in a way that can be described as systematic rather than idiosyncratic. (Zauberga 2004:67)

Several scholars, addressed political translation as a channel which though it linguistic and cultural barriers are reduced and communication is facilitated.

The review provides a comprehensive overview of various scholars' perspectives on the concept of manipulation in translation, particularly its connection to political translation. The review discusses the prominent scholars in the field, such as Theo Hermans and André Lefevere, and their contributions to the concept of manipulation in translation. The review also covers different aspects of manipulation in translation, including conscious and unconscious manipulation, as well as the role of ideology, poetics, and patronage in translation. The review also touches on the importance of context in translation and the fact that no translation is innocent, as all translations reflect some level of manipulation. It is clear from the review that the translation process cannot free itself from political and literary power since it reflects some sort of manipulation. Hence, manipulation occurs sometimes as a result of the translator's ignorance, where he proceeds to fill in gaps in the source text to re-create a target language text.

## **Objectives**

This research paper aims at exploring the aspects of manipulation from various dimensions in translating political literature. In addition to investigating the factors or the hands that manipulate the translation of political literature, as well as ,examining the effect of manipulation on the accuracy of translators in translating political literature.

### **Research question:**

The main research question:

- Does all translated political literature imply a degree of manipulation?

Followed by sub-questions:

- How is ideology relevant in translating political literature?
- How can translating political literature reflect multifaceted dimensions which contribute to the manipulation of the audience?

## **Hypothesis**

Translating political literature reflects various challenges, which appear to be reflected through the ideology adopted by the translator.

## **Structure of the study**

This study is divided into two chapters; the first chapter provides a theoretical background of the concept of manipulation and its role in translating political literature, and how can it reflect multifaceted dimensions, the manifestations and a few definitions of the key concepts, then the impact political literature can have on the audience. the theoretical part discussed and mentioned the definitions of different concepts (political literature, political language,...) and listed the levels where manipulation in translating political literature take place, for example; language including word choices and sentence structure. Also culture, context, ideology and audience.

The second chapter offers a practical analysis of the topic, we will conduct a critical discourse analysis to accomplish our study, to analyze the novel of “ANIMAL FARM “ by the British writer George Orwell, and its Arabic translation by the translator ABBAS HAFIZ, who suggested “اسطورة الحيوانات الثائرة” as the title . This second chapter will contain a brief summary of the novel including the writer, themes, style, and the subject in general.

## **Methodology**

Investigating the way in which translating political literature is a manipulating activity requires grouping the tools which leads to checking the research hypothesis, the reason why we adopted a Qualitative Comparative Discourse Analysis approach (QC/DA). In which we have selected few fragments along with multicultural words taken from the novel “Animal Farm” written by George Orwell and translated by Abbas Hafiz, we compared between the fragments and words in the original text and in the translation.

We were motivated by putting our hands on the manifestations of manipulative tools aiming at impacting the reader through translation.

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# **Chapter one**

## **Manipulation in Political Literature**

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## **1- Introduction**

Translation is concerned with issues, as translatability, faithfulness, accuracy, and equivalence. However, translation is not only a linguistic act, as it considers the writer's social and ideological backgrounds to convey a message from the source text to its target equivalent. Venuti looks at translation as a "cultural, political practice" (1995: 19/2008:33). Thus, translation is always shaped by a certain force, power and so on, and the choice of the works to be translated and goals of the translation activity are also set by certain forces. Therefore, translation takes the form of rewriting, since it is performed under certain constraints and for certain purposes. (Shuping, 2013, p. 56).

This chapter presents the theoretical background of the manipulation concept and its effect in translation, specifically with political literature. It begins with a definition of translation, the type of literature this paper will study, and the issue of manipulation. Hence, it highlights the relationship between translation and manipulation, along with the dimensions of manipulation. This chapter also addresses the reasons for manipulation, and who is behind it.

## **2- The Language of Politics**

Translation has been and is still playing a role in the political. Political translation is defined as a power that discusses a particular case that covers global political events, or provides an image of how the governmental system works by providing changes in legal acts or shedding light on political phenomena in another area.

Political language is the most crucial and expressive languages. It represents one of the special languages used in social sciences, distinguished by the usage of theoretical tools such as metonymy, ideologies, allusion, repetition, emotive expressions, the use of highly strong meaning vocabulary, and metaphors. Wilson (1990) stated that metaphor, a type of linguistic form, might serve three primary functions in political communication. It may assist in clarifying complex political ideas by reducing them to a metaphorical form. In addition, he asserted that politicians might manipulate metaphors to create outrageous images.

In their book "The Language of Politics," Lasswell, H.D., and Leites, N argue that political language is the symbol of power, the language of decision; attempting to make politics is equivalent to a persuasion exercise, a "verbal negotiation," and a contractual interaction that can assess cooperation or competition.

It is obvious that political words cannot be analyzed in isolation; in their analysis, one must take into consideration the whole sentence and even the entire segment.

### **3- Political literature**

Definition of literature:

The word 'Literature' is a modified form of a Latin word (*littera, literatura or literatus*) that means 'writing formed with letters.' Literature in general is one of the expressive and human ways that reflect human thoughts, emotions and fears, expressed by using various writing styles. It is all the poetic and prose works, fable, novel, legend, play or story, which contains imaginative and pictorial elements in order to convey the meaning intended by its writer. Literature is an artistic and intellectual work that pleases the readers and at the same time presents innovative, unique, new notions, often intended by the author/writer to change some stereotypes or some new ideas to push society forward, i.e., a tool for awareness beside social and political change. In this context emerges the concept of political literature.

Political literature is understood as literary works aimed at social and political criticism. Besides, literary works reflect political issues, which are related to power, the rule of law and human rights (often in a critical manner); thus, political concepts influence literature. These political issues are treated literary through the characters that appear in the literary work in all its forms. Victor Hugo's novel "Les Mésérables" is one of the works that represented and committed to the issues of his people; through it, he tried to push for change and call for revolution against powerful and authoritarian.

According to George Orwell, in his essay 'Why I Write' he declared, "No book is genuinely free from political bias" (Orwell, 1946). Political literature developed with the escalation of struggle against the colonizer or the dictatorial authority. Also, as Calvino Italo argues of literature in "The Uses of Literature," that literature is like "an ear that can hear more than politics" and "an eye that can perceive beyond the chromatic scale to which politics is sensitive" (Calvino, 1987). This means that politics and literature interconnected, and the latter is essential to politics because it gives a speech and a label to things that politics has failed to name or understand.

Political literature itself poses a problematic since there is a connection between literature and politics, some describe it as overlap and mix. Politics and literature are two social



phenomena that share the same subject of people, their interests, and what surrounds them. As Schäffner stated, that political literature is a very different form of literature as it "is a part and/or the results of political events", and it is historically and culturally produced in which politics is the main subject matter.(Schäffner, 2000, p. 133). Meaning that it is a form of literature related to/and renewed with the events witnessed by the people or citizen. It does not end once the era or the problem it talks about passed.

Due to the fact that literature contributes in building the national character and the formation of cultural identity, it is used as a primary source for the study of people and their social and psychological orientations. Therefore political literature is considered as political actions through which different ideas and beliefs spread as it includes certain orientation or a rather certain ideology.

Committed and revolutionary literature are two kinds of literature that fall under political literature that deals with people's issues (human, political, and social) and all the problems that stand in the way of a decent life; the main themes that writers dealt with in this literature were commitment, unity and advocating revolution. Where writers express their ideologies, ideas and thoughts, they must be well aware of their impact on the readers.

#### Committed Literature:

Commitment literature is known for being an approach to the author, poet, and writer who commits his literary works to defend a particular case; this concept emerged as a result of the ideological effect on modern literature. The commitment to literature showed in the writer's passion for literature in the last decade as a result of his interaction with life's hardships and recognition of the dangerous position he is playing in relation to these problems.

The writer devotes all of his moral and monetary resources, as well as his mental and artistic energy to specific cases. Participation was viewed as an individual moral challenge entailing the responsibility of adapting freely made decisions to socially beneficial purposes rather than "taking a position" on specific political or other topics.

#### Revolutionary literature:

Since the engine of this writing is brutal repression and arbitrary confinement, this literature believes itself to be one of the forms of resistance for colonized people. The manifestation of this literature was more apparent in the poetic experience, given that this experience is

associated with what is passionate, stirring, and increasing the spirit of struggle. Many symbols of this struggle period were destined to be arrested or killed, highlighting the power of the word and its impact on souls.

### **3.1 Types of political literature**

#### 1. Political novel:

It is a sub-genre of literature, concerned with political figures, ideas, and movements in addition to political events. In the political novel, novelist deals with the political events. The novel is described in a way similar to the technique of satire and irony.

#### 2. Political poetry:

It is poetry where the writer tries to express his political beliefs and convictions through poems, as they intend to give messages related to political figures or events.

#### 3. Political theater/drama:

Political theater is a kind of live performance, television that uses plays to describe political events, figures and forms of social life concerns.

## **4- Translation Strategies**

Nowadays, translation study considers an essential field amid the development and continuous exchange between languages; to convey the meaning from one language to another, translators need some skills as well as strategies to overcome the obstacles facing them in the translation process. The term strategy is used in different areas of translation studies, and a number of scholars have used it, although their implications and views varied greatly.

As general definitions of the word “strategy,” first, a plan of action designed to achieve a long-term or overall aim. It is also a systematic plan, consciously adapted and mentioned; to improve one's learning performance.

In the context of translation studies, Krings (1986,18) defines translation strategy as a "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task." Baker (2005) defines translation strategy as the

procedure for resolving problems encountered while translating a text or a segment of it.. Strategies are divided into local ones, which deal with the segments of a text; second global, which deal with the whole text, Bell (1998, 188) confirms that this distinction results from various kinds of translation problems.

According to Chesterman (1997), local translation strategies may be classified into semantic, syntactic, and pragmatic alterations, with each group having its own subcategories. And according to Venuti (1998, 240), translation strategies "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it." He refers to translation strategies by using the terms of domesticating and foreignizing.

Translation strategies can also be categorized into general and specific strategies; general strategies deal with different text types, and specific strategies deal with specific types of text.

Vinay and Darbelnet carried out a comparative stylistic analysis of French and English in their *Stylistic Comparée du Français et de l'Anglais* (1958). They looked for differences between the two languages to identify translation 'strategies' and 'procedures'. The two general translation strategies identified by Vinay and Darbelnet (2000, pp. 84-93) are direct translation and oblique translation. The former consists of three strategies and the latter of four ones. Are as follows:

1. Borrowing: The SL word is transferred directly to the TL.
2. Calque: This is where the SL expression or structure is transferred in a literal translation.
3. Literal translation: this is a 'word-for-word' translation, which Vinay and Darbelnet describe as being most common between languages of the same family and culture.
4. Transposition: This is a change of one part of speech for another without changing the sense.
5. Modulation: This changes the semantics and point of view of the SL.
6. Equivalence: It is particularly useful in translating idioms and proverbs. Vinay and Darbelnet use this term to refer to cases where languages describe the same situation by different stylistic or structural means.

7. Adaptation: This involves changing the cultural reference when a situation in the source culture does not exist in the target culture.

Finally, translation strategies are classified as "comprehension strategies," which pertain to the analysis of the source text, and "production strategies," which refer to the production of the target text (Gile, 1992, 1995, cited by Chesterman, 1997, p. 93). Mona Baker (1992: 26-42) lists eight strategies, which professional translators have used to deal with problematic issues while performing translation tasks:

1. Translation by a more general word: This is one of the most common strategies to deal with many types of none equivalence.
2. Translation by a more neutral/ less expressive word: This is another strategy in the semantic field of the structure.
3. Translation by cultural substitution: This strategy involves replacing a culture-specific item.
4. Translation using a loan word or loan word plus explanation: This strategy is usually used in dealing with culture-specific items, modern concepts, and buzz words.
5. Translation by paraphrase using a related word: This strategy is used when the source item is lexicalized in the target language but in a different form and when the frequency with which a certain form is used in the source text is obviously higher than it would be natural in the target language.
6. Translation by paraphrasing using unrelated words: The paraphrasing strategy can be used when the concept in the source item is not lexicalized in the target language. When the meaning of the source item is complex in the target language, paraphrasing may be used instead of using related words; it may be based on modifying a super-ordinate or simply on making the meaning of the source item clear.
7. Translation by omission: translators use this strategy to avoid lengthy explanations.
8. Translation by an illustration: This strategy can be helpful when the equivalent target item does not cover some aspects of the source item, and the equivalent item refers to a

physical entity that can be illustrated, particularly in order to avoid over-explanation and to be concise and to the point.

Obviously, each theorist offers his or her own strategies according to his or her perspective; however, Baker's (1992) taxonomy of translation strategies includes the most applicable set of strategies because it shows the strategies which are used by professional translators.

## **5- Political Literature and Translation**

Literature is commonly seen as a cultural image of nations and a reflection of communities. It presents significant issues to the translator, who is frequently split between the aesthetics and cultural components of the ST and how to transfer them to the TT. Political literature like other kinds of literature, have special terms and characteristics that require background knowledge and must be translated precisely. This is a challenging task for a translator, he/she has to know the way to deal with the words/terms in their political form or satirical form and how accurately he/she conveyed the exact meaning intended in the source text (ST). Moreover, how closely does the translated text's target reader (TR) get the same effects as the original text's reader (TR).

The translator must take into account the cultural distinctions as he or she will be translating into and from two different languages, requiring a dual linguistic proficiency embracing the two cultures. In addition, he must know that the translation of literary text is not like other texts, it requires an understanding of rhetorical and linguistic expression techniques without affecting the source text's overall meaning.

The translation of literature is the most challenging translation task because it necessitates knowledge of both target languages' cultures as well as their literal and figurative meanings. These difficulties are represented in; dialect and slang, cultural specific expressions and creative wordplay. It is based on metaphorical, indirect expressions and a variety of words, and meaning which cannot be translated word for word. It requires creativity to produce a creative flow of thoughts, and ideas that will evoke the same feelings close to the one the author produced and to convey the meaning intended while staying faithful to the original text.

Thus literary translators turn to translation strategies such as adaptation, substitution and so on to make the content compatible with the recipient's culture. Toury (2000) claims that:

“Norms govern every level of decision-making in the translating process from choice of text to translate to the very final choices of translation strategies of action.”

He argues the method selection is influenced by the translator's ideology, which is either implicitly or expressly limited by authoritative authorities such as publishers, institutions, customers, and governments representing diverse ideological perspectives.

According to Schäffner (2004, p. 123), “both translators and interpreters operate in contexts which are shaped by social aims and ideologies, which is particularly obvious in the field of politics.” This means that the translators interfere according to their cultural and social identity or for the benefit of the cause that he advocates. However, translators are expected to keep their political views out while translating, yet, the translated text often becomes domesticated according to the norms of the target language (TL). However, regarding the relationship between translation and politics, Schaffner and Bassnett (2010) argue that translation plays a vital role in political issues. It has the potential to influence international diplomacy and decision-making through, for example, mutual contracts and delivering speeches during state visits, where a translator’s main job is to convey the entire operation of transferring the political case from the source language into the target language.

According to Yan Xiao-jang (2007), "ideology plays an important role in translation practice because ideology that serves political purposes controls the selection of texts to be translated, translation strategies, and the dissemination of certain translated texts." Most translators find it difficult to avoid ideological influence, especially when translating political literature, because ideological norms will affect the operation of translation consciously or unconsciously.

Translated Literary works are considered as a powerful ideological tool for cognitive manipulation that carries political and cultural signs between the lines. Crawford's (2003) argues that” literary works "confront a range of issues to do with ideology" in terms of their production and use (2003, p. 5).

## 6- Manipulation in Political Literature

There are various understandings of this phenomenon. Many scholars attempted to define it as well as study it. Here, J.S Holmes, I. Even Zohar and other scholars believe that both the translator and the reader are manipulated, because to target text (TT), all translations imply a degree of manipulation of the source text (ST). In addition to that, they claimed that translation is manipulation because no translation can ever be the same as the original.

We can also say that; manipulation is the management of a text that leads to its adaption for the target audience. It is due to cultural, ideological, linguistic, and literary variations across cultures that translation is done by a human agent in a particular cultural context. Moreover, it is used as a method of changing the current situation. This adjustment seeks to impact the target audience, bridge the cultural gap, and improve comprehension.

Translation may be viewed as manipulation since it takes a text from its original context and sets it in a new context, thus manipulating both the source and target poles. Lefevere sees translation as a tool for promoting the receiving culture and reflecting the ideological disposition of translators, and he emphasizes the relationship between translation and culture, demonstrating how Cultural distinctions are portrayed as relativity, while cultural similarities are portrayed as universality.

As a result, it is evident that translation is more than just an issue of language, but also of power, ideology, poetics, and patronage:

### 1. Ideology:

The term 'ideology' is generally considered a set of conscious and unconscious ideas constituting one's goals, expectations, and actions. An ideology is a comprehensive vision, a way of looking at things (Hershey, 2017). Ideology according to Seliger is described as "sets of ideas by which men posit, explain and justify ends and means of organized social action, and specifically political action, irrespective of whether such action aims to preserve, amend, uproot or rebuild a given order." (1976, p. 14)

Many scholars' attempts to define ideology from their point of view, Van Dijk for instance says that ideology is "a basis of the social representations shared by members of a group." (1998, p. 8)"Ideology" in translation studies is also closely connected to power and politics, since Lefevere defines ideology as the prevailing concept of what society should or can be.

## 2. Patronage:

It “Mean something like the powers (persons, institutions) that can further or hinder the reading, writing and rewriting of literature.” Patronage has three components: the ideological component, which determines what the relationship between literature and other social systems is expected to be, the economic component, which allows the patron to pledge the (re)writer's livelihood, and the status component, which enables the (re)writer to obtain a certain position in the social system.

Individuals, groups, institutions, a social class, a political party, publishers, the media, including newspapers and magazines, and major television businesses may display patronage. Patronage ensures that the literary system does not lag behind the rest of society.

## 3. Poetics:

Poetics is represented by professionals (i.e. critics, experts, instructors, translators, and rewriters) who are accountable for a society's aesthetics, consists of two components. The first one is the inventory component (such as genre, certain symbols, characters, and prototypical situations). The second is the functional component of poetic is susceptible to ideological influences from outside the literary system and affects the role of literature in a society.

When a literary system's poetics was initially codified, it reflected both the devices and the "functional view" of authorship prevailing in that system. Poetics is not absolute but constantly changing. Every poetics, however, tends to present itself as absolute. Obviously, each dominating poetics governs the system's dynamics.

## **7- Reasons of Manipulation**

One of the most important questions concerning manipulation in translation is what is the reason behind such an action? The translator is pushed toward manipulation in the translation process for conscious and unconscious reasons; sometimes the translator is aware of what he or she is doing. According to Gideon Toury's translation law, manipulation occurs when the translator hesitates between the desire to produce a translation close to the original and the desire to comply with the dominant requirements, leading to manipulation. He declares that the translator's ideology is merged in every word they choose and during the whole process of translation (Toury, 2000). We can understand from this that the translator cannot escape from ideology and manipulation when translating. Another reason of manipulation is the ideological considerations; many



works are not translated because they do not meet the ideological requirements of the target text (TT).

Lefevere believes that translation, being “the most obvious recognizable type of rewriting” (ibid), can never free itself from the political and literary power structures existent within a given culture. According to C. Nord (2003), almost all the decisions taken in the translation process are consciously or unconsciously affected by ideological criteria. Ideology plays a vital role in choosing translation strategies. Therefore, the translator renders the source text according to his/her ideological standpoints.

### **8-Manipulating political literature**

The translator here is only a mediator who is influenced or more specifically controlled by power holders or what Lefevere referred to as patronage (persons or institutions) that can further or hinder the reading, writing, and rewriting of literature (Lefevere, 1992). He added that the concept of what the role of literature is, or should be in the social system as a whole influences translators. Also, “the poetics” dominant in the target culture (motifs, genres, symbols, combination of literary devices).

Ideology is also one of the factors that control translation; Mason (2010) describes ideology as; not in the commonly used sense of political doctrine but rather as the set of beliefs and values which inform an individual’s or institution’s view of the world and assist their interpretation of events, facts and other aspects of experience (Mason, 2010, p.6). ‘Ideology’ has always been accompanied by its political connotation as it is evident in its dictionary definition as a ‘manner of thinking, ideas, characteristic of a person, group, etc., esp. as forming the basis of an economic or political system’ (Oxford Advanced Dictionary of Current English, 1984).

According to Dukate, manipulation in translation is the translator's handling of a text that results in the adaptation of the text for the Target Audience, taking into account the cultural, ideological, linguistic, and literary differences between the cultures in contact, and that takes place within a specific cultural setting and is carried out by a human translator/ interpreter, as a result of the potential effect of human or psychological characteristics on the end product of translation (Dukate 2007, 185).

## 9- Dimensions of Manipulating Political Literature

When discussing the dimensions of manipulation in translating political literature, we could consider some of the following:

### 1. Language:

Languages differ in their use of lexical meanings, sentence structure, and rhetorical methods, which are the only concrete instruments for assessment. Even within a single language, synonymy usually has different general semantic impacts. Manipulation of language can result in distorted imagery and meaning that the reader may misinterpret. And of course word choice is critical; one word can change the whole meaning. For example, we found this sentence in a website about Saladin and the Crusades "Saladin demurred claiming that he had sworn to take Jerusalem by sword" the word 'take' changed the whole meaning, Saladin came to bring back, to save Jerusalem and not 'take' which can be translated to استيلاء or أخذ .

The ST writer chooses lexical items and grammatical structures based on his communicative aims. The translator tries to reclaim those aims. However, this procedure is fraught with the risk of biased perception of ST.

### 2. Culture:

Translation connects the cultural barrier between two worlds and allows contact between different linguistic communities. Language, according to Bassnett, is like "the heart within the body of culture," thus "the surgeon, operating on the heart, cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril." (Bassnett 1992: 14) When two languages are involved in a translation, two cultures, the source culture (SC) and the target culture (TC), are unavoidably impacted. Therefore the most difficult task for translators is translating cultural items or terms, and finding suitable equivalents to a cultural term which it does not exist in the target language (TL). For example, in the Arab environment, we have (عمامة, عبايا, جلباب) which doesn't have an equivalent in English.

Cultures can overlap, meaning that SL and TL cultures are closely connected and have little differences; nevertheless, cultures with larger gaps are exposed to misunderstandings,

and such encounters are unavoidable owing to globalization. In some cases, there are different cultural "colors" or "flavors" used to conceive or symbolize the same item.

Culture-specific concepts are defined by Mona Baker (1992) as "source-language words [that] express concepts totally unknown in the target culture" (Baker, 1992, p.21). Idioms are a cultural-specific language, considered a part of everyday language. They are the essence of any language and the most challenging to deal with. Idioms are linguistic expressions that are unique to a language and peculiar to a certain culture, therefore they do not all have direct counterparts in other languages. Because so many idioms are culturally specific, it is hard to specify any particular technique in the translation process. Hence, the pragmatic meaning must be of greater importance than the literal meaning.

Cultural problems here refer to the differences in conveying various concepts and addressing certain texts. For example, the English pattern for an instruction manual differs from the French pattern, or one culture may employ a certain categorization for animal kinds while another does not. Culture is a reflection of society. It differs from one society to the next. Even within the same society, diverse cultural objects might be observed. Manipulating cultural references and values can give a wrong image of a society and violate religious sanctities.

In a politically sensitive setting, the translator makes a concerted effort to avoid provoking unease or aggravation among the government or the dominant political force by adding political viewpoints deemed threatening to the established political culture.

1. Semantic context:

Context is the most important part in translation; it requires a translator with a good historical and cultural background about the source text (ST) or the text he/she is translating. Manipulating the context in the translation process is to deceive the audience, or it may also bear an ideology of the translator, manipulating it can be done in a variety of ways during the process of translation, the most obvious one is the employment of propaganda tactics or other means to affect the reader, aiming to manipulate people's attitudes to a certain case or idea. Moreover, by selective translation. This entails translating specific sections of the text while leaving out others in order to mold the reader's comprehension of the original message. A

translator, for example, may opt to cover up particular details or information that may be seen negatively by the target audience.

Also modifying the tone or style of the text, modifying cultural references, or even introducing new material that was not previously there. It is therefore essential for translators to be aware of these potential manipulations. Adding to that the use of loaded language. This includes using words or phrases with strong emotional overtones to alter the reader's perception of the content. A translator, for example, may choose to employ emotionally charged words to describe a certain incident or circumstance in order to influence the reader's perspective.

## 2. Ideology:

The ideology of the translator is involved in the translation process, consciously or unconsciously, where he/she will make changes according to his/her own beliefs, religion, or culture. Instead of producing a translation, he produces a text that satisfies his environment's taste and beliefs. Lefevere (1992) maintains that all translations, "whatever their intention, reflect a certain ideology."

The ideological aspect of a text can be determined both at the lexical (reflected, for example, in intentional choice or avoidance of a certain word) and grammatical levels. For instance, using passive structures to avoid expressing agency. Depending on a text's topic, genre, and communication aims, ideological components might be more or less visible.

As we mentioned before, ideology plays a serious role in the translation process; at this point, we are not sure enough whether it can be avoided. However, ideology does not only influence the translator, but the publisher as well can influence the final product.

## 2. Audience:

In any translation process, the audience is the most important part to concentrate on and how to unpack the message to this target audience because the audience is the message and will determine the correctness of the translation in terms of vocabulary, whether it is formal or not, technical terms, and the usage of good structure.

Manipulating the target audience appears in several cases; for instance, in translating news about the Palestinian case they often use the word "martyr" or "shahid" to describe the murder, and it shows the translator's opinion toward this case, whether he is with or against.

But if he is against he would use the word terrorist or extremist. The latter can impact the receivers and might influence their thoughts about any case; according to Nida (1964, 159), The TT receptors' reaction should be comparable to that of the ST audience.

“The success of the translated text is crucially dependent on the expectations of the target audience” (Gutt 1996, 252). Translators often employ a variety of techniques during the translation process in order to produce the closest natural equivalence of the ST, such as omission, localization, addition and so on, so that readers regard the final product of a translation (i.e., target text) as the only material accessible for assessment. However, in order to be regarded as a successful translation, it must contemplate the reaction of its targeted audience while remaining utterly faithful to the original author's intention.

## **Conclusion**

Since translation is viewed as ideological because a translated text is always a new text, and that under certain circumstances, translation can be used to manipulate ideologies. It is hard to not believe that translation is in fact manipulated consciously and unconsciously, since the translator represents the context in which he lives and works, and thus cannot translate a text as if it were outside his personal beliefs, experience, or understanding. Political literature is mainly composed for the benefit the society to which it belongs. When translated, they may be modified to meet the socio-political needs of the target society, and therefore ensuring approval. It is concluded that the translated product of political literature is somehow manipulated not only by ideology as it is known but various dimensions are included.

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# **Chapter two**

**Practical study of the corpus “George  
Orwell’s novel Animal Farm”**

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## Introduction

As a result of the translation manipulation school, the investigation process for "literary" texts has undergone significant change. It does not consider translation to be a linguistic process with a communicative goal. Instead, translation is a methodical manipulative activity that is influenced by a number of internal factors such as the source text and context, target social norms, the translator's familiarity with the text language, and his or her ideology and experience.

Our topic is about the dimensions of manipulation in translating political literature, the theoretical part discussed and mentioned the definitions of different concepts (political literature, political language,...) and listed the levels where manipulation in translating political literature take place, for example; language including word choices and sentence structure. Also culture, context, ideology and audience. In this second chapter we will conduct a critical discourse analysis to accomplish our study, to analyze the novel of "ANIMAL FARM" by the British writer George Orwell, and its Arabic translation by the translator ABBAS HAFIZ, who suggested "اسطورة الحيوانات الثائرة" as the title. The choice of this novel was not random but came after the study of several novels. The content of this novel serves our research study, and this is due to the method adopted by the writer in writing this novel, and it is one of the novels that has been translated many times and is still being translated, we look for many translations of this novel but at the end, we choose the translation of Abbas Hafiz, the first Arabic translation of Orwell's Animal Farm, appear in the Egyptian society, it was published in March 1951, by Dar al-Maaref publishing house. Which did not have the same title as the original novel. Since we will investigate "manipulation", we found that the title which Abbas Hafiz suggested was interesting and out of the ordinary, while it could have been translated without any change to مزرعة الحيوانات. Since the title has changed, we expected the novel to contain changes that considered manipulation. Abbas Hafiz was unlike other translators who ignored the element of literary creativity, simply because literary translation is the most difficult task; the misinterpretation of ideas leads to the reader's misunderstanding the ideas intended by the author of the original text.

This second chapter will contain a brief summary of the novel including the writer, themes, style, and the subject in general. Whereas every translated literature or novel is an ideological act, and the latter is considered a manifestation of manipulation; we'll mention the translator and the publisher. In addition to discussing the examples/illustration of

manipulation aspects from passages found in Orwell's novel "ANIMAL FARM" and its Arabic translation by the translator ABBAS HAFIZ, under the title of "اسطورة الحيوانات الثائرة".

### **Summary of the novel**

"Animal Farm" is a political dystopian novel by George Orwell first published in England on 17 August 1945. It is the embodiment of the events that proceeded and during the Stalin era before World War II. Orwell was a Social Democrat, a member of Britain's Independent Labour Party for years, and a critic of Joseph Stalin.

Animal Farm falls under the category of political literature, in which it discusses a lot of political, social and cultural issues. It tells the story of a group of animals who rebel against their human farmer, hoping to create a better society where the animals can be equal, happy and free. The old pig "Major" was the instigator of the rebellion, as he gathered the animals and told them that their life is short and they will continue to toil and in the end, they will be slaughtered. Then he shouted, look, there is no free animal in all of England. They leave us only crumbs, even though these animals are the ones who do all the hard work. And he taught them the song of Beasts of England, which was a symbol of the rebellion.

The wise old pig "Major" will die three days before the rebellion, but during the Napoleon rule the animals decide to hang his skull on the farm to be revered and visited regularly. After the success of the rebellion three pigs ruled the farm "Napoleon", "Snowball" and "Squealer", "Minimes" is the poet of the farm and he wrote the national anthem for the farm. And they took over management as they are more intelligent than other animals, moreover, they know how to read and write.<sup>7</sup> Commandments have been set according to which things will work on the farm, which will become the animal farm. The commandments were all against being like a human or adapting the acts of humans. Facts and events continue to eventually discover that all these commandments had disappeared and one new slogan appeared: "All animals are equal, but some are more equal than others".

Ultimately, the rebellion is betrayed, and under the dictatorship of a pig named Napoleon, the farm ends up in a state as bad as it was before. Snowball will be eliminated and considered a traitor. The novel ends with the scene of Napoleon taking the house of the owner of the farm Jones as his home despite the prohibition on animals according to the commandments of the rebellion, he and Squealer sit with human farmers from the neighbors drinking wine, smoking



tobacco and playing cards, all of which was forbidden to animals when they formed their republic (their farm).

According to Orwell, animal farm reflects events leading up to the Russian Revolution of 1917 and then on into the Stalinist era before the Second World War, the characters and plot of the novel represent the fundamental figures and events that shaped this era. Orwell, a democratic socialist, was a critic and extremely skeptical of Stalin's intentions and actions and uses the novel to highlight how destructive and catastrophic the consequences would be. In a letter to Yvonne Davitt, Orwell described the animal farm as anti-Stalin. The novel contains many symbols.

Orwell himself proposed for the French translation the title Union des républiques socialistes animals, a manipulation to the name of the Soviet Union in French, which can be abbreviated to URSA, which means "bear" in Latin.

### **The translator**

ABBAS HAFIZ Egyptian writer, theater critic and political activist, he devoted his pen to serve his political principles. He presented many books that enriched the literary community and a number of translated plays.

He was born in Cairo on Al-Khaleej Al-Markham Street in Moski, he first obtains his primary certificate in 1908, and then his secondary certificate in 1913. He held a number of positions before retiring. He worked as a financial secretary in the Ministry of War. During the reign of Ismail Sidqi Pasha's ministry, he was transferred to Aswan in retaliation for his political positions; the Ministry of Sidqi has inflicted the most severe torment on him and exhausted him with investigations and fines. In late 1934, he returned to work again in the Publications Department at the Ministry of Interior. When the Ministry of Muhammad Tawfiq took over. In 1936, he was seconded to work in the Secretariat of the Official Negotiations Authority of the Presidency of the Council of Ministers. He was working as a censor on theatrical texts in the Printing Office of the Ministry of Interior in 1935. His career ended when the ministry of Maher Pasha come to power, and he decided to retire in 1950.

Hafez has enriched the literary, critical and theatrical life with many works among them: "Renaissance of Egypt", "Mustafa Al-Nahas", "Social Psychology" and "Communism in Islam". He also has presented to the theater many translated plays, including the play "Empty

Fuss" and "The Misery of the Poet". He has many critical articles in Al-Balagh, Al-Manbar and Kawkab Al-Sharq newspapers.

He translated several books, including:

- "Treasures of King Solomon" by Sir Reeder Haggard,
- "Colors of Love".

Abbas Hafez translated the novel Animal Farm using his creative and eloquent narrative style, as his translation added charm to the novel. He passed away in 1959.

## **The Publisher**

The house was originally founded as a printing press in 1890 by the Lebanese scientist and writer Najib Mitri and his brother Shafiq. Shortly thereafter, the brothers expanded their operations to include publishing, making Dar Al Maaref one of the first private publishing houses in Egypt. The house remained private until 1961. It was then that Dar al-Maaref, in the midst of a larger campaign by the Egyptian government under Abde Nasser to buy and control independent publishing houses, became one of the most important state publishing houses, a position it holds today.

The house has undergone many changes and developments; the most important was in 1976 with the creation of the weekly political and social magazine. It is ethically grounded in its efforts to spread knowledge not only in Egypt but throughout the Middle East.

Dar Al Maaref publishes books on a variety of subjects, including religion, language, anthropology, science, literature, and children's publications. While many of the books produced by this house today are not literary, this house is still an important player in literary publishing because it publishes classical literature and works of literary criticism.

The House includes the following sections:

- Quran Memorization Section
- Department of Literature (Arabic Literature)
- Department of Islamic Sharia
- Department of Da'wah and Islamic Studies
- Arabic Language Course

## **Dimensions of manipulation in the novel**

This study began with the saying of translation is manipulation, and the social and cultural background of the translator affect his/her language and point of view. Through this study we are going to analyze some passages selected from Orwell's novel "Animal Farm" and its translation "اسطورة الحيوانات الثائرة" by Abbas Hafiz. To shed the light on the manipulated words, fragments... etc, in order to investigate the dimensions of manipulation in translating this novel. To accomplish this study we adopted Qualitative Comparative Discourse Analysis to analyze the translation, on different levels, are: (words –Meaning- Fragments- Cultural words- Politics). Since our study concern manipulation, it is based on three procedures (distortion- omission- addition).

### **Omission**

#### **On the level of word**

##### **Source text:**

Beasts of England, beasts of Ireland.

##### **Target text:**

يا معشر الحيوان

##### **Source text and target text analysis:**

In this model, the writer demonstrates "Beasts of England" is an anthem shared by the pig Old Major with the animals, it urges the animals to rebellion. Beasts of England is an Orwellian version of L'internationale. ("L'Internationale" is an international anthem used by various left-wing groups). It has a special significance for the writer.

In the target text the translator omits England and Ireland. He didn't put the right equivalent for the word "beasts" and he opt for يا معشر الحيوان. Instead of putting the meaning of the word "وحوش" with all its connotations, while using the word وحوش as it gives strength to the overall meaning of the syllable in which it came. The use of the word monsters indicates that animals have the power to revolt against human oppression. The translator intended to omit the countries name (England and Ireland) and didn't want to show it to the target readers, and that's manipulation.

### **On the level of fragment**

#### **Source text:**

The only Berkshire on the farm

#### **Source text and target text analysis:**

Berkshire is a historic county in South East England, in the novel Orwell refers to it as the county that the pig Napoleon came from.

The translator omits the whole fragment. i.e. he didn't translate it at all. It is a historic county belonging to the source text. The translator wants to manipulate the target reader by omitting the ST environment.

### **On the level of meaning**

#### **Source text:**

The horsehair sofa, the Brussels carpet, the lithograph of Queen Victoria over the drawing-room mantelpiece.

#### **Target text:**

بين سرر منصوبية و نمارق مصفوفة و زرابي مبثوثة

#### **Source text and target text analysis:**

The writer in this model describes the furniture that the animals saw inside the house of Mr. Jones, after the success of the rebellion. We notice that the translator changed the meaning and used quotes from the Qur'an. The translator's usage of the quotation changes the meaning intended by the writer. The sentence (بين سرر منصوبية و نمارق مصفوفة و زرابي مبثوثة) taken or adapted from the holy Quran ( فِيهَا سُرُرٌ مَّرْفُوعَةٌ وَأَكْوَابٌ مَّوْضُوعَةٌ وَنَمَارِقُ مَصْفُوفَةٌ وَزَرَابِيُّ ) (مَبْثُوثَةٌ).

The writer wants to describe the unbelievable luxury that exists inside Mr. Jones's house. While the translator compares it to heaven luxury.

### **On the level of cultural word**

**Source text:**

And always ate from the Crown Derby dinner service.(p35)

**Target text:**

و يتناول الوان الطعام في الاطباق الفضية.

**Source text and target text analysis:**

The writer mentions Crown Derby in this sentence describing Napoleon when he lived in an apartment that was separate from the others. And he ate in Crown Derby dinner service, which is a kind of soft-paste porcelain made at Derby and often marked with a crown above the letter D. In the target text the translator select the phrase الاطباق الفضية. As we find that the name Crown Derby carries a special connotation for the writer, but the translator prefers a general phrase, instead of copying the word with all its phonetic components, so that the word doesn't lose its semantic properties and does not obliterate the culture of the source text. In addition, copying works to introduce this culture and its characteristics. And then, omission here becomes manipulation.

**Addition:****On the level of word****Source Text:**

All the animals were now present except Moses, the tame raven who slept on a perch behind the back door.

**Target Text:**

و كذلك حضر الجمع , لم يتخلف غير " موسى " الغراب الأسود الاليف الذي أعتاد ان ينام جاثما خلف الباب الخلفى.

**Source text and target text analysis:**

Orwell mentions that all the animals were present to listen to Major speech except Moses; because he was Mr. Jones's spy and special pet. Moses was a symbol of the Russian Orthodox Church. The translator uses the addition of الأسود ; an adjective collocate with الغراب which means black. Also, add جاثما Arabic expression that means "unmoving". This expression

indicates the condition when the person is in a deep sleep. The ST author refers to Moses as spy who pretends to be asleep, while the translator gives it the meaning of deep sleep. The translator prefers to make the cultural and linguistic feature more realizable for the target reader. The addition did not come for the purpose of clarifying the meaning but to give an aesthetic to the phrase.

### **On the level of fragment**

#### **Source text:**

Old Major ( so he was always called, though the name under which he had been exhibited was Willingdon Beauty ) was so highly regarded on the farm that everyone was quite ready to lose an hour's sleep in order to hear what he had to say.

#### **Target text:**

و كان للحلوف الاكبر مكانة مرموقة بين معاشر البهائم في المزرعة فلم يتردد منهم احد في الحرمان من النوم الهنيئ بعض ساعة لسماع قصته.

#### **Source text and target text analysis:**

The author here emphasize on the meaning which The Old Major is highly respected and regarded as the wiser animal on the farm, the thing that makes all the animals sacrifice sleeping to listen to him narrating his dream. Old Major is an allegory for the revolutionary figures Marx and Lenin. The translator uses the addition of the adjective الهنيئ to the noun النوم. And the addition of بعض ساعة a kind of repetition to confirms the emphasis on animals' respect for the old Major.

### **On the level of meaning**

#### **Source text:**

The animals slain in the battle were given a solemn funeral. (p:40)

#### **Target text:**

و احتفل القوم بدفن الضحايا و الشهداء.

#### **Source text and target text analysis:**

The writer here speaks about the funeral held for the animals after the Battle of the Windmill. When Frederick and his men broke into Animal Farm and destroy the windmill. The translator change the meaning of “given a solemn funeral” to the people who celebrated the burial, which is ambiguous simply because the act of celebration has nothing to do with funeral. The translator also adds the word « الشهداء » in the Arabic-Islamic culture it means that Muslim individual who died or was killed for the sake of Allah, and it is a description which doesn't exist in the source text.

### **On the level of cultural word**

#### **Source text:**

Sugarcandy Mountain.

#### **Target text:**

جبل القصب او الجنة الفيحاء

#### **The source text and target text analysis:**

The phrase came in the raven Moses's speech when he was describing the life after death to animals; he said that there will be a Sugarcandy Mountain after their death. The translator opts for جبل القصب literature translation and adds الجنة الفيحاء which is not present in the source text.

#### **Distortion:**

### **On the level of word**

#### **Source text:**

It is my lung.

#### **Target text:**

صدري.

#### **Source and target text analysis:**

This phrase was said by the horse Boxer when he had fallen while he was working hard to collect stones to build a new windmill. Clover the other horse tells him that he is getting older and should stop working too hard. In the target text we notice that the translator use the word صدري instead of رئتي, it's known that horses' lung can't stand the excessive effort. The word that the translator uses is not the exact meaning of the word in the original text.

#### **On the level of fragment:**

##### **Source text:**

The News of the World over his face

##### **Target text:**

جريدة " الاخبار " لصق وجهه

##### **Source text and target text analysis:**

The context came when the author was speaking about Mr. Jones being too drunk, laying on the couch and the news of the world over his face, forgetting to feed the animals on his farm. In the source text, it is News of the World, but the translator translate it to " الاخبار " جريدة while the name of this news in the source text was The World. The translator indicates a different noun compared to the noun that came in ST. This rendering could be categorized as manipulation, it could be ideologically motivated.

#### **On the level of meaning:**

##### **Source text:**

Rings shall vanish from our noses. (p:4)

##### **Target text:**

اللجم ستزول عن الصافقات.

##### **Source text and target text analysis:**



The sentence from the old Major song, the song that urges animals to rebellion. The sentence means after the kicking of men from the farm there would be no whips and no rings on the noses, and all the animals will be free. The translator changes the meaning to “bridle shall vanish from the horses”. He use the word الصافنات which meant the horse that stand on three legs and set up one on the tip of the hoof. The translator mentions horses only.

### **On the level of cultural word**

#### **Source text:**

Led by three young Black Minorca pullets

#### **Target text:**

فقد حاولت الدجاجات بزعامة كبييرات ثلاثة منهن

#### **Source text and target text analysis:**

In this context the author mentions Black Minorca pullets when the hens protest for the first time after the rebellion, they were just getting their clutches ready for the spring sitting but Napoleon decided to accept a contract for selling eggs. Black Minorca has a unique physical trait that evokes plenty of stares and giggles; its name derives from the island of Mallorca in the northwestern Mediterranean. The translator hides the name of the pullets and replaces it with كبييرات ثلاثة. The translator put the description of the Black Minorca instead of copying the name as it is which probably carry a special connotation for the writer. Note that the hens revolution is an allegory for the Sailors' Rebellion at the Kronstadt naval base in 1921.

### **On the level of politics:**

In terms of political manipulation, the choice of a novel to be translated by the translator and publishing house is political manipulation in and of itself. Because, the novel is nothing more than a retelling of true events that occurred and continue to occur. All of the incidents in the novel, including the characters and sets mentioned are allegories for the Russian Revolution. In order to avoid direct criticism, the writer used animal characters in his novel, which gave it (the novel) a greater manipulative dimension. The translator's selection of the

novel to translate is both an expression of his thoughts and a critique of the experiences he is having. As was already mentioned, manipulation can be a conscious or unconscious process.

### **Conclusion:**

This study aimed to look into the phenomenon of manipulation in translating political literature; Orwell's *Animal Farm* (1945) Arabic translation was adopted as a case study. Through the analysis of the selected fragments, we take into account the background of the choice using the qualitative comparative discourse analysis methodology applied to translation. We could identify redundant distortion, omission, and addition which supplied meanings connected to the culture of the original text and other words.

There were many obstacles we faced, including scarcity of resources regarding the translated political literature. In addition, the absence of Arabic political literature translated into English by foreign translators and vice versa, moreover the translated versions were manipulation free, the reason why selection our corpus seems to be the ultimate choice.

In the context of a critical discourse analysis applied to translation, how political literature is translated was highlighted and how translation was used to manipulate the audience, then what are the dimensions of manipulation in translating political literature, because literary translation is more complex than converting linguistic elements from one language to another. Does that result from decisions that were taken, by those working in the industry; such as publishing houses, translation services, and production companies.

Additionally, we aimed to increase awareness of the manipulation that occurs during the translation process and how it affects the translator both consciously and unconsciously when used for personal goals that align with ideology, culture, and worldview. Satisfying the demands of the reader to submit to the pressure of publishing is another variable to take into account. Editing houses that either adopt a national policy intended to stabilize the beliefs and ideas predominating in society or bring new concepts that serve them, highlighting the reality of the civilizational conflict between nations, can reflect another manipulation factor among others, which are either apparent or hidden. Moreover, business objectives can reflect a manipulation motivation in translation.

We are animated to answer the main research question that is: How can translating political literature reflect multifaceted dimensions?

The following sub questions reflect our concern,

Firstly: How is ideology be relevant in translating political literature?

Secondly: why the political literature is manipulating?

Various samples were adopted to answer the questions, as well as, to test the hypothesis Translating political literature reflects various challenges, which appear to be reflected through the ideology adopted by the translator. Furthermore, we tried, as much as possible, in the practical part to analyze the selected samples highlighting the locations of the translator ideology.

It was assured that the translator's ideology is relevant in translating political literature as shown in the examples through by comparing ST to TT. Meanwhile, the translator's adoption of non-equivalent terms to the existing ones in the original text demonstrated that wanted to make the text more adaptable to the target reader.

Through the study, we have come up with some recommendations, namely:

- o There seems to exist a need to conduct studies on the subject of manipulation in the translation of Palestinian revolutionary literature.
- o The relationship between translation and politics requires more research and studies.
- o Translating political literature is mostly manipulative .

Finally, manipulation in translating political literature leads translators to modify or distort the ST that is sometimes perceived as a betrayal by the translator, many other times it is necessary. Rendering words used in the ST in contradiction with religion, culture, or national symbols may appear to be permitted. Here, the translator is motivated by playing the role of the protector through adopting strategies as omitting or to adding some words, phrases, to protect the target reader TR and make the source text adaptable to reader' culture.

However, the translator is still able to proceed to a limited number of decisions during his translation task, since he is motivated by adopting specific procedures. Errors and omissions in the translation may result. To conclude, we say that all the points we felt were highlighting that were dealt with to confirm and argue the hypothesis.

We are convinced that the way we dealt with the topic lead to various questionings which may furnish more the path to updated research results in the field of translation studies.

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## **In Arabic**

حافظ ، ع. نبذة عن المؤلف: أجدد. متاح من خلال الرابط

<https://shorturl.at/ICHN9>

كتب و مؤلفات عباس حافظ. موضوعات الكتب مجموعات هنداوي السلاسل والأعمال الكاملة عباس حافظ. مؤسسة هندواي. متاح من خلال الرابط

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## **Abstract**

The translation of political literature is a process in which the source text is ideologically manipulated to meet the prevailing social, political and ideological norms of the target language community. Many studies have addressed this issue using different approaches, including critical discourse analysis. Political literature is hardly devoid of controversy related to the translation method, which has not been able to get rid of the grip of ideology, which is considered a reference for all that is issued by the human being of writing and translation. Therefore, literary texts are the most vulnerable to manipulation because of their association with the social and cultural situation and their creative nature.

This dissertation is devoted to study the dimensions of manipulation in translating political literature. By dividing the study into two chapters, preceded by an introduction and followed by a conclusion that includes the findings. The first chapter provides a theoretical background of the concept of manipulation and its role in translating political literature, and how can it reflect multifaceted dimensions, the manifestations and a few definitions of the key concepts and the impact political literature can have on the audience. The second chapter offers a practical analysis of the topic. We have used the (QC/DA) Qualitative Comparative Discourse Analysis approach, to answer the problems of the study and achieve the hypothesis. The most important finding: is that the translator incorporates his ideology in the translation, and he omitted some important details from the original text along with using terms that were not equivalent to the one in the ST.

**Keywords:** translation, manipulation, political literature, Animal Farm.

## المستخلص

ترجمة الأدب السياسي عملية يتم فيها التحكم بالنص الأصل أيديولوجيا تماشيا مع المعايير الاجتماعية والسياسية والأيديولوجيات السائدة للمجتمع المتلقي للترجمة. تناولت العديد من الدراسات هذه الظاهرة باستخدام مناهج مختلفة، بما في ذلك تحليل الخطاب النقدي. لا يكاد الأدب السياسي يخلو من الجدل المتعلق بطريقة الترجمة التي لم تستطع التخلص من قبضة الأيديولوجيا التي تعد مرجعا لكل ما يصدر عن الإنسان من كتابة وترجمة. و لهذا فان النصوص الأدبية هي الأكثر عرضة للتلاعب بسبب ارتباطها بالوضع الاجتماعي والثقافي وطبيعتها الإبداعية.

تعرضنا في هذا البحث لدراسة أبعاد التلاعب في ترجمة الأدب السياسي، و كنا قد قسمنا الدراسة إلى مبحثين، تسبقهما مقدمة وتلوهما خاتمة تتضمن النتائج. يقدم المبحث الأول خلفية نظرية لمفهوم التلاعب ودوره في ترجمة الأدب السياسي، وكيف يمكن أن يعكس أبعادا متعددة الأوجه، وبعض التعريفات للمفاهيم الأساسية والتأثير الذي يمكن أن يحدثه الأدب السياسي على الجمهور. و يقدم المبحث الثاني تحليلا عمليا للموضوع و لقد استخدمنا نهج التحليل الخطاب المقارن النوعي و المطبق على الترجمة. من

أهم النتائج: أن المترجم يخلط أيديولوجيته في الترجمة، و عادة ما يحذف بعض التفاصيل المهمة من النص الأصلي توخياً للتأثير في الغير إلى جانب استخدام مصطلحات لا يمكن أن تنتج مكافئاً لتلك الموجودة في النص الأصل.

**الكلمات المفتاحية:** الترجمة، التحكم، الأدب السياسي. اسطورة الحيوانات الثائرة

## **Résumé**

La traduction de la littérature politique est un processus complexe dans lequel le texte source est manipulé idéologiquement pour répondre aux normes sociales, politiques et idéologiques prédominantes de la communauté linguistique cible. De nombreuses études ont abordé cette question en utilisant différentes approches, notamment l'analyse critique du discours. La littérature politique est loin d'être exempte de controverse liée à la méthode de traduction, qui n'a pas été en mesure de se débarrasser de l'emprise de l'idéologie, considérée comme une référence pour tout ce qui est émis par l'être humain en matière d'écriture et de

traduction. Par conséquent, les textes littéraires sont les plus vulnérables à la manipulation en raison de leur association avec la situation sociale et culturelle et leur nature créative.

Cette thèse est consacrée à l'étude des dimensions de la manipulation dans la traduction de la littérature politique. En divisant l'étude en deux chapitres, précédés d'une introduction et suivis d'une conclusion qui comprend les résultats. Le premier chapitre fournit un contexte théorique sur le concept de manipulation et son rôle dans la traduction de la littérature politique, ainsi que sur les dimensions multi facettes qu'il peut refléter, les manifestations et quelques définitions des concepts clés et l'impact que la littérature politique peut avoir sur le public. Le deuxième chapitre offre une analyse pratique du sujet. Nous avons utilisé l'approche d'analyse de discours qualitative comparative (QC/DA) pour répondre aux problèmes de l'étude et atteindre l'hypothèse. La découverte la plus importante est que le traducteur intègre son idéologie dans la traduction, omis certains détails importants du texte original tout en utilisant des termes qui n'étaient pas équivalents à ceux du texte source.

Mots-clés : traduction, manipulation, littérature politique, analyse de discours, La Ferme des animaux.

## ملخص الدراسة

يشهد العالم حالياً مستوى متزايداً من التواصل الثقافي بسبب الترجمة؛ فالترجمة تجعل البلدان الأجنبية والثقافات المختلفة تلتقي إلى حد ما، فهي تعمل كجسر بين الثقافات والأشخاص. وكما هو الحال مع التكنولوجيا، فإن الترجمة سلاح ذو حدين؛ فقد تكون مصدراً للصراعات بين البلدان في حالة الاستخدام الخاطئ. يعتقد بعض العلماء واللغويين أن الترجمة مرتبطة بالتنمية والعولمة، في حين يزعم آخرون أن الترجمة هي عملية تحكم ولا يمكن أن تكون أداة تنموية.

غالباً ما يتم استخدام الترجمة للترويج للأيديولوجيات. وقد تأثر هذا الأمر ليس فقط على اختيار النصوص، بل أيضاً على إجراءات الترجمة. وقد عرف المنظر أندريه لوفيفر وسوزان باسنيت الترجمة

بأنها إعادة صياغة "الترجمة هي بالطبع إعادة صياغة للنص الأصلي. وتعكس جميعها أيديولوجية معينة وشعرية وتلاعب الأدب للعمل بطريقة محددة" (لافير، 2004، ص. فكس). وهذا يعني أن الترجمة تعتبر عملية تحكم تتحكم فيها الأيديولوجيا والشعرية، مما يؤدي إلى تدخل المترجم في النص من خلال التعديلات الثقافية أو الدينية أو السياسية، اعتمادًا على ما يخدم أفكار المترجم.

والمفهوم الأساسي لإعادة الصياغة هو استخدام نص قاعدة يتم تعديله بطرق مختلفة (إضافات، إعادة ترتيب، حذف)، مما يؤدي إلى نص يختلف عن النص الأصلي إلى حد ما

(Screnock 2018 ،485)

لقد لفت التلاعب اهتمام الباحثين في دراسات الترجمة، وهو مصطلح كان يشغل بالاً في الأصل بالترجمة الأدبية، وكان يستخدم لأول مرة من قبل علماء مدرسة التلاعب (على سبيل المثال، هيرمانز 1985 ولافير 1992). ذكر ثيوهيرمانز، المشهور بعمله في دراسات الترجمة "تلاعب الأدب"، "من وجهة نظر الأدب المستهدف، فإن جميع الترجمات تشير إلى درجة من التحكم في نص المصدر لغرض معين

و بين هذا و ذلك اخترنا رواية جورج اورويل "مزرعة الحيوان" و ترجمتها العربية لعباس حافظ بعنوان " اسطورة الحيوانات الثائرة" نموذجاً و التي تندرج تحت مسمى الادب السياسي, بهدف استكشاف جوانب التلاعب من أبعاد مختلفة في ترجمة الأدب السياسي .

تتكون هذه الرسالة من فصلين رئيسيين, الفصل الاول الجزء النظري و الثاني الجزء العملي. بحيث خصصنا الفصل الاول من هذه الدراسة لمراجعة الدراسات السابقة و المختلفة التي اجريت في مجال الترجمة و الادب السياسي. حيث يتناول عدة عناوين منها: لغة السياسة, الادب السياسي, انواع الادب السياسي, استراتيجيات الترجمة, الادب السياسي و الترجمة...

و في الفصل الثاني درسنا رواية مزرعة الحيوان و ترجمتها العربية. حيث قمنا بمقارنة النسختين لاستخراج مواطن التلاعب في الترجمة, و خلصنا الى بعض النتائج, و قدمنا اقتراحات على امل ان يثري مجال دراسة ترجمة الادب السياسي.

بعض الابحاث المسبقة درست ظاهرة التلاعب في ترجمة الادب و ترجمة الخطاب السياسي, وفي النهاية فانهم جميعاً يشتركون في نفس النتيجة و هي معظم الترجمات احتوت على تلاعب, و ان أيديولوجية المترجم تؤثر على ترجماته .

حاولنا في هذه الدراسة تحليل كيفية التلاعب في ترجمة الادب السياسي و كيف ان ايدولوجية المترجم متصلة بترجمته و تؤثر عليه بوعي او بدون وعي. وذلك باستخدام نموذج مدرسة التحكم للدراسة؛ للمنظر اندري لوفيفر و سوزان باسنت و غيرهم كإطار نظري. واستعملنا نهج تحليل الخطاب المقارن النوعي في الفصل الثاني.

بعد الدراسة و التحليل الذي قمنا به توصلنا في الاخير الى ان المترجم يسعى في ترجمته الى التأثير في المتلقي من خلال تغيير بعض التفاصيل التي كانت في النص الاصل و انه يخلط ايدولوجيته في الترجمة بقصد او بغير قصد.

و مما لاحظناه اثناء دراسة التلاعب في ترجمة الادب السياسي و تحليل النتائج المتوصل اليها من دراسة الرواية " اسطورة الحيوانات الثائرة" و الصعوبات التي اعترضتنا, فإننا نوصي بان يكون هناك دراسات حول موضوع التلاعب في ترجمة الأدب الثوري العربي و ان العلاقة بين الترجمة والسياسة تتطلب المزيد من الأبحاث والدراسات.

الجمهورية الجزائرية الديمقراطية الشعبية

وزارة التعليم العالي و البحث العلمي

جامعة قاصدي مرباح – ورقلة-

كلية الادب و اللغات

قسم الآداب واللغة الانجليزي



مذكرة تخرج تدرج ضمن متطلبات نيل شهادة الماستر

في اللغة و الادب الانجليزي

تخصص: ترجمة

## ابعاد التلاعب في ترجمة الادب السياسي

ترجمة عباس حافظ لرواية جورج اورويل "مزرعة الحيوان" نموذجا

من اعداد الطالبتين:

ناع زهرة يوسف الزاهه

تحت اشراف الاستاذ: د. محمد كوداد

اللجنة:

حمزة زغار	جامعة قاصدي مرباح ورقلة	رئيسا
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ليلي يحيواوي	جامعة قاصدي مرباح ورقلة	مناقشا

السنة الدراسية: 2023/2022