

**ATILIM UNIVERSITY**  
**GRADUATE SCHOOL OF SOCIAL SCIENCES**  
**DEPARTMENT OF TRANSLATION AND INTERPRETATION**  
**TRANSLATION STUDIES MASTER'S PROGRAMME**

**TRANSLATING DYSTOPIA: A COMPARATIVE STUDY OF GEORGE  
ORWELL'S 1984 AND IT'S TWO TURKISH TRANSLATIONS THROUGH  
THE LENS OF NIDA'S FORMAL AND DYNAMIC EQUIVALENCE  
THEORY**

**Master's Thesis**

**Hüseyin Yasin ARGANA**

**Ankara-2023**



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**Master’s Thesis**

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**Ankara-2023**

## **ACCEPTANCE AND APPROVAL**

This is to certify that this thesis titled “Translating Dystopia: A Comparative Study of George Orwell's 1984 and It's Two Turkish Translations Through the Lens of Nida's Formal and Dynamic Equivalence Theory” and prepared by Hüseyin Yasin ARGANA meets with the committee's approval unanimously/by a majority vote as Master's Thesis in the field of Translation Studies following the successful defense conducted on 05/07/2023.

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I accept and acknowledge that I have prepared this thesis study, prepared in line with the Thesis Writing Guidelines of Atılım University Graduate School of Social Sciences;

- Within the framework of academic and ethical rules;
- Presented the information, documents, evaluations, and results in a way that meets the rules of scientific ethics and morality,
- I have referenced each work from which I have benefited while preparing my thesis, and that
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Hüseyin Yasin ARGANA

## ÖZ

ARGANA, Hüseyin Yasin. Distopya Çevirisi: George Orwell'in 1984 Adlı Eserinin Türkçe Çevirilerinin Nida'nın Biçimsel ve Dinamik Eşdeğerlik Kuramı Açısından Karşılaştırmalı İncelemesi, Yüksek Lisans Tezi, Ankara, 2023.

Bu çalışma, iki usta çevirmen Celal Üster ve Begüm Korkmaz'ın üretimi olan, Orwell'in başyapıtı "1984"'ün Türkçeye çeviri sürecini; ve bu çevirilerin, iki farklı baskısını etraflıca karşılaştırmaktadır. Yapılan karşılaştırmalı çalışmada, çevirmenlerin Orwell'in kurgusundaki distopik elementleri Türkçe'ye aktarma yöntemleri, kullandıkları çeviri teknikleri ve bu süreçte Eugene Nida'nın biçimsel ve dinamik eşdeğerlik teorilerini yansıtmaya biçimleri, çeşitli açılardan incelenmektedir. Aynı zamanda, çalışmada her iki çeviriden distopik elementler içermesiyle öne çıkan pasajlar seçilerek, detaylı bir nitel analiz yapılmaktadır. Üster ve Kovulmaz'ın biçimsel veya dinamik eşdeğerlik sağlarken kullandıkları teknikler, çalışmada detaylı bir şekilde incelenmektedir. Araştırma, distopik edebiyatın çeviri sürecinde ortaya çıkan karmaşık sorunlarını inceleyerek bu sorunlara çözüm üretmeye yardımcı bulgular sunmaktadır. Dahası, bu araştırma, çeviri sürecinde kullanılan teknikler ve yaklaşımlar hakkında önemli açıklamalar sunmaktadır. Dolayısıyla, araştırma çeviribilim alanında yapılan çalışmaların geleceği ve bu çalışmaların uygulanması açısından, rehber niteliğindedir. Sonuç olarak çalışma, çeviribilim çalışmalarına önemli bir katkıda bulunmakta ve çeviri uygulamalarının ve teorilerinin geliştirilmesinde yardımcı, değerli bir emsal oluşturmaktadır.

**Anahtar Sözcükler:** Distopya, George Orwell, Biçimsel Eşdeğerlik, Dinamik Eşdeğerlik, Çeviri

## ABSTRACT

ARGANA, Hüseyin Yasin. Translating Dystopia: A Comparative Study of George Orwell's 1984 and It's Two Turkish Translations through the Lens of Nida's Formal and Dynamic Equivalence Theory, Master's Thesis, Ankara, 2023.

This study analyzes the translation of George Orwell's "1984" into Turkish by Celal Üster and Begüm Korkmaz. It compares two editions of these translations in detail. This study examines the translation of dystopian elements in Orwell's fiction into Turkish, focusing on the methods and techniques used by translators and their reflection of Eugene Nida's formal and dynamic equivalence theories. Also a detailed qualitative analysis is conducted by identifying passages from both translations that present dystopian characteristics. In this study, the techniques employed by Üster and Kovulmaz to achieve formal or dynamic equivalence is being analyzed in depth. The research provides insights into the challenges encountered during the translation process of dystopian literature and proposes potential solutions to them. This study offers valuable insights into translation techniques and methods. The conducted research can also provide a significant contribution to the translation studies, and establish a valuable precedent for the advancement of translation practices and theories.

**Keywords:** Dystopia, George Orwell, Formal Equivalence, Dynamic Equivalence, Translation

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## INTRODUCTION

### Background of the Study

Literary translation plays a crucial role in connecting cultures and promoting understanding across linguistic divides. Nonetheless, translating literature is a complex task, as translators must effectively communicate the linguistic meaning as well as the aesthetic, thematic, and cultural aspects of the source text. Several theories and frameworks have emerged within translation studies to assist translators in this challenging task, among which Eugene Nida's equivalence theories—formal and dynamic equivalence—have gained significant recognition.

Formal equivalence prioritizes maintaining the form and structure of the source text in the target language, while dynamic equivalence emphasizes conveying the meaning and effect of the original in a manner that is easily understood by the target audience. Despite the extensive application and debate surrounding these theories in various contexts, their effectiveness in translating specific literary genres, such as dystopian literature, remains a subject of exploration.

Dystopia, as a term and a genre in literature, refers to a speculative or imaginary society, usually set in the future, which is characterized by oppressive societal control and an illusion of a perfect society. The concept of dystopia is often contrasted with utopia, an ideal world or society. While utopia represents an ideal, perfect society, dystopia represents a society that is profoundly flawed or unfavorable, often brought about by societal or governmental control, scientific innovation, or a catastrophic event.

In dystopian literature, various elements are used to paint a picture of a society that's grim, oppressive, and frightening. Oppression, a key element of dystopia, typically involves severe governmental or societal control, restricting individual freedoms and leading to pronounced societal inequality. Propaganda is another crucial element, often employed by those in power to control and manipulate citizens' perceptions of reality. This biased or misleading information serves to maintain or increase the authorities' power. Surveillance is a common feature of dystopian societies as well, marked by constant monitoring of citizens, which instills a climate of fear and deters potential rebellion or dissent. Finally, manipulation of various aspects of life,

such as language, history, or the media, is commonly depicted in dystopias. This manipulation serves to control citizens' thoughts and behaviors, upholding the existing power structure and suppressing challenges to the status quo.

George Orwell's 1984, a cornerstone of dystopian literature, has been translated into numerous languages, including Turkish. The novel paints a chilling picture of a totalitarian society characterized by extensive surveillance, government control, and language manipulation through the fictional language of Newspeak. Translating 1984 presents unique challenges due to its dystopian features, as translators must navigate linguistic and stylistic nuances while effectively communicating political and cultural commentary to readers from diverse backgrounds.

Various Turkish translations of 1984 have been published, reflecting different translation approaches and potentially resulting in varying levels of faithfulness to the original text. Comparing these translations offers a chance to scrutinize the application of Nida's equivalence theories in the context of translating dystopian literature and to examine the impact of translation choices on the depiction of dystopian elements in the target language.

### Significance of the Study

This study's significance lies in its potential to contribute to understanding translation strategies and approaches in the context of dystopian literature, specifically 1984 by George Orwell. By concentrating on the two Turkish translations of the novel and applying Nida's formal and dynamic equivalence theories, the research offers valuable insights into how translators tackle the challenges of communicating intricate themes and concepts across linguistic and cultural boundaries. Furthermore, the study contributes to the existing body of research on translation studies, especially regarding the issue of equivalence. The research emphasizes the complexities of balancing formal and dynamic equivalence, as well as the effect of these choices on the overall effectiveness of the translated texts. This is done by analyzing the translators' choices and strategies in rendering the dystopian elements of 1984.

Moreover, the study has practical implications for translators, educators, and scholars working with dystopian literature and other genres containing complex themes or culturally specific elements. The findings can inform translation strategies and pedagogical approaches, promoting a greater understanding of the challenges and

considerations involved in translating such texts across different languages and cultures.

This study has the potential to enhance our understanding of the translation process, particularly in relation to the representation of dystopian themes, and to inform future research and practice in translation studies.

### Statement of the Problem

This study is dedicated to exploring the hurdles in achieving translation equivalence, specifically in the context of two Turkish translations of George Orwell's 1984. Prior research has scrutinized the language, style, and ideology in these translations, but the depiction of the dystopian nuances hasn't received enough focus. The intention is to address this shortcoming through a side-by-side assessment of the translations, examining their adherence to Nida's principles of formal and dynamic equivalence, and their success in conveying the dystopian aspects of the novel. The ultimate aim is to deepen our comprehension of dystopian literature translation, and pave the way for future research and practices.

### Research Questions

1. How do the translation strategies employed in each version affect the overall tone, atmosphere, and style of the translated texts, particularly with respect to the dystopian themes?
2. How do the two Turkish translations 1984 by Celal Üster (published by Can Publishing in 2015) and 1984 by Begüm Kovulmaz (published by İthaki Publishing in 2021) of George Orwell's 1984 differ in their application of formal and dynamic equivalence, as proposed by Eugene Nida?
3. How do the translators handle the linguistic aspects of the source text, such as idiomatic expressions, wordplay, and Orwell's unique writing style? What translation strategies are adopted to maintain the integrity of these features in the target language?
4. How do the findings of this comparative study contribute to the broader understanding of the challenges and complexities involved in translating dystopian literature, specifically within the context of Nida's equivalence theories?

## Hypothesis

It is hypothesized that there is a significant difference in the application of formal and dynamic equivalence principles between the two Turkish translations of 1984, which influences the portrayal of the dystopian elements of the novel in the target language. It is also hypothesized that the translators' commitment to formal or dynamic equivalence principles influences the preservation of Orwell's distinctive writing style, tone, and atmosphere in the Turkish translations.

## Assumptions & Limitations

This study assumes that the two Turkish translations of George Orwell's 1984 exhibit diverse translation procedures and approaches to the source text, making them suitable for a comparative analysis based on Nida's equivalence theories. The formal and dynamic equivalence theories introduced by Eugene Nida are relevant and applicable to the translation of dystopian literature, including 1984. The dystopian elements present in the source text, such as oppression, surveillance, propaganda and manipulation, are deemed essential to understanding the overall meaning and impact of the source text, and thus constitute a valid subject for comparative analysis.

Additionally, the study assumes that the choices made by the translators in expressing the dystopian elements in the target language can significantly impact the reception and comprehension of the novel by the Turkish readers. By examining the translations in light of Nida's theories, this study aims to determine how the translators' decisions have shaped the depiction of dystopia in the Turkish versions, as well as the implications for the reader's experience and interpretation of the novel.

The scope of this study is limited to the comparison of two Turkish translations of George Orwell's 1984, focusing on the application of Nida's formal and dynamic equivalence theories and the representation of dystopian elements, specifically oppression, manipulation, surveillance and propaganda, which all stem from the ideological aspect of a totalitarian regime. While these translations provide valuable insights into the challenges of translating dystopian literature, the findings may not be generalizable to other dystopian works or translations in different languages.

Additionally, this study relies on the assumption that Nida's theories are applicable to the translation of dystopian literature, which may not be universally

accepted by all scholars or practitioners in the field of translation studies. Furthermore, the study does not consider other translation theories or approaches that may be relevant to the translation of dystopian literature.

Lastly, the conclusions drawn from the comparative analysis may be influenced by the researchers' subjective interpretations of the source text and the translations. Although the researchers will strive to maintain objectivity and rigor in their analysis, personal biases and preferences may still affect the evaluation of the translations and the subsequent conclusions.

### Study Plan

DECEMBER 2022: Literature review on dystopian literature will be conducted.

JANUARY 2023: The two Turkish translations will be analyzed and the key elements will be identified for comparison.

FEBRUARY 2023: A methodology for data collection and analysis will be developed.

MARCH 2023: Comparative analysis, assessing the translation's adherence to Nida's principles will be conducted.

APRIL 2023: Analysis and Discussion will be finalized with the findings.

MAY 2023: Drafting of the thesis will be completed.

JUNE 2023: The thesis will be revised and references will be added.

## **CHAPTER 1: REVIEW OF LITERATURE**

This chapter provides an overview of the key theories and approaches relevant to the present study, focusing on the concept of dystopia, history and the relationship of utopia and dystopia, their place in literature, the concept of equivalence in translation studies, literary impact of George Orwell and his masterpiece, 1984, Nida's theory of equivalence, and the dystopian elements in George Orwell's 1984.

### **1.1. The Concept of Dystopia and It's Elements**

In its extensive exploration of societal issues, dystopian literature portrays a foreboding future characterized by a pervasive societal control and the deceptive image of a utopian society. Within this genre, individual protagonists commonly emerge in stark contrast to oppressive power structures, thereby shedding light on the profound feelings of isolation and alienation that permeate these societies (Booker, 1994). Booker's assertion underscores the essence of dystopian literature in exposing the inherent contradictions within societal structures, thus serving as a reflective mirror to present realities.

A prevalent element within dystopian literature is surveillance. More than just a mechanism for observation, surveillance in dystopia becomes an insidious tool for societal control. It feeds an atmosphere of paranoia, stifles individual expression, and creates a chilling societal environment where personal privacy is infringed, extending to the most intimate corners of thoughts, dreams, and feelings (Booker, 1994). This portrayal is a poignant commentary on the potential misuse of surveillance technologies and its impact on civil liberties.

Dystopian societies are frequently characterized by manipulation, which can manifest in a variety of ways, such as through the alteration of information, history, and language. A salient point noted by Delany and Cheney (1977) is the transformative role of language within dystopian contexts. He emphasizes that language, being intricately tied to power, can be wielded as a weapon of control and suppression. History in dystopian societies is often a distorted version constructed to reinforce the regime's narrative, thereby instilling a sense of disorientation and hopelessness among citizens. The personal sphere is not immune to this manipulation, with aspects such as

personal relationships, love, and human emotions being controlled to ensure the regime's dominance over the individual.

Central to dystopian literature is the theme of oppression, usually manifested as a totalitarian regime wielding absolute control over its citizens. The resulting widespread fear and compliance often lead to dehumanization, where individuality is suppressed, reducing humans to mere cogs in the machinery of the state (Moylan, 2000). Moylan's insights remind us of the potential dangers of authoritarian regimes and the importance of safeguarding individual freedoms.

Finally, propaganda is a dominant feature in dystopian societies. Ubiquitous and manipulative, propaganda maintains the illusion of societal perfection, manipulates public opinion, and legitimizes the actions of the state. It fosters an environment where truth is elusive and citizens are conditioned to accept the state's narrative unquestioningly.

In conclusion, dystopian literature serves as a powerful critique of societal and political structures by delving into themes of surveillance, manipulation, oppression, and propaganda. It paints a cautionary picture of extreme societal control, prompting readers to vigilantly guard against such potential realities.

## **1.2. History and Relationship of Utopia and Dystopia**

The history of utopia and dystopia in literature can be traced back to ancient civilizations, with early examples found in Greek and Roman texts. The development and evolution of these genres have been closely tied to the social, political, and cultural changes throughout history.

In the early stages of utopian and dystopian literature, works such as Plato's "Republic" and the biblical story of the Garden of Eden presented ideal societies that were often rooted in religious or philosophical thought. Plato's "Republic" envisions a just society ruled by philosopher-kings, with Plato writing, "Until philosophers are kings...cities will never cease from ill: no, nor the human race" (Plato, 1991). However, the concept of utopia took a more concrete form with the publication of Thomas More's "Utopia" in 1516. This work laid the foundation for modern utopian literature, envisioning a perfect society based on reason and social equality. More states, "In Utopia, where every man has a right to everything, they all know that if care is taken to keep the public stores full, no private man can want anything" (More, 2012, p. 64).

In essence, this quote describes a society where principles of shared ownership, equity, and responsible resource management eliminate scarcity and need, bringing about a state of plenty for all members.

During the Enlightenment period, utopian literature flourished as writers explored the potential of human reason and scientific progress to create better societies. Works such as Jonathan Swift's "Gulliver's Travels," Voltaire's "Candide," and Samuel Butler's "Erewhon" satirized contemporary societies and offered visions of ideal worlds free from corruption, inequality, and superstition. In "Candide," Voltaire famously quips, "We must cultivate our garden" (Voltaire, 1974, p. 120), suggesting that individuals should focus on improving their own lives rather than dreaming of perfect societies.

The Industrial Revolution and the rise of political ideologies in the 19th and early 20th centuries further influenced the development of utopian and dystopian literature. Writers such as Edward Bellamy, H.G. Wells, and William Morris imagined societies transformed by technological advancements, socialist principles, or a return to simpler, agrarian lifestyles. In "News from Nowhere," Morris envisions a future society where, "There is no buying or selling, and consequently no need for the guard of the law or the restraint of government" (Morris, 2010, p. 88). According to Morris, it's a society without commerce-induced conflicts, and thus without the need for laws or governance to manage them. Conversely, dystopian literature emerged as a reaction to the rapid social and technological changes brought about by industrialization, urbanization, and political upheaval. Early dystopian works, such as Yevgeny Zamyatin's "We" and Jack London's "The Iron Heel," portrayed societies dominated by oppressive governments, technological control, and stark social inequality. Zamyatin writes in "We," "The only means to rid man of crime is to rid him of freedom" (Zamyatin, 2023, p. 108), warning of the dangers of an oppressive state.

This genre gained prominence in the 20th century with the publication of seminal works like George Orwell's "1984," Aldous Huxley's "Brave New World," and Ray Bradbury's "Fahrenheit 451," which warned of the dangers of totalitarianism, mass surveillance, and the suppression of intellectual freedom. Orwell famously states, "War is peace. Freedom is slavery. Ignorance is strength" (Orwell, 2017, p. 17), highlighting the contradictions inherent in oppressive regimes. In recent years, utopian and dystopian literature has continued to evolve, reflecting contemporary concerns

such as environmental degradation, the erosion of privacy, and the impact of globalization.

Works such as Margaret Atwood's "The Handmaid's Tale," Cormac McCarthy's "The Road," and Suzanne Collins' "The Hunger Games" explore the consequences of unchecked political, social, and technological developments on human societies, serving as cautionary tales for the future. Atwood's "The Handmaid's Tale" presents a dystopian society where women's rights are severely restricted, and she writes, "Ignoring isn't the same as ignorance, you have to work at it" (Atwood, 2016, p. 56), emphasizing the role of willful ignorance in perpetuating oppressive systems.

In "The Road," McCarthy explores the aftermath of an unspecified cataclysmic event, with the protagonist reflecting, "You forget what you want to remember, and you remember what you want to forget" (McCarthy, 2019, p. 11), a poignant statement on the human tendency to cling to hope in the face of overwhelming despair. Another dystopian narrative, Suzanne Collins' "The Hunger Games" portrays a society where young people are forced to fight to the death in a televised event. Collins writes, "Destroying things is much easier than making them" (Collins, 2012, p. 91), a stark reminder of the fragile nature of civilization and the ease with which societies can descend into chaos and violence.

Throughout history, utopian and dystopian literature have remained interwoven, with several works incorporating characteristics of both. This interaction enables writers to deal with the intricacies of human nature and the ever-evolving issues faced by society, allowing readers insights of possible futures and provoking contemplation on the decisions and acts that define our world. Utopia symbolizes an idyllic realm, while dystopia represents a grim or tyrannical outlook on the future. These notions are often considered polar opposites, but they both stem from the idea of conceiving a radically transformed society. The interplay between these two concepts is complex and diverse, reflecting the myriad ways in which writers, artists, and intellectuals have contemplated the potential and constraints of human civilizations.

Jameson (2005) posits that utopia and dystopia are two facets of the same entity, demonstrating contrasting reactions to identical social, political, and economic

circumstances. He contends that "utopias are linked with failure and expose more about our own inadequacies and limitations than they do about flawless civilizations" (Jameson, 2005, p. 5). Conversely, dystopias function as instructive stories that alert us to the possible ramifications of our choices or lack thereof.

A critical element in the connection between utopia and dystopia is the use of imagination and inventiveness in envisioning alternative futures. Levitas (2010) states, "Both utopia and dystopia are manifestations of the human ability to imagine improved and distinct worlds, originating from a desire for transformation" (Levitas, 2010, p. 12). This shared creative basis highlights the significance of literature and other artistic works in shaping our comprehension of both utopian and dystopian visions.

The interconnection between utopia and dystopia is also marked by a conflict between hope and despair or optimism and pessimism. While works on utopia often stem from a conviction in the possibility of positive change, dystopian narratives tend to underscore the potential for human civilizations to degenerate or even disintegrate. Sargent (2022) underlines this dualism, claiming that "utopia and dystopia are connected not only by their focus on the future but also by their emotional content, as expressions of hope and fear" (Sargent, 2022, p. 3). This dualism basically means that Utopian narratives optimistically envision potential positive transformations in future societies, while dystopian stories highlight the risk of societal downfall or disintegration. Despite these contrasts, both share a focus on the future and act as expressions of our hopes and fears, connecting them emotionally.

Furthermore, numerous fictional works blur the boundaries between utopia and dystopia, illustrating the intricate interweaving of these notions. For instance, Huxley's (2004) "Brave New World" introduces a civilization that seems utopian superficially but is exposed as profoundly dystopian upon further scrutiny. This ambiguity serves as a reminder that the differentiation between utopia and dystopia is not always well-defined, and that both concepts can coexist within the same narrative.

Moreover, the relationship between utopia and dystopia is multifaceted and nuanced, reflecting the diverse ways authors, artists, and thinkers have conceptualized alternative civilizations and futures. By engaging with both utopian and dystopian visions, we can gain valuable insights into the potential and constraints of human societies, as well as the role of imagination and creativity in influencing our

understanding of the world around us. The connection between utopia and dystopia can be further examined through recurring themes in these narrative styles. These themes not only illustrate the links and contrasts between utopia and dystopia, but also provide crucial insights into the many ways writers and intellectuals have grappled with these ideas.

The role of technology in shaping human communities is a prevalent issue in both utopian and dystopian literature. While utopian works often depict technological progress as a means of creating peace and prosperity, dystopian tales typically emphasize the potential adverse effects of technological advancement. For example, George Orwell's "1984" (2022) portrays a civilization where technology serves as a tool for surveillance and control, resulting in the loss of individual freedom and privacy. On the other hand, Edward Bellamy's "Looking Backward" (2015) envisions a world where technology has led to the elimination of poverty, crime, and social inequality, fostering a harmonious and prosperous society.

The impact of technology on human communities has been a source of constant debate and reflection in literature. Utopian narratives often present technology as a force for good, enabling humanity to overcome challenges and improve living conditions. In Bellamy's "Looking Backward" advanced communication and transportation systems have revolutionized society, promoting a more equitable distribution of resources and fostering a sense of global unity.

Conversely, dystopian literature tends to explore the darker consequences of technological development. Such works caution readers about the dangers of relying too heavily on technology or allowing it to fall into the hands of those with malicious intent. In Orwell's "1984," the omnipresent telescreens and sophisticated surveillance systems serve as a constant reminder of the state's power, stifling dissent and promoting conformity among the populace.

The contrasting portrayals of technology in utopian and dystopian literature invite readers to ponder the potential outcomes of our own technological advancements. By examining the various ways in which technology can shape human communities, these works encourage us to consider the implications of our actions and to strive for a balance between progress and caution in our pursuit of a better world.

### 1.3. The Interplay of Utopia and Dystopian Societies in Literary Works

The literary circle is enriched by the presence of utopian and dystopian genres, which intertwine and depict contrasting societies, ranging from heavenly to horrifying. Authors utilize these genres as a means to scrutinize and evaluate various societal elements, political inclinations, and philosophical ideologies through the lens of their imaginative realms, frequently mirroring the prevailing concerns and challenges of the era in which they were conceived.

Sir Thomas More initially introduced the term "utopia" in 1516 with his eponymous work "Utopia", which portrayed a fictitious island encompassing the epitome of social, political, and legal structures. More's notion of utopia served as a reaction to the societal and political issues plaguing his era, specifically the widespread corruption and inequality pervading European society. As More emphasizes, the ultimate objective of a commonwealth is not to generate wealth or prosperity, but to establish a life condition that fosters the happiness of all (More, 2012). Utopian literature envisions impeccable societies where individuals coexist harmoniously, and the social, political, and economic frameworks advocate for equality, justice, and well-being. These works often criticize existing societies and propose the potential for an enhanced world through social and political transformations. Renowned examples of utopian literature include Plato's "Republic," Francis Bacon's "New Atlantis," and Charlotte Perkins Gilman's "Herland." As seen, these stories occupy a special position at the intersection of literature and linguistics, as they frequently revolve around the concept of "tales about language." These narratives are deeply rooted in literary studies, encompassing aspects such as thematic analysis, character assessment, plot examination, and narrative structure investigation. At the same time, their emphasis on language situates them in the domain of linguistic research.

Works of a dystopian nature, like Orwell's 1984, often delve into the impact of language on the formation of societies, the control of populations, and the alteration of reality. They highlight the power of language in establishing and sustaining authoritarian systems, examining how it can be used to further political goals, quell opposition, and even modify individual thoughts and beliefs.

By studying the role of language in dystopian stories, scholars can obtain invaluable insights into the connections between language and power structures, as

well as the potential repercussions of linguistic manipulation in real-world scenarios. The interdisciplinary character of these narratives invites a variety of analytical approaches and promotes cooperation among researchers in both literary and linguistic fields. This interdisciplinary perspective deepens our grasp of the complexities inherent in dystopian stories and the multifaceted role language serves in shaping human experiences.

Dystopian literature portrays societies that are nightmarish, oppressive, and dehumanizing. As George Orwell articulated in "1984," envisioning the future is akin to "a boot stamping on a human face—forever" (Orwell, 2017). Dystopian societies often feature totalitarian governance, pronounced social inequality, environmental deterioration, and the curtailment of individual liberties. These works function as cautionary tales, illuminating the potential ramifications of unrestrained political, social, or technological advancements and exposing the darker facets of human nature. Iconic examples of dystopian literature include Yevgeny Zamyatin's "We," Aldous Huxley's "Brave New World," and Margaret Atwood's "The Handmaid's Tale."

The intricate relationship between utopia and dystopia is exemplified in the frequent coexistence of both genres within a single literary piece. A seemingly utopian society may, upon closer inspection, unveil dystopian elements, illustrating the delicate equilibrium between order and chaos. As Aldous Huxley expresses in "Brave New World," "The greater a man's talents, the greater his power to lead astray" (Huxley, 2004). This duality enables authors to investigate the boundaries of human idealism and critique the potential shortcomings of pursuing perfection.

Furthermore, utopian and dystopian literature have evolved over time, mirroring shifting social, political, and technological contexts. Early utopian literature, for example, often centered on religious themes, while later works delved into the potential of scientific advancements and political ideologies. Similarly, dystopian literature has transitioned from primarily addressing political despotism to encompassing environmental catastrophes, technological reliance, and the erosion of privacy.

In summary, utopian and dystopian literature serve as indispensable instruments for scrutinizing social, political, and philosophical concepts, granting authors a platform to criticize and envision alternative societies. The interplay between

utopian and dystopian elements accentuates the intricacies of human aspirations and the potential consequences of our decisions. As these genres continue to develop, they will persist as a crucial means of exploring and comprehending the human experience, unveiling the hopes, fears, and dilemmas that characterize our collective existence. Booker (1994: p.176) eloquently states that dystopian fiction is situated at the very heart of the literary project, as it possesses the capacity to make us see the world through new lenses and entertain diverse perspectives on reality. This observation emphasizes the significance of dystopian fiction within the wider literary landscape, asserting that it embodies the core purpose of literature itself: to offer readers novel viewpoints on reality. This remark highlights the importance of dystopian literature in challenging readers' preconceived notions and prompting them to explore alternative perspectives and possibilities.

Booker's assertion that dystopian fiction is not a peripheral genre, but rather lies at the heart of the literary project, can be interpreted as an acknowledgment of the genre's ability to provoke thought, incite dialogue, and inspire change. Dystopian literature, by presenting alternate and frequently bleak visions of the future, encourages readers to scrutinize their own reality, contemplate the potential consequences of their actions, and imagine how different choices might result in more favorable outcomes.

Moreover, this comment accentuates the universality of dystopian literature's themes and concerns, which often transcend cultural and linguistic boundaries. Consequently, the translation of dystopian works into other languages can be considered a vital endeavor, enabling readers from diverse backgrounds to engage with these thought-provoking narratives and benefit from the insights they provide.

In conclusion, Booker's comment underscores the value and centrality of dystopian fiction within the broader literary tradition. By challenging readers to question their own societies and consider alternative perspectives on reality, dystopian literature serves as a potent vehicle for promoting critical thought, fostering empathy, and inspiring positive change.

#### **1.4. The Concept of Dystopia in Literature**

The concept of dystopia, characterized by a society steeped in misery, oppression, and often a repressive regime, has been a prominent motif in literature for

centuries, sparking imagination and prompting critical thinking. Dystopian literature serves as an exploration of our darkest fears and a critique of potential and existing sociopolitical contexts.

Historically, the term dystopia was born as the semantic antithesis of 'utopia', a word coined by Sir Thomas More in his seminal work, "Utopia" (2012). Although More's text portrayed an ideally perfect society, it inadvertently laid the foundation for the development of dystopian literature by promoting the contemplation of societal structures. 'Dystopia', as a concept, aimed to underscore the potential downfalls and unattainability of such utopian ideals, instead presenting audiences with a grim, despair-ridden reality.

Some of the most defining works in this genre, such as George Orwell's "1984" (2022) and Aldous Huxley's "Brave New World" (1932), have dealt with profound themes including totalitarianism, extensive surveillance, and the manipulation of truth. These works often serve as a cautionary tale, warning societies against the perils of excessive control and a disregard for individual freedoms.

The evolution of dystopia in literature has been a subject of extensive study in the field of literary criticism. For instance, Moylan (2018) proposed the concept of 'critical dystopia', suggesting that contemporary dystopian narratives are not entirely devoid of hope. Rather, they incorporate elements that hint at the possibility of societal transformation and the overthrow of oppressive regimes.

Meanwhile, Sargent (2022) dissected the dystopian genre into three distinct sub-genres: cataclysmic dystopia, post-cataclysmic dystopia, and totalitarian dystopia. This subdivision allows for a nuanced understanding of dystopian societies based on their cause, aftermath, and structure of control.

In conclusion, the study of dystopian literature offers a valuable lens through which we can critically examine society, politics, and human nature. Its typically bleak portrayals serve as both a warning and a testament to the resilience of the human spirit, underscoring our capacity for resistance, adaptation, and hope for a better future. Through its exploration of worst-case scenarios, dystopian literature inherently carries the promise of possibility, of change, and of a brighter future.

### **1.5. Studies Pertaining to the Interpretation of Dystopian Components**

A multitude of studies delve into the notion of interpreting dystopian components, which considerably augment the domain of translation research. These investigations scrutinize various facets of rendering dystopian literature, concentrating on distinct novels, languages, and interpretive methodologies. By dissecting the intricacies and obstacles inherent in translating dystopian compositions, these analyses offer invaluable comprehension of how dystopian fiction's unique attributes can be conveyed across languages and cultures. Evaluating the implications of these interpretative strategies on the intended text and audience furthers the understanding of translation theories' practical applications.

Neydim and Polatel (2020) examine the emergence of dystopian literature as a discrete genre in their research, identifying it as a counterpoint to utopian literature and evolving through intertextual connections. The authors contend that dystopian narratives distinguish and validate themselves by opposing utopian works and adopting utopia's societal critiques. They stress that while utopian literature frequently utilizes the "island" concept to signify isolation and alienation from societal structures, dystopian literature harnesses isolation to substantiate its link to reality. The research also underscores the challenges that translators encounter when working with dystopian literature, as the ideological bond between the translator and the writer may generate a conflict with the notion of the translator's imperceptibility. According to the authors, this discord compels the translator to become conspicuous and offers fertile ground for translation critics and scholars.

Scrutinizing the discord between the translator's imperceptibility and the ideological discourse is essential for grasping the translator's choices during the interpretative process and pinpointing the tendencies that guide these choices. This investigation supplies vital understanding of dystopian literature translation and the role of ideology in molding translation practices.

Furthermore, these pertinent studies function as a bedrock for additional inquiry in translation studies, particularly concerning dystopian literature. By pinpointing existing research gaps and posing new questions, these studies stimulate further examination of the subtleties in interpreting dystopian components and the formulation of more exhaustive and efficacious translation approaches.

In summary, the research revealed that translating dystopian literature frequently entails a discerning and satirical discourse that impacts translators' choices and translation shifts in both ideological and psychological contexts. The ideological nexus between the translator and the original text's social critique may produce conflicts with the translator's imperceptibility, causing the translator to become more noticeable. This dynamic forms a valuable basis for translation research and accentuates the significance of analyzing and comprehending the deliberate and instinctive decisions made by translators throughout the process. A comprehensive approach to examining translations can assist in detecting the psychological ramifications of these conflicts on both the translator and the interpreted text.

Pelin (2022) examined the process of creating and translating neologisms within dystopian literature, using the iconic "Brave New World" by Aldous Huxley and its Croatian translation as the primary example. The study showed that compounding was the dominant method used for word formation, contrary to coinage and conversion, which were hardly, if at all, used. This finding somewhat supported the initial hypothesis regarding coinage as the least utilized method, but it didn't corroborate the hypothesis that derivation was the most prevalent process.

The investigation illuminated how Huxley's neologisms relied heavily on the existing elements of the English language, with a frequent use of compounds that seemed to mirror non-fictional word formation. The translator, Vlada Stojiljković, most commonly utilized literal translation and borrowing as primary methods. This approach partially confirmed the study's third hypothesis, suggesting that literal translation and lexical creation were the most frequent procedures.

When examining the creation of neologisms in the target language, loan translation and borrowing emerged as the most common processes, reflecting the translation strategies chosen. The research suggested Huxley's neologisms served as a good representation of dystopian neology, as defined by Millward (2007). However, Pelin underscored the need for a broader examination of dystopian word formation, which would necessitate an inclusion and comparison of neologisms from various dystopian works.

Furthermore, to draw more comprehensive conclusions, additional Croatian translations of dystopian novels would have to be scrutinized. Including translations

of various dystopian novels into other languages would offer more depth to the understanding of word formation in translated dystopias. Lastly, the study suggested that an expansion of Millward's proposition to translations of dystopian literature should consider other elements in addition to word formation. Future studies might explore the translator's perception on dystopian neology and the wider social implications of translating dystopian literature.

Another study, by Votina (2018) provided a detailed examination of the dystopian genre, conducted through an analysis of three seminal works: "We" by Eugene Zamiatin, "Brave New World" by Aldous Huxley, and "1984" by George Orwell.

The study concluded that the dystopian genre is distinguished by a myriad of genre and stylistic dominants, contributing to the formation of its compositional, linguistic, and stylistic canons. Dystopian literature employs unique lexical and stylistic means to construct a fantastic worldview, symbolizing a quasi-reality within a fictional geographical space. The dominant features of dystopia are primarily manifested as quasi-real elements representing various aspects of human activity and social reality objects. Looking ahead, Votina sees potential for further research in understanding the specific literary devices authors employ in their dystopian narratives and how these individual means are reflected in translations.

## **1.6. Dissecting the Concept of Equivalence in the Realm of Translation Studies**

The notion of equivalence lies at the heart of translation studies, encapsulating the challenge of expressing the essence and intent of a source text in a different language. Over time, various theories of equivalence have been proposed, reflecting the diverse perspectives and challenges encountered by translators. This section delves into the depths of equivalence in translation studies, exploring its historical development, different theories, and practical applications, as well as examining relevant quotations from scholars.

Eugene Nida, a linguist and Bible translator, introduced two types of equivalence: formal equivalence and dynamic equivalence (Nida, 2003). Formal equivalence concentrates on replicating the form and content of the source text, often yielding a more literal translation. In contrast, dynamic equivalence aims to convey the meaning and impact of the source text in the target language, even if this

necessitates modifications to the text's form and structure. Nida (2003) emphasizes the significance of dynamic equivalence in translation, asserting that the translator's primary goal, with respect to the message, should be to evoke a similar response from the target language readers as the original text does for the source language readers. He states, "The ultimate aim of the translator, in so far as the message is concerned, should be to produce an effect upon his readers comparable to that produced by the original upon the readers of the source language text" (p. 159). This approach acknowledges the inherent cultural and linguistic disparities between the source and target languages and places greater emphasis on the impact on the reader rather than maintaining a rigid adherence to the form of the source text.

In the context of translating dystopian literature like Orwell's 1984, Nida's emphasis on dynamic equivalence becomes particularly relevant. The complex themes, stylistic elements, and social commentary present in dystopian works often necessitate that translators make informed decisions to ensure that the target language readers experience the same emotional and intellectual impact as the source language readers. This may involve rephrasing or reorganizing certain passages, using culturally appropriate idiomatic expressions, or finding creative ways to maintain the overall atmosphere and tone of the original work.

By prioritizing the reader's experience, translators can effectively bridge the gap between the source and target languages, allowing the dystopian elements and themes to resonate with the target audience. This approach to translation not only preserves the integrity of the original work but also fosters a deeper understanding and appreciation of the dystopian genre among readers from diverse linguistic and cultural backgrounds.

Other theorists have expanded upon Nida's concept of equivalence. Vinay and Darbelnet (1995) proposes seven translation procedures that address various aspects of equivalence, including borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation. These procedures offer translators a range of techniques to achieve an effective translation while maintaining the essence of the source text.

Newmark (1981), another prominent figure in translation studies, put forward two categories of translation: semantic translation and communicative translation.

Semantic translation prioritizes preserving the author's intentions and the meaning of the source text, often maintaining a closer adherence to the linguistic and stylistic elements of the original. In contrast, communicative translation focuses on producing a text that is easy to understand and natural in the target language, even if it requires rephrasing or restructuring the original text to achieve a more fluent and accessible translation.

Koller (1995) introduced five types of equivalence: denotative, connotative, text-normative, pragmatic, and formal-aesthetic equivalence. These types encompass various aspects of translation, such as the denotation of words, connotations and associations, cultural and situational contexts, and stylistic elements. By considering these different aspects of equivalence, translators can navigate the complexities of translating texts that encompass diverse linguistic, cultural, and stylistic features.

The concept of equivalence in translation studies has evolved significantly over the centuries, and contemporary scholars continue to explore its nuances and implications. In the realm of translating dystopian literature, understanding and applying the principles of equivalence can facilitate the successful transmission of themes, stylistic elements, and messages across linguistic and cultural barriers. The various theories of equivalence provide a framework for translators to make informed decisions that preserve the integrity of the original work and resonate with target language readers, ultimately fostering a richer and more diverse literary landscape for all.

### **1.6.1 Nida's concept of dynamic and formal equivalence**

Eugene A. Nida, an esteemed linguistic scholar, offered significant contributions to translation studies by introducing two principal strategies for translation: formal equivalence and dynamic equivalence. His extensive research, spanning over half a century since the mid-20th century, has established a foundational structure for understanding both the practical application and theoretical exploration of translation.

Formal equivalence, often referred to as literal or verbatim translation, is centered around mirroring the form and content of the source text as accurately as possible. It prioritizes fidelity to the original text's structure, choice of words, and grammatical syntax, thereby preserving the author's distinct voice and stylistic choices.

Renowned scholars such as Catford (1965) and Newmark (1988) have applauded this approach for its commitment to retaining the original flavor of the text. However, it has also attracted criticism due to its propensity to produce translations that may feel awkward or culturally removed for the target audience, as observed by scholars such as Venuti (1994) and Hatim and Mason (1997).

On the flip side, dynamic equivalence, also known as functional equivalence, lays emphasis on achieving the same impact on the readers of the translated text as the original text would have had on its audience. It prioritizes the target culture, the ease of readability, and the intention of communication. Scholars including Nord (1997) and Snell-Hornby (1988) have appreciated this strategy for its focus on the target audience's cultural context and readability. However, it has also been subject to criticism, as scholars like Munday (2001) have warned of the potential risk of over-domestication, which could lead to the erasure of unique cultural elements present in the source text.

The dichotomy between these two strategies has sparked a robust debate within the field of translation studies. The prevailing consensus advocates for a context-dependent application of both approaches, acknowledging that each has its merits depending on the specific translation task at hand. Despite the ongoing debate, Nida's theoretical construct of formal and dynamic equivalence continues to exert a significant influence on contemporary translation studies, inspiring researchers to delve deeper into the multifaceted challenges inherent in the art of translation.

### **1.7 The Literary Impact of George Orwell**

George Orwell, an esteemed figure in English literature, is acclaimed for his works that intertwine political fiction with social commentary. His iconic creations, including "Animal Farm" and "1984," have emerged as classic dystopian literature, attracting continuous attention and analysis from scholars and avid readers. This literature review sets out to present a comprehensive outline of the primary themes and concepts within Orwell's works and to investigate how his writing has shaped English literature.

Orwell, who was born in India in 1903, spent a significant portion of his life traveling and working as a journalist and political commentator. His experiences during the Spanish Civil War and disenchantment with Soviet-style communism

informed many of his writings. Orwell's works frequently tackle themes such as political oppression, totalitarianism, and propaganda's dangers. A key theme in his works revolves around the peril of totalitarianism. For instance, "1984" depicts a society under complete governmental control, where personal freedom is non-existent.

Orwell also expresses concerns about propaganda's role in molding public opinion. In "Animal Farm," he presents a group of farm animals that overthrow their human owner and establish a utopian society. However, as time goes by, the pigs, who lead the society, become corrupt and start using propaganda to control the other animals. As Bernard Crick discusses in his book "George Orwell: A Life" (2019), "The propagandist...was a key figure for Orwell because he or she was the manipulator of information, the liar and manipulator" (2019, p. 225). In Orwell's narrative universe, a figure frequently surfaces: the propagandist. This character, emblematic of the machinations of power, skillfully bends information, creating and maintaining a veneer of falsehood. They embody the deceptive practices employed by autocratic regimes to manipulate public opinion, thereby consolidating their hold on power.

Another recurring theme in Orwell's works is the significance of individual freedom and the perils of conformity. In "1984," protagonist Winston Smith rebels against the oppressive government, striving to reclaim his individuality. Jeffrey Meyers, in his book "Orwell: Wintry Conscience of a Generation", notes that "Orwell was always interested in the individual...and in the struggle of the individual against the forces that seek to suppress or control him" (2000, p. 195). This remark emphasizes George Orwell's focus on the journey of the individual against oppressive powers. His narratives often depict common people facing powerful systems, a reflection of our intrinsic human longing for autonomy and freedom. His writings call us to reflect on the circumstances under which individual freedom can prosper, and the moral conflicts we encounter when it is endangered. Essentially, Orwell's works are reminders of the perils of indifference when faced with increasing societal control or conformity.

Orwell's contributions to English literature, especially in the realm of dystopian fiction, are undeniably significant. It has been observed that, since 1949, political novels and non-fiction works have consistently drawn inspiration from his ideas and employed his unique vocabulary. Furthermore, Orwell's influence has extended to the English language itself, as terms like "Big Brother" and "thoughtcrime" have found their way into common usage.

George Orwell's works remain celebrated for their insights into totalitarianism's dangers, individual freedom's importance, and propaganda's role in shaping public opinion. His impact on English literature and language is profound, and his works continue to be studied and analyzed by scholars and readers alike. As Christopher Hitchens highlights in his book "Why Orwell Matters", "Orwell's spirit is still invoked whenever public debate...turns to the questions of power, authority, and the abuses thereof" (2008, p. 3). Thus, his keen insights into power and its abuses continue to shape our understanding and response to such critical matters.

### **1.7.1. Literary influence and relevance of George Orwell's 1984**

George Orwell's "1984" stands as one of the most celebrated and widely read dystopian fiction novels. Published in 1949, the novel paints a terrifying picture of a future society where personal freedom is non-existent, and government control is absolute. This literature review aspires to provide a comprehensive overview of the primary themes and concepts in 1984, as well as explore the ways in which the novel has influenced literature and popular culture.

Written in the wake of World War II and during the early years of the Cold War, "1984" mirrors Orwell's concerns about the rise of totalitarianism and the dangers of propaganda. The novel is set in a future society where the government, represented by the figurehead "Big Brother," exercises absolute control over every aspect of people's lives. The themes of political oppression, propaganda's dangers, and the importance of individual freedom reflect the political and social anxieties of the time.

One of the most notable themes in "1984" is the threat of totalitarianism. The novel portrays a society where the government controls every aspect of people's lives, and personal freedom is non-existent. The government employs propaganda and surveillance to maintain control over its citizens, and dissent is brutally quashed. John Rodden, in his book "The Cambridge Companion to George Orwell", asserts that "Orwell's work is most powerful when he shows us a world in which the state controls every aspect of the individual's life" (2007, p. 113). Orwell's literary prowess truly shines when he paints a vivid picture of a world where the state has absolute control over each facet of an individual's existence. These dystopian landscapes, replete with omnipotent governments, offer stark warnings about the extreme dangers of totalitarianism.

Another significant theme in "1984" is the importance of individual freedom and the dangers of conformity. Winston Smith, the protagonist, rebels against the oppressive government and endeavors to reclaim his individuality. As Jeffrey Meyers notes in his book "Orwell: Wintry Conscience of a Generation", "Orwell was always interested in the individual...and in the struggle of the individual against the forces that seek to suppress or control him" (2000, p. 195). Orwell's enduring fascination lay with the individual, and particularly in their battle against the oppressive forces striving to dominate them. This recurrent theme in his works underscores the fundamental human pursuit of liberty and autonomy.

The novel also delves into the perils of propaganda and the manipulation of information. The government in "1984" utilizes propaganda to manipulate public opinion and maintain power. Bernard Crick, in his book "George Orwell: A Life", states that "Orwell saw the propagandist...as a key figure because he or she was the manipulator of information, the liar and manipulator" (2019, p. 225). The novel has left a significant impact on literature and popular culture, it has been translated into numerous languages and adapted into various forms, such as films, television shows, and stage productions. The themes of political oppression, propaganda's dangers, and the importance of individual freedom have inspired a multitude of dystopian fiction works and have become part of the cultural lexicon. "1984" continues to be celebrated for its insights into totalitarianism's dangers, the significance of individual freedom, and the role of propaganda in shaping public opinion. Its influence on literature and popular culture is immense, and it remains one of the most widely read and analyzed works of dystopian fiction. As Meyers notes, "1984 is not only a warning against totalitarianism but a reminder that the struggle for freedom and individuality is ongoing" (2000, p. 198). "1984" delivers more than a dark warning about the perils of totalitarianism; it also serves as a poignant reminder of the timeless and relentless pursuit of personal freedom and individuality. In this light, Orwell's narrative urges us to recognize that our battle against oppressive systems is not a fleeting incident, but rather an enduring endeavor woven into the fabric of human history and progress.

## **1.7.2. 1984's two different Turkish translations, and translators**

### **1.7.2.1. Celal Üster**

Born in the historic city of Istanbul in 1947, Celal Üster has built a reputation as a respected translator in his native Turkey. He is an alumnus of the English High School Boys and Robert Academy, continuing his educational journey at Istanbul University where he specialized in English Language and Literature.

Üster's proficiency as a translator was recognized when he received the Yazko Translation Journal's Azra Erhat Translation Award in 1983. This accolade was bestowed upon him for his successful translation of George Thompson's work, "Studies in Ancient Greek Society: The Prehistoric Aegean" (1966), into Turkish as "Tarih Öncesi Ege 1" (1983). His work has seen broad publication in various magazines, including İzlerimiz, Yeni Adımlar, Aries, Sözcükler, and Notos.

In addition to his translation work, Üster honed his editorial skills at several publishing companies. His editorial journey includes stints at Gelişim Publishing, Adam Publishing, and the Ana Britannica Encyclopedia. He also served as the culture editor for Cumhuriyet Newspaper from 1982-1993 and again from 2008-2014. He later took up the mantle of editorial director at Can Publishing from 2003 to 2008.

A versatile writer, Üster has authored multiple books and curated various anthologies. He compiled his newspaper columns and supplements into a book titled "Körün Taşı" (2018). In 2019, his book, "Bir ‘‘Çevirgen’in’ Notları’’" (2019), was published. The same year, in honor of his remarkable contributions over five decades, Can Publishing released a book titled "Celal Üster için: Çeviri Uğraşında 50. Yıl" (2018), celebrating his golden jubilee in translation. This publication underlines Üster's commendable dedication, which has resulted in the translation of over 80 books.

Notably, Celal Üster's translations of "1984" have garnered significant acclaim within the Turkish literary sphere. His meticulous attention to detail, his unwavering commitment to faithfully capturing the source text's essence, and his profound understanding of Orwell's unique narrative style and thematic constructs have all contributed to the widespread preference for his translations. His renditions are considered by many to be the definitive Turkish interpretations of Orwell's dystopian vision, earning Üster widespread recognition and respect for his work.

#### **1.7.2.2. Begüm Kovulmaz**

Born in 1987 in the vibrant city of Adana, Turkey, Begüm Kovulmaz has become a noted figure in the world of literature and cinema studies. After completing her high school education at Orta Doğu College, she pursued her passion for the English language and literature at Istanbul University, further cementing her academic credentials. Her scholarly journey continued at Bilgi University where she earned a Master's degree in Cinema-TV, widening her knowledge and understanding of visual storytelling.

Begüm Kovulmaz's professional experience spans across various reputable publishing houses such as Alfa and Everest. In these roles, she not only worked as a translator, meticulously translating works from English to Turkish, but also served as a redactor and copy editor, ensuring the quality and accuracy of the publications.

Kovulmaz's translation portfolio is extensive and diverse, she translated the works of authors such as Rudyard Kipling, Angela Carter, Susan Sontag, Salman Rushdie, James Baldwin, Naval El Saddavi, and George Orwell into Turkish.

## CHAPTER 2: METHOD

This section delineates the methodological approach adopted in the comparative examination of the two Turkish translations of George Orwell's 1984 by Celal Üster (published by Can Publishing in 2015) and Begüm Kovulmaz ' 1984 (published by İthaki Publishing in 2021), centering on the dystopian facets present in the text.

The research study employs a qualitative methodology, anchored in three primary techniques: close reading, content analysis, and comparative analysis. These techniques are deployed sequentially to enable a thorough evaluation of the translations and to understand the proclivities towards formal and dynamic equivalence within them.

The first technique, close reading, involves an attentive and detailed examination of the text. This method emphasizes the importance of examining the text 'closely', scrutinizing its structure, language, style, and underlying themes. For this study, close reading is utilized to dissect and comprehend the dystopian elements present in the source text and the translated versions. It assists in exposing the intricacies of the narrative, including the nuances of Orwell's depiction of totalitarian regimes, manipulation of truth, and pervasive surveillance states.

Content analysis, the second technique, builds on the close reading by systematically coding and categorizing the information derived from the text. It allows for the organization, tabulation, and subsequent interpretation of particular instances of dystopian elements from the source text and the translated versions. The method is indispensable for highlighting patterns and trends within the data, providing a structured overview of how dystopian elements are conveyed across different versions of the text.

The third and final technique, comparative analysis, comes into play once the data from the source text and translated versions have been analyzed and catalogued. This technique involves contrasting and comparing the dystopian elements identified in the source text with their counterparts in the translations. It not only evaluates the similarities and differences in the portrayal of these elements but also measures the translation's fidelity to the original dystopian context.

Together, these qualitative methods offer a comprehensive and detailed approach for evaluating the transmission of dystopian aspects in each translation. They allow for an in-depth exploration of the translators' adherence to or divergence from the source text, thereby providing insights into their tendencies towards formal and dynamic equivalence.

The primary data of this study consists of selected excerpts from the original English language text and the corresponding Turkish translations. These texts were meticulously selected from the book, ensuring a comprehensive representation of various linguistic and thematic elements inherent to the work. The selection of these excerpts followed a systematic approach, ensuring that every section of the book was considered and that no potential source of data was overlooked.

Each selected excerpt was subsequently analyzed under the lens of Eugene A. Nida's translation theories of Dynamic Equivalence and Formal Equivalence. The main objective of the analysis was to discern the translator's tendency towards either dynamic or formal equivalence in each case, and the implications of such choices in the overall translation.

In doing so, the study also considered the translation's fidelity to the source text's syntactic structures, semantic content, and cultural connotations, in accordance with Nida's theoretical framework. This rigorous and systematic analysis aimed to provide comprehensive insights into the nature of the translation process and the translator's decision-making.

In order to ensure the validity and reliability of the findings, a consistent and transparent analytical framework was applied throughout the study. The chosen methodological approach abides by standard research norms and protocols, facilitating the replication of this study, should others wish to validate or expand on its findings.

## **2.1. Research Framework**

This investigation utilizes a qualitative, comparative research model to scrutinize the two Turkish translations of George Orwell's 1984 by Celal Üster (published by Can Publishing in 2015) and Begüm Kovulmaz (published by İthaki Publishing in 2021) from the perspective of Nida's formal and dynamic equivalence theories. The chief objective is to discern how the translators' decisions influence the depiction of dystopian elements in the target language. The research framework

integrates a descriptive and interpretive method to appraise translation techniques and their consequences on the text.

## **2.2. George Orwell's 1984**

The process of identifying dystopian elements within the source text of Orwell's "1984" was accomplished through a thorough and exhaustive analytical procedure, employing close reading and content analysis methods. This undertaking required meticulous scrutiny of the novel to discern its distinctive dystopian attributes, necessitating a comprehensive exploration of the plot, characters, themes, and societal structures depicted in the novel.

The analysis extended beyond a cursory review of the narrative and delved into the subtleties that punctuated the dystopian ambiance and ethos prevalent in the novel. This involved a profound exploration of Orwell's depiction of oppressive totalitarian regimes, propaganda, truth manipulation, and the invasive surveillance state. All these form the cornerstone of the dystopian genre.

After identifying the dystopian elements, the text was systematically broken down into salient excerpts, each encapsulating specific dystopian aspects such as oppression, surveillance, propaganda, and manipulation. These excerpts were tabulated, enabling a structured comparison between the dystopian elements in the source text and their counterparts in the translated versions. This decoding of dystopian elements was closely intertwined with a subsequent analysis of the translation strategies adopted in the Turkish versions. Employing Nida's dynamic and formal equivalence theory, the study ensured an in-depth examination of Orwell's translation's fidelity to the source text's spirit and context and his translation's readability in the target language. The dystopian elements served as critical touchpoints in this evaluation, providing a detailed picture of how these aspects were interpreted and translated.

## **2.3. Celal Üster's Translation of 1984**

Following the identification and tabulation of the dystopian elements present in the source text, enabled by the application of close reading and content analysis methodologies, a similar analytic process was undertaken for Celal Üster's translated

version. This step involved identifying equivalent dystopian elements within the translated text to ensure a parallel comparison with the source material.

Subsequently, Üster's approach to translation was classified in accordance with Nida's theoretical framework of formal and dynamic equivalence. This categorization enabled a deeper understanding of Üster's translation strategy and the degree to which his rendition adheres to, or deviates from, the source text. By utilizing Nida's equivalence theory as a lens, the study was able to holistically evaluate the effectiveness and authenticity of Üster's translated work in the context of its dystopian elements.

#### **2.4. Begüm Kovulmaz's Translation of 1984**

After the process of identifying and cataloguing the dystopian elements embedded within the source text - a process facilitated by employing methods of close reading and content analysis - a correspondingly meticulous examination was applied to Begüm Kovulmaz's translated version. This involved recognising and highlighting dystopian elements within Kovulmaz's translation to guarantee a balanced comparison with the original narrative.

Following this, Kovulmaz's translational approach was examined and classified within the purview of Nida's theoretical framework of formal and dynamic equivalence. This classification served as an invaluable tool in facilitating a comprehensive understanding of Kovulmaz's translation strategies, and evaluating the extent to which her interpretation aligns with, or diverges from, the source text.

The application of Nida's equivalence theory offered a structured, theoretical lens through which to evaluate Kovulmaz's translation. This enabled the research to holistically assess the authenticity and efficacy of Kovulmaz's rendition, specifically in terms of its preservation or alteration of dystopian elements present in the source text.

### CHAPTER 3: ANALYSIS OF DATA AND DISCUSSION

The "Analysis and Discussion" portion of this thesis is devoted to a detailed and comparative evaluation of the Turkish renditions of George Orwell's "1984," as translated by Celal Üster and Begüm Kovulmaz. This section is broken down further to examine the translations in light of Nida's Dynamic and Formal Equivalence perspectives.

In an endeavor to thoroughly examine the excerpts, an analytical method encompassing sentence-by-sentence scrutiny is employed. This procedure ensures a meticulous exploration of the text, enabling a clearer observation of Nida's theories of formal and dynamic equivalence.

The table entries consist of source text excerpts, accompanied by the corresponding translated versions in Turkish. Following the tabulated presentation, a comprehensive comparative analysis of these dystopian elements is provided in the subsequent section beneath the tables. This allows for an in-depth exploration and discussion of these elements, further illuminating the strategies employed by the translators in their renditions of Orwell's dystopian classic. The salient dystopian elements in the tables are underlined to emphasize the dystopian elements.

#### **3.1. An Analytical Exploration of Oppression in "1984" and Its Two Turkish Adaptations**

The "Analysis and Discussion" segment of this thesis is particularly oriented towards an exhaustive comparative evaluation of the Turkish translations of George Orwell's "1984," as undertaken by Celal Üster and Begüm Kovulmaz. This comprehensive examination, while broadly rooted in Nida's perspectives of Dynamic and Formal Equivalence, seeks to accentuate the specific dystopian elements evident in the original text and its translated versions.

Among the primary dystopian concepts scrutinized in this study, the theme of 'oppression' takes precedence. Orwell's depiction of a society under the weight of a tyrannical regime serves as a quintessential illustration of oppression, and how this is translated into Turkish forms a key area of this analysis.

The tables contain excerpts from the source text and their respective Turkish translations. These excerpts, identified through close reading and content analysis,

provide an organized framework for systematically exploring and evaluating the manifestations of oppression in the translated versions.

Following this presentation, a comprehensive comparative analysis is carried out to contrast and evaluate the translators' portrayal of oppression in their respective renditions. This in-depth exploration sheds light on the translational strategies employed by Üster and Kovulmaz, providing insights into the fidelity of their translations to Orwell's depiction of an oppressive dystopian society.

This methodological approach, which interweaves close reading, content analysis, and comparative evaluation, ensures a thorough and detailed exploration of oppression as a core dystopian element in "1984" and its two Turkish translations. By focusing on this single thematic concept, this segment seeks to deepen our understanding of the translators' approach to conveying Orwell's bleak portrayal of an oppressive dystopian state.

**Table 1. Exploration of Oppression in Terms of Control of the Citizens**

| George Orwell's 1984                                                                                                                                                                                              | Translation by Üster                                                                                                                                                                                                                     | Translation by Kovulmaz                                                                                                                                                                                                              |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| The Party seeks power entirely for its own sake... <u>We are not interested in the good of others; we are interested solely in power.</u> Not wealth or luxury or long life or happiness: only power, pure power. | Parti, iktidarda olmayı, yalnızca kendi çıkarı için istiyor. <u>Başkalarının iyiliği bizim umurumuzda değil, bizi ilgilendiren yalnızca iktidardır.</u> Servet, lüks, uzun yaşamak ya da mutluluk değil, yalnızca iktidar, salt iktidar. | Parti salt kendi iyiliği için istiyor iktidarı. <u>Başkalarının iyiliğini umursamıyoruz, yalnızca gücün kendisi ilgilendiriyor bizi.</u> Servet, lüks, uzun ömür, mutluluk; hiçbirinin önemi yok, yalnızca güç önemli, katıksız güç. |

In the context of oppression, this excerpt from the source text provides a clear view of how the Party, the dominant governing body, seeks to subjugate and control its citizenry. The Party's single-minded pursuit of power, as opposed to the welfare of the people, the pursuit of wealth or luxury, or the extension of human happiness or longevity, underscores the profound oppression prevalent in the society.

The first sentence, "The Party seeks power entirely for its own sake" was translated by Üster as "Parti, iktidarda olmayı, yalnızca kendi çıkarı için istiyor" and by Kovulmaz as "Parti salt kendi iyiliği için istiyor iktidarı". Üster's translation adopts a strategy close to formal equivalence, as it mirrors the original sentence's structure and semantics with high fidelity. In contrast, Kovulmaz's translation, while conveying the same meaning, manifests elements of dynamic equivalence, opting for a rearranged sentence structure that may resonate more naturally with Turkish readers.

The second sentence, "We are not interested in the good of others; we are interested solely in power" is translated by Üster as "Başkalarının iyiliği bizim umurumuzda değil, bizi ilgilendire"n yalnızca iktidardır", maintaining a high degree of formal equivalence. Kovulmaz's rendition, "Başkalarının iyiliğini umursamıyoruz, yalnızca gücün kendisi ilgilendiriyor bizi", while maintaining semantic faithfulness, incorporates dynamic equivalence, as reflected in the choice of "gücün kendisi" instead of a direct translation for "power". This choice can be seen as an effort to more emphatically convey the concept of 'power'.

For the last sentence, "Not wealth or luxury or long life or happiness: only power, pure power", Üster employs "Servet, lüks, uzun yaşamak ya da mutluluk değil, yalnızca iktidar, salt iktidar", which is indicative of a formal equivalence approach given the structural and semantic fidelity to the original sentence. Kovulmaz's translation, "Servet, lüks, uzun ömür, mutluluk; hiçbirinin önemi yok, yalnızca güç önemli, katıksız güç", takes on a more dynamic equivalence approach by incorporating a phrase absent in the English text ("hiçbirinin önemi yok" translating to "none of them matter"), seemingly to underscore the relative insignificance of all things compared to power and to create a more impactful reading experience.

In conclusion, both Üster and Kovulmaz employ a balance of formal and dynamic equivalence in their translations, though each translator appears to favor one theory over the other to varying degrees across different parts of the text. Üster predominantly leans towards formal equivalence, maintaining higher fidelity to the original wording and syntax. Kovulmaz, conversely, demonstrates a stronger inclination towards dynamic equivalence, focusing more on creating a commensurate impact on the reader as opposed to strictly adhering to the source text's linguistic form.

**Table 2. Exploration of Oppression in terms of Restricting the Personal Space**

| <b>George Orwell's 1984</b>                                                                                                                                                     | <b>Translation by Üster</b>                                                                                                                                                                            | <b>Translation by Kovulmaz</b>                                                                                                                                                                                  |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Asleep or awake, working or eating, indoors or out of doors, in the bath or in bed — no escape. <u>Nothing was your own except the few cubic centimeters inside your skull.</u> | Uykuda ya da uyanık, çalışırken ya da yemek yerken, içeride ya da dışarıda, banyoda ya da yatakta... kaçış yoktu. <u>Kafatasınızın içindeki birkaç santimetreküp dışında, hiçbir şey sizin değildi</u> | Uyurken ya da uyanıkken, çalışırken ya da yemek yerken, içeride ya da dışarıda, banyoda ya da yatakta ondan kaçış yoktu. <u>Başınızın içindeki birkaç santimetreküp alan hariç hiçbir şey size ait değildi.</u> |

The most salient oppressive elements in the source text are the phrases: ‘no escape’ and ‘Nothing was your own except the few cubic centimeters inside your skull.’ These sentences indicate that the state's total control is so thorough and inescapable that individuals have no privacy, freedom, or personal space, except for the small amount of physical space inside their skulls.

"Asleep or awake, working or eating, indoors or out of doors, in the bath or in bed — no escape." The first translation by Üster is "Uykuda ya da uyanık, çalışırken ya da yemek yerken, içeride ya da dışarıda, banyoda ya da yatakta... kaçış yoktu." Kovulmaz presents this as "Uyurken ya da uyanıkken, çalışırken ya da yemek yerken, içeride ya da dışarıda, banyoda ya da yatakta ondan kaçış yoktu." Both translations maintain formal equivalence, replicating the original structure and semantics. However, Kovulmaz introduces "ondan" (from it), not present in the original text, possibly to enhance readability and fluency in Turkish. This suggests a mild application of dynamic equivalence.

The second sentence, "Nothing was your own except the few cubic centimeters inside your skull." Üster translates this as "Kafatasınızın içindeki birkaç santimetreküp dışında, hiçbir şey sizin değildi." Kovulmaz renders it as "Başınızın içindeki birkaç santimetreküp alan hariç hiçbir şey size ait değildi." Both translations reflect a high degree of formal equivalence, preserving the original text's structure and semantics. Nevertheless, Kovulmaz's use of "Başınızın içindeki" (inside your head) instead of Üster's "Kafatasınızın içindeki" (inside your skull) exhibits a slight lean towards dynamic equivalence, making the text sound more natural in Turkish.

In summary, while both translations employ a mix of formal and dynamic equivalence, Üster seems to favor formal equivalence, exhibiting greater fidelity to the

original sentence structure and semantics. Kovulmaz, on the other hand, demonstrates a more balanced approach, incorporating dynamic equivalence to improve the translation's readability without significantly deviating from the source text's structure and meaning. This divergence in their approaches underscores the variability in the application of Nida's theories and the nuanced decisions translators make based on their judgment and understanding of the source and target languages.

**Table 3. Exploration of Oppression in terms of Neglecting the Citizens' Needs**

| George Orwell's 1984                                                                                                                                                                                                                                                                   | Translation by Üster                                                                                                                                                                                                                                                                  | Translation by Kovulmaz                                                                                                                                                                                                                                                             |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| A Party member is expected to have <u>no private emotions and no respites from enthusiasm</u> . He is supposed to live in a continuous frenzy of hatred of foreign enemies and internal traitors, triumph over victories, and self-abasement before the power and wisdom of the Party. | Bir Parti <u>üyesinden kişisel duygular taşımaması ve coşkuya kapılmaması beklenir</u> . Dışardaki düşmanlara ve içerideki hainlere karşı bitmek bilmeyen bir nefretle, sürekli bir zafer sevinciyle ve Parti'nin gücü ve bilgeliği karşısında kendini aşağılayarak yaşaması gerekir. | Bir Parti mensubunun <u>mahrem duygulardan muaf ve biteviye coşkulu olması beklenir</u> . Ülke dışındaki düşmanlardan ve içerideki hainlerden sürekli bir cinnet haliyle nefret etmeli, galibiyetlerle gururlanmalı, Parti'nin kudreti ve dirayeti karşısında tevazu göstermelidir. |

The central oppressive elements in the source text are 'no private emotions' and 'no respites from enthusiasm,' suggesting the total control the Party exerts over individuals' emotional lives. This control is further underscored by the perpetual 'frenzy of hatred,' 'triumph over victories,' and 'self-abasement before the power and wisdom of the Party.'

In the beginning, both Üster and Kovulmaz retain the structure and semantics of the original sentence, displaying a high degree of formal equivalence. However, Kovulmaz's choice of "mahrem duygulardan muaf" (exempt from private emotions) rather than Üster's "kişisel duygular taşımaması" (not to carry personal emotions) suggests a slight shift towards dynamic equivalence, as it provides a more nuanced and idiomatic rendering in Turkish.

Üster and Kovulmaz both maintain the original text's semantics and structure, displaying strong formal equivalence. However, Kovulmaz's use of "cinnet haliyle" (in a state of frenzy) and "gurulanmalı" (should be proud) add more flavor and cultural nuance to the text, leaning slightly towards dynamic equivalence.

In conclusion, both translations display a blend of formal and dynamic equivalence. Üster leans more towards formal equivalence, staying closely aligned with the original text's structure and semantics. On the other hand, Kovulmaz subtly incorporates elements of dynamic equivalence to enhance the translation's readability and cultural relevance in Turkish, underlining the delicate balance translators strive to achieve between fidelity to the source text and readability in the target language.

**Table 4. Exploration of Oppression in terms of Controlling of Thought**

| George Orwell's 1984                                              | Translation by Üster                                                   | Translation by Kovulmaz                                     |
|-------------------------------------------------------------------|------------------------------------------------------------------------|-------------------------------------------------------------|
| Thoughtcrime does not entail death: <u>thoughtcrime</u> IS death. | Düşüncesuçu, ölümü gerektirmez: <u>Düşüncesuğunun KENDİSİ ölümdür.</u> | Düşüncesuçu ölüme sürüklemeyiz: <u>Düşüncesuçu ÖLÜMDÜR.</u> |

The salient dystopian element of oppression is manifest in many ways, one of which is the concept of "thoughtcrime". Thoughtcrime refers to the criminal act of holding unspoken beliefs or doubts that oppose or question the ruling party. This very notion epitomizes oppression as it extends the government's control to the very thoughts of the citizens, curtailing their basic freedom to think independently. The punishment for thoughtcrime is death, thereby further underscoring the oppressive regime's extreme measures to maintain control.

In both translations, formal equivalence is largely maintained as they retain the original sentence structure and semantics. Both translations faithfully reproduce the idea that committing thoughtcrime does not lead to death but is considered as death itself.

However, we can observe a slight shift towards dynamic equivalence in Kovulmaz's translation. Kovulmaz changes "ölümü gerektirmez" (does not require death) in Üster's version to "ölüme sürüklemeyiz" (does not drag to death), which, while conveying the same overall meaning, is arguably a more idiomatic and vivid expression in Turkish. Moreover, Kovulmaz's use of "ÖLÜMDÜR" (IS DEATH) in uppercase letters enhances the emphasis on the equivalency between thoughtcrime and death, thereby increasing the impact on the readers similar to the original text.

In summary, while both translations generally adhere to formal equivalence, Üster's approach remains closely aligned with the original sentence structure and semantics. Kovulmaz, on the other hand, introduces a slight dynamic equivalence element to increase the readability and impact in Turkish, making the translated text resonate more effectively with the target audience.

### **3.2. An Analytical Exploration of Surveillance in "1984" and Its Two Turkish Adaptations**

In this specific portion of the analysis, attention is turned towards one of Orwell's most powerful and prominent dystopian themes in "1984"—surveillance. In Orwell's grim dystopia, the notion of constant and inescapable surveillance is a critical component, and its transference into Turkish through the work of Üster and Kovulmaz, constitutes a significant facet of this study.

The tables present excerpts from Orwell's novel and their respective Turkish translations. The underscored sections in these entries mark instances of surveillance, thereby highlighting this key theme in the broader narrative. Through the techniques of close reading and content analysis, these excerpts are identified and organized systematically, thereby offering a basis for understanding the depiction of surveillance in each translated version.

Following the tabulated presentations, an in-depth comparative analysis is conducted to explore the translation strategies employed by Üster and Kovulmaz in portraying the theme of surveillance. This detailed examination provides critical insights into the fidelity of the Turkish versions to Orwell's original depiction of an intrusive surveillance state.

Employing the combined methodology of close reading, content analysis, and comparative study, this section ensures a robust and nuanced exploration of surveillance as a central dystopian element in "1984" and its Turkish translations. By focusing on this individual theme, the analysis aims to enrich our comprehension of how each translator has navigated Orwell's stark portrayal of a society under relentless surveillance.

*Table 5. Exploration of Surveillance Adaptations in terms of Constant Supervision*

| George Orwell's 1984 | Translation by Üster | Translation by Kovulmaz |
|----------------------|----------------------|-------------------------|
|----------------------|----------------------|-------------------------|

|                                                                                                                                                   |                                                                                                                                    |                                                                                                                                               |
|---------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|
| A Party member lives from birth to death under the eye of the Thought Police. <u>Even when he is alone he can never be sure that he is alone.</u> | Parti üyesi ömrü boyunca Düşünce Polisi'nin denetimi altında yaşar. <u>Yalnızken bile yalnız olduğundan bir türlü emin olamaz.</u> | Bir Parti mensubu doğduğu andan öldüğü ana dek Düşünce Polisi nezaretinde yaşar. <u>Yalnız kaldığında bile yalnız olduğundan emin olamaz.</u> |
|---------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|

The most prominent surveillance elements in the source text are the phrases: 'under the eye of the Thought Police' and 'Even when he is alone he can never be sure that he is alone.' These sentences suggest that the state's surveillance is so pervasive and constant that even in solitude, a party member cannot be sure of being free from the state's watchful gaze.

In the first sentence, Both Üster and Kovulmaz maintain the structure and semantics of the original sentence, displaying strong formal equivalence. However, Kovulmaz's "doğduğu andan öldüğü ana dek" (from the moment he is born until he dies) compared to Üster's "ömrü boyunca" (throughout his life) arguably conveys a slightly stronger and more vivid sense of constant surveillance from birth to death. This could suggest a slight lean towards dynamic equivalence, offering a more vivid depiction that might resonate more strongly with Turkish readers.

In the second, both translations uphold the original sentence's structure and semantics, reflecting a high level of formal equivalence. Nevertheless, Kovulmaz's use of "Yalnız kaldığında bile" (even when left alone) instead of Üster's "Yalnızken bile" (even when alone) subtly emphasizes the character's sense of uncertainty and surveillance, potentially reflecting a slight shift towards dynamic equivalence, capturing the source text's emotional resonance more fully in the target language.

In conclusion, both translations exhibit a combination of formal and dynamic equivalence, with Üster showing a stronger preference for formal equivalence, adhering closely to the original text's structure and semantics. Kovulmaz, however, subtly incorporates elements of dynamic equivalence, enhancing the translation's readability and emotional resonance in Turkish, underlining the translator's delicate balance between adhering to the source text and creating a readable and culturally resonant translation in the target language.

**Table 6. Exploration of Surveillance in terms of the Intensity and Ubiquity of the State's Control Methods**

| George Orwell's 1984                                                                                                                                                                                                                                                                                                             | Translation by Üster                                                                                                                                                                                                                                                    | Translation by Kovulmaz                                                                                                                                                                                                                                            |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Any sound that Winston made, above the level of a very low whisper, would be picked up by it, moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. <u>There was of course no way of knowing whether you were being watched at any given moment.-</u> | Fısıltıyla konuşmadığı sürece Winston'ın çıkardığı her ses tele-ekran tarafından alınıyordu; dahası, madeni levhanın görüş alanında kaldığı sürece Winston işitilmekle kalmıyor, görülebiliyordu da. <u>Hiç kuşkusuz, ne zaman izlendiğinizi anlamamız olanaksızdı.</u> | Winston'ın çıkardığı her sesi alçak seviyeli fısıltılar hariç algılıyordu; dahası, metal levhanın hakimiyet alanında kaldığı sürece Winston'ın sesi gibi her hareketi de izlenebiliyordu. <u>Herhangi bir anda izlenip izlenmediğinizi anlamamızın yolu yoktu.</u> |

The prominent surveillance elements in the source text are present in the phrases: "Any sound that Winston made...would be picked up by it," "so long as he remained within the field of vision...he could be seen as well as heard," and "There was of course no way of knowing whether you were being watched at any given moment." These sentences collectively underscore the intensity and ubiquity of the state's surveillance, asserting that all sounds and movements are detected and that there is a permanent uncertainty about when one might be under observation.

In the first sentence, Üster and Kovulmaz both have maintained the structure and semantics of the original sentence, displaying strong formal equivalence. However, Kovulmaz's "alçak seviyeli fısıltılar hariç" (except for low-level whispers) compared to Üster's "Fısıltıyla konuşmadığı sürece" (unless he spoke in a whisper), provides a slightly more explicit detail of the level of sound that would be detected, suggesting a mild application of dynamic equivalence to enhance the vividness of the translation.

As for the second sentence, both translations reflect a high level of formal equivalence, preserving the original text's structure and semantics. However, Kovulmaz's use of "her hareketi de izlenebiliyordu" (every move could also be watched) instead of Üster's "görülebiliyordu da" (could also be seen) may provide a more direct emphasis on the visual aspect of surveillance. This could suggest a slight lean towards dynamic equivalence, capturing the intrusive surveillance more explicitly in the target language.

In the last sentence, again, both translations maintain the original structure and semantics, demonstrating formal equivalence. Kovulmaz's use of "Herhangi bir anda izlenip izlenmediğinizi anlamanın yolu yoktu" (There is no way to know if you are being watched at any moment) could suggest a slight lean towards dynamic equivalence, as it may read more fluently to Turkish readers.

In conclusion, while both translations adhere closely to the original text's structure and semantics, Kovulmaz subtly incorporates dynamic equivalence to enhance readability and emotional resonance in Turkish, while Üster seems to prioritize formal equivalence, remaining faithful to the source text's structure and meaning.

*Table 7. Exploration of Surveillance in Terms of Pervasiveness of State Surveillance in Family*

| George Orwell's 1984                                                                                                                                                                               | Translation by Üster                                                                                                                                                                              | Translation by Kovulmaz                                                                                                                                                                                                                             |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| The children were systematically turned against their parents and taught to spy on them and report their deviations. <u>The family had become in effect as an extension of the Thought Police.</u> | Çocuklar ana babalarına karşı sistemli bir biçimde kışkırtılıyor, onları ispiyonlamaları ve sapmalarını ihbar etmeleri öğretiliyordu. <u>Aile, Düşünce Polisi'nin bir uzantısı olup çıkmıştı.</u> | Çocuklar sistemli biçimde ebeveynlerine karşı kışkırtılıyor, ebeveynlerini gözetlemeleri, normlara uymayan düşünce ve davranışlarını ispiyonlamaları öğretiliyordu. <u>Gerçekte aile, Düşünce Polisi'nin uzantılarından birine dönüştürülmüştü.</u> |

The main surveillance elements in the source text are encapsulated in the phrases: "The children were systematically turned against their parents and taught to spy on them and report their deviations," and "The family had become in effect an extension of the Thought Police." These sentences highlight the pervasiveness of state surveillance, extending into intimate family relationships and transforming the family unit into a mechanism of the state's control.

In the first sentence, both Üster and Kovulmaz maintain a strong formal equivalence, preserving the sentence structure and semantics of the original. Kovulmaz, however, introduces the term "normlara uymayan düşünce ve davranışlarını" (thoughts and behaviors that do not conform to norms), which is not present in the source text. This addition arguably provides a clearer understanding of

the "deviations" that children are taught to report, suggesting a dynamic equivalence strategy for enhancing the clarity and readability in Turkish.

In the following sentence, both translations again demonstrate high formal equivalence, closely replicating the structure and semantics of the original sentence. Kovulmaz's "dönüştürülmüştü" (was transformed) captures the action of change more explicitly than Üster's "olup çıkmıştı" (had become), suggesting a slight lean towards dynamic equivalence for a more vivid expression in Turkish.

In summary, while both translations retain the original text's structure and semantics, Kovulmaz slightly incorporates dynamic equivalence strategies for enhanced clarity and vividness. Üster maintains a higher fidelity to the original text's structure and semantics, reflecting a preference for formal equivalence. This highlights the nuances in the application of Nida's theories and the judgement

**Table 8. Exploration of Surveillance in terms of the Inescapability of State Scrutiny**

| George Orwell's 1984                                                                                                                                                                                                                    | Translation by Üster                                                                                                                                                                                                                                                      | Translation by Kovulmaz                                                                                                                                                                                                                   |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| To keep your face expressionless was not difficult, and even your breathing could be controlled, with an effort: but you could not control the beating of your heart, and <u>the telescreen was quite delicate enough to pick it up</u> | İnsanın yüzündeki her türlü anlatımı silmesi o kadar zor değildi, dahası biraz uğraşırsanız nefes alıp verişinizi bile denetleyebilirdiniz: Ama kalbinizin atışını denetlemeniz olanaksızdı, <u>üstelik tele-ekran kalp atışlarınızı saptayabilecek kadar duyarlıydı.</u> | Yüzünüzün ifadesiz kalmasını sağlamak zor değildi, soluk alıp verişinizi bile biraz çabayla kontrol altında tutabilirdiniz ama kalbinizin atışına engel olamazdınız ve <u>tele-ekran kalp atışlarını bile algılayacak kadar hassastı.</u> |

The main surveillance element in the source text is encapsulated in the sentence: "To keep your face expressionless was not difficult, and even your breathing could be controlled, with an effort: but you could not control the beating of your heart, and the telescreen was quite delicate enough to pick it up." This sentence portrays an extreme level of surveillance where even physiological responses such as heartbeats are monitored, hence reinforcing the inescapability of state scrutiny.

Both translations exhibit a high degree of formal equivalence, adhering closely to the structure and semantics of the original text. Üster's translation seems more literal with phrases such as "insanın yüzündeki her türlü anlatımı silmesi" (erasing every kind of expression on one's face), while Kovulmaz's choice of wording, "Yüzünüzün

ifadesiz kalmasını sağlamak" (to make your face remain expressionless), indicates a slightly higher degree of dynamic equivalence by providing a more natural and fluent expression in Turkish. Both translations effectively capture the intensity of surveillance that can even detect heartbeats.

In summary, both translations strongly adhere to the source text's semantics and structure, with Kovulmaz's translation demonstrating a slightly higher degree of dynamic equivalence for enhanced readability and fluency in Turkish. These differences again highlight the nuanced applications of Nida's theories based on the translators' judgements and understanding of the source and target languages.

**Table 9. Exploration of Surveillance in terms of Constant Monitoring**

| George Orwell's 1984                                                                                                                                                                   | Translation by Üster                                                                                                                                                                                                          | Translation by Kovulmaz                                                                                                                                                                  |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| You had to live — did live, from habit that became instinct — 2 in the assumption that <u>every sound you made was overheard, and, except in darkness, every movement scrutinized.</u> | <u>Çıkardığınız her sesin duyulduğunu, karanlıkta olmadığınız sürece her hareketinizin gözetlendiğini varsayarak yaşamak zorundaydınız;</u> zorunda olmak ne söz, artık içgüdüye dönüşmüş bir alışkanlıkla öyle yaşıyordunuz. | <u>Çıkardığınız her sesin duyulduğu, içerisi karanlık değilse her hareketinizin izlendiği varsayımıyla yaşamak zorundaydınız,</u> içgüdüye dönüşen alışkanlıkla öyle yaşıyordunuz zaten. |

The central surveillance element in the source text is encapsulated in the sentence: "You had to live — did live, from habit that became instinct — in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized." This sentence reveals the constant presence of surveillance, to the point that it becomes instinctual for people to behave as if they are always being monitored.

Both Üster's and Kovulmaz's translations maintain a high degree of formal equivalence, reflecting the original structure and semantics. The use of "varsayarak yaşamak zorundaydınız" by Üster and "varsayımıyla yaşamak zorundaydınız" by Kovulmaz translate the original phrase "had to live in the assumption" similarly, illustrating that living under constant surveillance is a given, not a choice.

The use of "karanlıkta olmadığınız sürece" by Üster and "içerisi karanlık değilse" by Kovulmaz, both capture the sense of visual scrutiny in the source text, except in darkness. The translations depict that only darkness provides a brief respite

from the all-seeing eye of the state. Üster's translation "zorunda olmak ne söz, artık içgüdüye dönüşmüş bir alışkanlıkla öyle yaşıyordunuz" and Kovulmaz's "içgüdüye dönüşen alışkanlıkla öyle yaşıyordunuz zaten" both skillfully capture the sense of living under constant surveillance has become an instinctive habit.

Overall, while both translations demonstrate a high degree of formal equivalence, Üster's choice of wording seems to capture the tone and intensity of the surveillance described in the source text slightly more effectively. These differences underscore the nuanced applications of Nida's theories in translation based on the translators' understanding and interpretation of the source and target languages.

### **3.3. An Analytical Exploration of Manipulation in "1984" and Its Two Turkish Adaptations**

This section delves into one of the vital dystopian themes manifest in Orwell's "1984"—manipulation. In the original narrative, Orwell presents a totalitarian regime that expertly manipulates reality, language, history, and even human thoughts. It is therefore essential to analyze how these elements of manipulation have been transferred and expressed in the Turkish translations by Üster and Kovulmaz.

The tables for this segment offer a selection of excerpts from Orwell's text along with their respective translations into Turkish. The highlighted sections within these entries pinpoint the presence of manipulation, accentuating its significance within the larger narrative context.

With the use of close reading and content analysis methodologies, these excerpts were identified, facilitating a systematic basis for understanding the representation of manipulation in each translation. Upon the presentation of these tabulated entries, a meticulous comparative analysis is performed. This analysis provides a deeper exploration into the translation strategies adopted by Üster and Kovulmaz, shedding light on their interpretation and conveyance of Orwell's themes of manipulation.

**Table 10. Exploration of Manipulation in terms of Controlling People's Thoughts and Expressions**

| George Orwell's 1984                                                                                                      | Translation by Üster                                                                                             | Translation by Kovulmaz                                                                                             |
|---------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|
| We're destroying words — scores of them, hundreds of them, every day. <u>We're cutting the language down to the bone.</u> | Sözcükleri yok ediyoruz; her gün onlarcasını, yüzlercesini ortadan kaldırıyoruz. <u>Dili en aza indiriyoruz.</u> | Sözcükleri yok ediyoruz biz – çok sayıda sözcüğü, yüzlercesini, her gün. <u>Dili yontup iskeletini çıkarıyoruz.</u> |

This sentence uncovers the conscious erosion of language as a means of manipulating and controlling people's thoughts and expressions. Both Üster and Kovulmaz preserve the essence of the source text's idea of destroying and minimizing language as a means of manipulation. Üster's "Dili en aza indiriyoruz" and Kovulmaz's "Dili yontup iskeletini çıkarıyoruz" both communicate the reduction of language but use different metaphors, with Üster opting for a simpler depiction and Kovulmaz for a more graphic one ("cutting down to the bone").

Üster's "her gün onlarcasını, yüzlercesini ortadan kaldırıyoruz" and Kovulmaz's "çok sayıda sözcüğü, yüzlercesini, her gün" both relay the deliberate, everyday destruction of words, echoing the original text's portrayal of continuous manipulation.

While both translations successfully encapsulate the source's message of manipulation through language reduction, Kovulmaz's use of the metaphor "yontup iskeletini çıkarıyoruz" may convey the extreme severity of this manipulation more starkly, aligning well with the harsh realities of the society depicted in Orwell's 1984. Both translations are valid, yet the one by Kovulmaz may resonate more with a reader familiar with the novel's themes of manipulation and control.

**Table 11. Exploration of Manipulation in terms of Portraying an Image of Progress and Prosperity, and Obscuring the Grim Reality**

| George Orwell's 1984                                                                                                                                                                                                                            | Translation by Üster                                                                                                                                                                                                                                             | Translation by Kovulmaz                                                                                                                                                           |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| As compared with last year there was more food, more clothes, more houses, more furniture, more cooking-pots, more fuel, more ships, more helicopters, more books, more babies — <u>more of everything except disease, crime, and insanity.</u> | Geçen yıla oranla daha çok yiyecek, daha çok giyecek, daha çok konut, daha çok ev eşyası, daha çok tencere, daha çok yakıt, daha çok gemi, daha çok helikopter, daha çok kitap, daha çok bebek vardı; <u>hastalık, suç ve cinnet dışında her şey daha çoktu.</u> | Geçen yıla kıyasla daha fazla yiyecek, giysi, ev, mobilya, tencere, tava, yakıt, gemi, helikopter, kitap, bebek vardı – <u>hastalık, suç ve delilik hariç her şey çoğalmıştı.</u> |

Regarding the dystopian element of manipulation in this table, both translations succeed in preserving the meaning and impact of the original text, highlighting how the Party manipulates information to portray an image of progress and prosperity, obscuring the grim reality of life in Oceania. The manipulation of reality, a common theme in dystopian literature, is thereby clearly represented in both Turkish versions.

Üster's translation can be seen as an example of formal equivalence, as it closely follows the form and content of the original text, with direct translations of the phrases and words used by Orwell. Üster's translation maintains the repetition of the word "more" ("daha çok") before each item on the list, similar to the original English text. This repetition serves to underline the abundance of commodities and the manipulative nature of the Party's propaganda. Thus, Üster's translation adheres closely to the original's form and semantic structure, reflecting the characteristics of formal equivalence. It successfully retains the syntactic and lexical features of Orwell's text.

Kovulmaz's translation, on the other hand, can be considered an example of dynamic equivalence. While it maintains the semantic content of the original text, the phrasing "her şey çoğalmıştı" (everything has increased) differs from the literal translation of Orwell's phrase ("more of everything"), yet captures the sense of pervasive and potentially deceptive growth conveyed in the original.

To summarize, Üster's translation is closer to a formal equivalence, being more literal and adhering closely to the original's syntax and semantics, while Kovulmaz's translation leans towards a dynamic equivalence, recreating the original text's overall message and impact in a culturally fitting way for Turkish readers.

**Table 12. Exploration of Manipulation in terms of the Absence of External Records as Reference Points**

| George Orwell's 1984                                                                                                      | Translation by Üster                                                                                                | Translation by Kovulmaz                                                                              |
|---------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|
| When there were no external records that you could refer to, <u>even the outline of your own life lost its sharpness.</u> | Olup bitenlerle ilgili hiçbir kayıt olmayınca, <u>insanın kendi yaşamının ana çizgileri bile belirsizleşiyordu.</u> | Başvurabileceğiniz dış kaynaklar olmayınca <u>kendi hayatınızın ana hatları bile silikleşiyordu.</u> |

Orwell's "1984" presents a dystopian world where history is constantly revised and manipulated by the ruling Party. The sentence reflects this key element of manipulation, suggesting that in the absence of external records as reference points,

individuals lose clarity about their own lives. This mirrors the manipulative control of the Party, obscuring not just societal reality but individual memory and self-understanding.

Üster's translation closely adheres to the syntactic and semantic structure of the original text, reflecting a formal equivalence approach. "When there were no external records that you could refer to" is translated to "Olup bitenlerle ilgili hiçbir kayıt olmayınca." The structure of this sentence in Turkish is comparable to the English one, and the semantics are closely aligned as well, despite a minor interpretative addition by Üster: "what was happening."

"Even the outline of your own life lost its sharpness" becomes "insanın kendi yaşamının ana çizgileri bile belirsizleşiyordu." Üster maintains the general syntactic structure and semantics while slightly interpreting "outline" as "main lines" and "sharpness" as "clarity," thus ensuring adherence to the original meaning and structure.

When Kovulmaz's translation is analyzed, we observe that "When there were no external records that you could refer to" is rendered as "Başvurabileceğiniz dış kaynaklar olmayınca." The phrase "dış kaynaklar" is broader than "external records," and it means not just official or formal records, but also any kind of external information sources that one might reference or use for confirmation, such as personal accounts, common knowledge, or even the physical evidence around them.. Likewise, "even the outline of your own life lost its sharpness" is translated as "kendi hayatınızın ana hatları bile silikleşiyordu." Here, "outline" is again interpreted as "main lines," similar to Üster's translation, but "fading" is rendered as "silikleşiyordu", a metaphorically richer and more engaging choice for Turkish readers.

In conclusion, both Üster and Kovulmaz effectively translate Orwell's dystopian depiction of manipulation while offering two different but valid translation methodologies. Üster's approach leans towards formal equivalence, sticking closer to the source text's syntactic and semantic features. In contrast, Kovulmaz aims for dynamic equivalence, ensuring that the translation resonates within the target culture's linguistic conventions and idiomatic expressions. Both strategies ultimately contribute to a rich, multidimensional translation of Orwell's seminal work.

**Table 13. Exploration of Manipulation in terms of Shaping Their Perceptions and Beliefs**

| George Orwell's 1984 | Translation by Üster | Translation by Kovulmaz |
|----------------------|----------------------|-------------------------|
|----------------------|----------------------|-------------------------|

|                                                                                       |                                                                                |                                                                       |
|---------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|-----------------------------------------------------------------------|
| <u>The consciousness of the masses needs only to be influenced in a negative way.</u> | <u>Kitlelerin bilincinin yalnızca olumsuz yönde etkilenmesi gerekmektedir.</u> | <u>Halk kitlelerinin şuurunu mefi tesir altında bırakmak kafidir.</u> |
|---------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|-----------------------------------------------------------------------|

The governing Party in the novel exerts control over the populace not only through strict surveillance and punitive measures but also by subtly shaping their perceptions and beliefs. This manipulation is evidenced in the statement, "The consciousness of the masses needs only to be influenced in a negative way."

Üster's translation, "Kitlelerin bilincinin yalnızca olumsuz yönde etkilenmesi gerekmektedir," is a direct rendering of the original English sentence. The word choice and structure remain quite faithful to the source text, capturing the impersonal, authoritative tone. The use of "bilincinin" (consciousness) and "etkilenmesi gerekmektedir" (needs to be influenced) aligns closely with Orwell's depiction of manipulation

In Kovulmaz's version, "Halk kitlelerinin şuurunu mefi tesir altında bırakmak kafidir," the sentence structure and vocabulary selection differ from the original. Kovulmaz uses "şuurunu" (consciousness) and "mefi tesir altında bırakmak" (to leave under negative influence) which slightly intensify the level of manipulation, with an active "leaving under negative influence" replacing the more passive "needs to be influenced."

Analyzing these translations using Nida's dynamic and formal equivalence theory, Üster's translation seems to adhere more to the formal equivalence approach. It maintains a high level of syntactic and semantic similarity to the original English sentence, offering a word-for-word translation. On the other hand, Kovulmaz's translation appears to lean more towards the dynamic equivalence approach. Her translation, while it still conveys the original meaning, does so in a way that reads more naturally to Turkish readers, and this is achieved through a somewhat freer translation of the source text. Her word choice and sentence structure might resonate more with Turkish readers, offering an interpretation of the text that might be easier to understand and more engaging.

### 3.4. An Analytical Exploration of Propaganda in "1984" and Its Two Turkish Adaptations

Orwell's "1984" depicts a society where propaganda is omnipresent, pervading every aspect of life, and used as a tool by the ruling Party to control and manipulate the populace. Therefore, it is paramount to assess how this dystopian element is rendered in the Turkish translations, exploring whether and how the essence of Orwell's portrayal of propaganda is retained, transformed, or possibly even lost.

Upon presenting these tabulated entries, an exhaustive comparative analysis ensues. This in-depth exploration and discussion delve into how Üster and Kovulmaz have each dealt with translating these elements of propaganda, providing invaluable insight into their respective strategies and how effectively they managed to convey Orwell's powerful critique of totalitarian regimes' propagandistic tactics.

*Table 14. Exploration of Propaganda in terms Manipulation of Emotions and Memories*

| George Orwell's 1984                                                                                                                          | Translation by Üster                                                                                                                                                  | Translation by Kovulmaz                                                                                                                                               |
|-----------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| The telescreen — perhaps to celebrate the victory, perhaps to drown the memory of the lost chocolate — crashed into 'Oceania, 'tis for thee'. | Tele-ekranda -belki zaferi kutlamak, belki de elden giden çikolataları belleklerden silmek için- birden gümbür gümbür "Okyanusya, sana canımız feda" çalmaya başladı. | Tele-ekranda – belki zaferi kutlamak, belki de yitirilen çikolata payının anısını unutturmak amacıyla– ‘ <u>Her şey senin için Okyanusya</u> ’ marşı çalmaya başladı. |

The telescreen, a ubiquitous surveillance and broadcasting device in the world of 1984, is used to constantly feed Party-sanctioned information to the populace, effectively shaping their realities. In this context, the device plays patriotic music either to celebrate a victory or to distract from a loss, demonstrating how the Party uses propaganda to manipulate emotions and memories.

Üster's translation, "Tele-ekranda -belki zaferi kutlamak, belki de elden giden çikolataları belleklerden silmek için- birden gümbür gümbür 'Okyanusya, sana canımız feda' çalmaya başladı," faithfully reflects the original sentence's meaning and structure. The phrase "elden giden çikolataları belleklerden silmek için" directly translates the notion of forgetting the lost chocolate, and "'Okyanusya, sana canımız feda'" translates "Oceania, 'tis for thee" while adding an emotional appeal, accurately conveying the propaganda's manipulative nature.

Kovulmaz's translation, "Tele-ekranda – belki zaferi kutlamak, belki de yitirilen çikolata payının anısını unutturmak amacıyla– ‘Her şey senin için Okyanusya’’ marşı çalmaya başladı," is less literal but still captures the overall meaning and impact of the original. Notably, he uses "yitirilen çikolata payının anısını unutturmak amacıyla" to translate the idea of erasing the memory of the lost chocolate, a phrase that might be more relatable to Turkish readers.

According to Nida's dynamic and formal equivalence theory, Üster's translation appears to lean towards formal equivalence as it attempts to stay as close to the source text as possible, word for word.

Kovulmaz's translation, on the other hand, leans towards dynamic equivalence. While it still conveys the original sentence's meaning, it does so in a way that's arguably more natural and accessible to Turkish readers, even if it takes more liberties in the translation process.

*Table 15. Exploration of Propaganda in terms of Using Contradicting Statements to Maintain Control Over the Masses*

| George Orwell's 1984                                                                       | Translation by Üster                                                                    | Translation by Kovulmaz                                                                |
|--------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|
| <u>WAR IS PEACE</u><br><u>FREEDOM IS SLAVERY</u><br><u>IGNORANCE IS</u><br><u>STRENGTH</u> | <u>SAVAŞ BARIŞTIR</u><br><u>ÖZGÜRLÜK</u><br><u>KÖLELİKTİR CAHİLLİK</u><br><u>GÜÇTÜR</u> | <u>SAVAŞ BARIŞTIR</u><br><u>ÖZGÜRLÜK</u><br><u>KÖLELİKTİR</u><br><u>CEHALET GÜÇTÜR</u> |

This slogan is a vivid representation of the Party's propaganda means, which uses contradicting statements to maintain control over the masses, creating a dystopian society. This powerful slogan encapsulates the principle of doublethink - holding two contradictory beliefs in one's mind simultaneously, which is integral to the Party's control of Oceania.

Üster's translation is a good example of formal equivalence as it is a word-for-word translation of the original. The structure, rhythm, and brevity of the original English text are kept intact in the translation, which maintains the sense of the source text. It portrays the same contradictory concepts in a similar format, ensuring the semantic and syntactic integrity of the source text. Kovulmaz's translation is equally accurate, and it also embraces the formal equivalence principle with a literal translation of the original.

**Table 16. Exploration of Propaganda in terms of Directing the Citizens' Frustrations and Hatred Towards A Common Enemy**

| George Orwell's 1984                                                                                                                             | Translation by Üster                                                                                                                                                             | Translation by Kovulmaz                                                                                                                                                                           |
|--------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| In its second minute the Hate rose to a frenzy. <u>People were leaping up and down in their places and shouting at the tops of their voices.</u> | Nefret, ikinci dakikasında tam bir cinnete dönüştü. <u>Millet hop oturup hop kalkıyor, ekrandan gelen delirtici koyun sesini bastırmak için avazı çıktığı kadar bağırıyordu.</u> | Nefret, ikinci dakikasında cinnete dönüşmüştü. <u>İnsanlar yerlerinde hop oturup hop kalkıyor, ekrandan gelen çıldırtıcı meleme sesini bastırmak için avazları çıktığı kadar haykırıyordular.</u> |

In this context, the "Two Minutes Hate" is a propagandist method used by the totalitarian government to direct the citizens' frustrations and hatred towards a common enemy (Emmanuel Goldstein, in this case) instead of the government itself.

Both translations adhere closely to the lexical and grammatical structure of the source text. The syntactic patterns are maintained, and the semantic connotations are mostly preserved. For instance, the phrase "hop oturup hop kalkıyor" closely mirrors the original "leaping up and down in their places."

In terms of readability and naturalness in the Turkish language, both Üster's and Kovulmaz's translations succeed in conveying the original meaning while preserving the frenzied tone of the scene. For instance, the phrase "avazı çıktığı kadar bağırıyordu" or "avazları çıktığı kadar haykırıyordular" could be seen as more natural and idiomatic Turkish expressions for "shouting at the tops of their voices".

From this analysis, it can be inferred that while both translations are adequate under Nida's equivalence theories, they each offer their own unique interpretations of the source text that can shape the reader's perception of the story.

## CONCLUSION

This research project has delved into the intricate process of translating dystopian elements within selected literary works, emphasizing the utilization of Nida's dynamic and formal equivalence theories. The study has not only delivered an exhaustive analysis of the translation methodologies applied in the target texts but has also enriched the domain of translation studies by revealing the complexities and challenges associated with translating dystopian fiction.

The comparative investigation executed in this research has disclosed that both dynamic and formal equivalence hold crucial roles in the translation process, with the most effective translations establishing equilibrium between the two. The study has shown that preserving a high degree of fidelity to the source text is imperative, particularly when translating culturally-bound elements and dystopian characteristics.

It has comprehensively examined the translation methodologies employed by two notable Turkish translators, Üster and Kovulmaz, in their respective translations of George Orwell's "1984." It has been observed that both translators make use of both dynamic and formal equivalence in their translation strategies, as outlined by Eugene Nida. This dual approach, leveraging both the target- and source-oriented methods, showcases the flexibility and nuance of their translation techniques.

However, a critical observation derived from this research is the discernable difference in the manner in which Üster and Kovulmaz perceive and interpret the source text. This distinction is vividly reflected in their respective translations, impacting the tone, style, and thematic representation of the source material in the target language.

The first research question this thesis aimed to answer was as follows:

How do the translation strategies employed in each version affect the overall tone, atmosphere, and style of the translated texts, particularly with respect to the dystopian themes?

In response to how the translation strategies employed in each version affect the overall tone, atmosphere, and style of the translated texts, particularly with respect to the dystopian themes, it is observed that Üster and Kovulmaz each bring unique interpretations to the table. Despite both translators employing Nida's dynamic and

formal equivalence principles, the degree to which they employ them and their specific implementation results in divergent renditions of Orwell's 1984.

Üster's leaning towards formal equivalence appears to retain Orwell's original writing style and dystopian atmosphere more closely, preserving the novel's tone and stylistic nuances. In contrast, Kovulmaz's preference for dynamic equivalence could potentially lead to a rendition that resonates more fluidly with the Turkish readership, by focusing on capturing the underlying meaning and effect of the dystopian themes, even at the cost of deviating slightly from Orwell's exact wording. These differences reflect the translators' personal styles and interpretations, thereby highlighting the subjective nature of literary translation.

The second research question this thesis aimed to answer was as follows:

How do the two Turkish translations 1984 by Celal Üster (published by Can Publishing in 2015) and 1984 by Begüm Kovulmaz (published by İthaki Publishing in 2021) of George Orwell's 1984 differ in their application of formal and dynamic equivalence, as proposed by Eugene Nida?

Upon dissecting the two Turkish translations of George Orwell's 1984—one by Celal Üster, published by Can Publishing in 2015, and the other by Begüm Kovulmaz, released by İthaki Publishing in 2021—distinct differences in their application of Eugene Nida's theories of formal and dynamic equivalence emerge.

Üster's translation seems to display a propensity towards the application of formal equivalence. This approach prioritizes maintaining the linguistic and structural integrity of the source text, ensuring that the precise terminology and inherent syntactic patterns are carried over into the target language. In the sphere of literary translation, adhering to formal equivalence often signals an attempt to sustain the author's unique writing style and linguistic nuances, reflecting the very essence of the original composition. Such a choice of strategy is prevalent in areas such as technical or legal translations, where precision is paramount.

By leaning towards formal equivalence, Üster seems to underscore a commitment to safeguarding Orwell's intricate style and the semantic subtleties within 1984. It suggests an inclination to replicate the original narrative's tone, texture, and deep-seated nuances in the translated text, thereby offering a reading experience that closely mirrors the original. This choice not only affirms the translator's intention to

present an accurate rendition of the source text but also respects and acknowledges the inherent complexities of Orwell's dystopian vision.

However, it's important to note that the choice between formal and dynamic equivalence is not a binary one. Different sections of the same work may demand different approaches based on their content and context. Future research could examine the interplay between these two strategies in Üster's and Kovulmaz's translations in more detail

The third research question this thesis aimed to answer was as follows:

How do the translators handle the linguistic aspects of the source text, such as idiomatic expressions, wordplay, and Orwell's unique writing style? What translation strategies are adopted to maintain the integrity of these features in the target language?

Translators strategically navigate the linguistic intricacies of Orwell's text by predominantly adopting a formal equivalence approach, which upholds the author's unique style, idiomatic expressions, and wordplay. However, when confronted with cultural nuances and challenges in the source text, the translators resort to a dynamic equivalence approach. This strategy helps ensure that the text remains understandable and relatable to the target audience. In essence, the choice between formal and dynamic equivalence in translation is not binary but a multi-layered decision, influenced by factors such as the text's nature, the translator's style, and the target audience.

It is essential to recognize that this research's scope is confined to the chosen works and the application of Nida's theories. Future research endeavors could broaden the scope to encompass other dystopian novels and translations, as well as explore the efficacy of alternative translation theories such as; Skopos theory, relevance theory, or polysystem theory, in the translation of dystopian literature. The insights derived from this research will undoubtedly prove valuable for future translators and scholars, fostering further exploration and discourse in the translation studies field. In the end, the discoveries of this study emphasize the importance of striking a balance between fidelity and readability in translation, ensuring that the unique characteristics of dystopian literature are effectively conveyed to readers in the target language.

The last research question this thesis aimed to answer was as follows:

How do the findings of this comparative study contribute to the broader understanding of the challenges and complexities involved in translating dystopian literature, specifically within the context of Nida's equivalence theories?

The findings of this comparative study offer crucial insights into the practical application of Nida's equivalence theories in the translation of dystopian literature, shedding light on the inherent complexities and challenges translators face in this process. One of the key revelations is the translator's nuanced decision-making process when choosing between dynamic and formal equivalence. These strategies significantly influence the translated text's tone, atmosphere, and thematic essence, particularly within the realm of dystopian literature. Dynamic equivalence, with its emphasis on replicating the reader's response in the target language, becomes instrumental when the source text involves culturally specific references or idiomatic expressions. Its application ensures the translated text remains accessible and relatable to the target audience, thereby preserving the impact and resonance of the original work.

Conversely, formal equivalence, which maintains strict fidelity to the source text's structure and wording, emerges as a favored strategy when precision is critical. This is often the case in technical or legal translations, but its relevance extends to literary translations as well, especially when the author's unique style or linguistic nuances are central to the narrative's meaning and effect. Formal equivalence can serve to preserve these intricate elements in the translated text.

In the context of translating dystopian literature, these strategies hold substantial implications. As seen in the comparison of different translations of George Orwell's "1984", the choice between dynamic and formal equivalence can profoundly affect how dystopian elements are rendered in the target language, shaping the reader's perception and understanding of these themes.

Overall, the study underscores the crucial role of translator discretion in determining the most appropriate equivalence strategy, reinforcing the understanding that translation is not a one-size-fits-all process but a complex task requiring deep understanding, sensitivity, and adaptability. This enhanced comprehension of translation strategies in the context of dystopian literature contributes to the broader discourse in translation studies and provides valuable guidance for future translation

endeavors in this genre. It is found out that the conclusion of this thesis is in line with the hypothesis, meaning that there is a significant difference in the application of formal and dynamic equivalence principles between the two Turkish translations of 1984, besides this, the application of the dynamic and formal equivalences by the translators have shown their inclination to retrain the Orwellian style.

These insights serve as valuable guidelines for translators in choosing the most suitable strategy according to the characteristics of the source text and the purpose of the translation, thus enhancing the effectiveness and accuracy of their work.

From the perspective of readers, this study will play a significant role in identifying the adoption of Nida's dynamic or formal equivalence approaches by authors, and consequently, in determining in advance whether the translated works, as products of the translation process, are rendered closer to the source culture or the target culture. By expanding this idea, it can be added that this analysis equips readers with a more nuanced understanding of the translator's role in shaping the perception of the original work. This comprehension is not limited merely to linguistic fidelity but extends to cultural adaptation, where the translator's choices can significantly influence the reception of the translated work within the target culture. Furthermore, this understanding also facilitates an appreciation of the complexity and the multidimensional nature of the translation process.

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