

**IDEOLOGICAL PERSPECTIVES IN THE
PERSIAN TRANSLATIONS OF *ANIMAL FARM*
AND *NINETEEN EIGHTY-FOUR***

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UNIVERSITY OF MALAYA
KUALA LUMPUR**

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**FACULTY OF LANGUAGES AND LINGUISTICS
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IDEOLOGICAL PERSPECTIVES IN PERSIAN TRANSLATIONS OF *ANIMAL FARM* AND *NINETEEN EIGHTY-FOUR*

ABSTRACT

The ideology and worldviews of a community can be subject to shifts and modifications through social changes brought about by political upheavals. In a country like Iran, the Islamic Revolution (1979/80) has played a major role in re-shaping the ideology of the governing body which among many other things involves modifications in the language policy. After the Revolution, Persian speakers were encouraged to be more conservative in their use of language. As a result, those who tended to produce discourse which was more conservative and Islam-oriented became more popular and respected among the Iranian people.

Ideology is one of the major factors which influences the manipulation of language use in translation. This study aims to describe the ideological impact of the social situation both in the pre- and post-Revolution era in Iran on translations of George Orwell's famous political novels, *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949) into Persian. This study will, therefore, compare two Persian translations of both novels which were produced before and after the 1979 Iranian Islamic Revolution.

Farahzad's (2012) three-dimensional translation criticism model, which comprises textual, paratextual and semiotic levels, has been employed to categorize the samples. Van Dijk's (1998) theory of ideology is used to discuss the samples in the textual part while Lefevere's (1992a) theory of translation, rewriting and manipulation of literary fame has been applied to discuss the paratextual differences between the pre- and post-Revolution Persian translations of the novels. Finally, for the discussions on the semiotic part of the corpus which involves front covers of the original and translated novels, Serafini's and Clausen's (2012) model of typography for the semiotic resource as well as Kress and Van Leeuwen's (2006) model of semiotic analysis are used.

Keywords: Translation, Ideology, George Orwell, *Animal Farm*, *Nineteen Eighty-Four*

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**PERSPEKTIF IDEOLOGI DALAM TERJEMAHAN PARSİ *ANIMAL FARM*
DAN *NINETEEN EIGHTY-FOUR***

ABSTRAK

Ideologi dan pandangan dunia sesebuah komuniti boleh dipengaruhi dan diubah melalui perubahan sosial yang disebabkan oleh pergolakan politik. Di negara Iran, revolusi Islam (1979/80) memainkan peranan penting dalam membentuk semula ideologi pihak pentadbir negara terhadap berbagai aspek sosial dan ini merangkumi pengubahsuaian dalam polisi bahasa. Selepas Revolusi, penutur Parsi digalakkan untuk menjadi lebih konservatif dalam penggunaan bahasa mereka. Akibatnya, mereka yang menghasilkan wacana yang lebih konservatif dan berorientasikan Islam menjadi lebih popular dan disanjung di kalangan rakyat Iran.

Ideologi adalah salah satu faktor utama yang mempengaruhi manipulasi penggunaan bahasa dalam terjemahan. Kajian ini bertujuan untuk membincangkan kesan ideologi berdasarkan situasi sosial di era sebelum dan selepas Revolusi di Iran dalam terjemahan novel-novel politik terkenal George Orwell iaitu, *Animal Farm* (1945) dan *Nineteen Eighty-Four* (1949) ke dalam bahasa Parsi. Oleh itu, kajian ini akan membandingkan dua terjemahan Parsi kedua-duanya novel Orwell yang dihasilkan sebelum dan selepas Revolusi Islam di Iran pada 1979.

Penyelidikan ini menggunakan model kritikan terjemahan tiga dimensi yang dicadangkan oleh Farahzad (2012). Model ini yang terdiri daripada tahap tekstual, paratekstual dan semiotik digunakan untuk mengkategorikan sampel. Teori ideologi van Dijk (1998) diaplikasikan untuk membincangkan sampel-sampel dalam bahagian tekstual manakala teori terjemahan, penghasilan semula dan manipulasi kehebatan sastera Lefevere (1992a) digunakan untuk membincangkan perbezaan-perbezaan paratekstual dalam teks terjemahan Parsi sebelum dan selepas Revolusi Iran. Akhir sekali, model Serafini dan Clausen (2012) untuk sumber semiotik serta model analisis semiotik Kress

dan Van Leeuwen (2006) digunakan untuk membincangkan korpus yang berkaitan dengan tahap semiotik iaitu kulit depan teks asal dan teks terjemahan.

Kata Kunci: Terjemahan, Ideologi, George Orwell, *Animal Farm*, *Nineteen Eighty-Four*

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TABLE OF CONTENTS

Abstract	ii
Abstrak	iv
Acknowledgements	vi
Table of Contents	vii
List of Symbols and Abbreviations	x
List of Appendices	xi
CHAPTER 1: INTRODUCTION.....	1
1.1 Overview.....	1
1.2 Statement of the Problem & Significance of the Study	2
1.3 Research Objectives & Questions	4
1.4 Limitations of the Research	5
CHAPTER 2: LITERATURE REVIEW.....	6
2.1 Definitions of Ideology.....	6
2.2 Van Dijk’s Model of Ideology.....	9
2.2.1 Van Dijk’s Microstructure Level of Ideology.....	11
2.2.1.1 Beliefs.....	11
2.2.2 Van Dijk’s Macro-Structure Level of Ideology	14
2.2.3 Van Dijk’s Discourse Level of Ideology.....	15
2.3 Ideology in Translation.....	15
2.4 Translation as Rewriting.....	18
2.5 Past Studies on Ideology and Translation.....	29
2.6 Farahzad’s Model of Comparative Translation Criticism	32
2.7 Paratextual Materials	39

2.7.1	Book Cover as a Peritext	45
2.8	Persian Language.....	48
2.9	Translation in Pre- and Post-Revolution Iran	48
2.10	The Legal Limitations of Publication in Iran	55
2.11	George Orwell	55
2.12	Ideology in Orwell’s <i>Animal Farm</i> and <i>Nineteen Eighty-Four</i>	58
2.13	Background on the Persian translators of <i>Animal Farm</i> and <i>Nineteen Eighty-Four</i>	61
2.14	Past Studies on Persian Translations of Orwell’s <i>Animal Farm</i> and <i>Nineteen Eighty-Four</i>	63
2.15	Concluding remarks.....	66
CHAPTER 3: RESEARCH METHODOLOGY		68
3.1	Overview.....	68
3.2.1	Corpus of the Research.....	69
3.2.2	Back Translation as a Means of Quality Control	71
3.3	Framework and Data Analysis Procedure	72
3.4	Concluding Remarks	75
CHAPTER 4: DATA ANALYSIS		77
3.5	Introduction.....	77
3.6	Textual Analysis of Ideological Implications.....	77
3.6.2	Grammatical Choices	109
3.6.2.1	Passivization and Activization	109
3.6.3	Choices of Translational Strategies	117
3.7	Paratextual Level	128
3.7.2	The Author and Translators’ General Attitudes	128

3.7.3	Paratextual Analysis for <i>Animal Farm</i>	129
3.7.3.1	Discussion on paratext of <i>Animal Farm</i>	130
3.7.4	Paratextual Analysis for <i>Nineteen Eighty-Four</i>	135
3.7.4.1	Discussion on paratext of <i>Nineteen Eighty-Four</i>	135
3.8	Semiotic Level	139
3.8.2	Linguistic Information/Typography Analysis	142
3.8.3	Illustration Information/Image Analysis	148
3.9	Concluding Remarks	157
CHAPTER 5: CONCLUSION.....		159
5.1	Overview.....	159
5.2	Concluding Remarks	160
5.3	Further Research.....	166
	References	168
	List of Publications and Papers Presented	194
	Appendix.....	196

LIST OF SYMBOLS AND ABBREVIATIONS

TS	:	TRANSLATION STUDIES
SL	:	SOURCE LANGUAGE
ST	:	SOURCE TEXT
TL	:	TARGET LANGUAGE
TT	:	TARGET TEXT
TQA	:	TRANSLATION QUALITY ASSESSMENT

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LIST OF APPENDICES

Appendix A: More Samples from <i>Animal Farm</i> for Textual Analysis	196
Appendix B: More Samples from <i>Nineteen Eighty-Four</i> for Textual Analysis	216
Appendix C: Paratextual Materials for <i>Animal Farm</i>	248
Appendix D: Paratextual Materials for <i>Nineteen Eighty-Four</i>	271
Appendix E: Validation of Back Translations	275

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CHAPTER 1: INTRODUCTION

1.1 Overview

Nearly all revolutions and movements evoked by humankind in the history of the world have been instigated and supported by a strictly systemized structure of opinions, standards, and thoughts establishing the foundations of social, economic or political attitudes known as ideology. The issue of ideology plays a crucial role when the dimension of translation is added to the polemic, for in addition to the author's ideas and perspectives of the world, the translator's beliefs and value systems as the medium between two cultures come to bear upon the translated product. Translators frequently influence the evolution of the poetics of their time in their translations. Lefevere (1992, p. 25) believes in every translator as a prophet in his/her own language community and confirms it with an Ayah from the Quran where it is stated:

We sent not an apostle except [to teach] in the language of his [own] people, in order to make [things] clear to them (The Quran 14:4, translated by Yusuf Ali, 1938, p. 200).

Ideology and its impact on translation is a growing area of interest in the field of Translation Studies. The translators' personal ideology and the dominant social ideology of his environment can have a major influence on the final work. The translator can also be subjected to patronage, politics, and economic instigations or even limitations which can all affect his *translatum*. André Lefevere (1992, p. 14) states that "ideology is often imposed by the patrons, the people or institutions who command or publish translations".

One of the prominent factors by which a message from one culture to another is shifted or in some cases manipulated is through the translator's ideology, as the translator acts as a medium between two cultures. It is impossible for a translator to remain mute and

neutral to the point of view and cultural ideology of an author especially if it goes against his/her own ideology.

This thesis aims to explore the shifts in ideological perspectives when a literary text is translated from a source language to a target language. The ideology of a community or individual can impact the conveyance of a message from one language/culture into another. The translator who is both an individual and a member of society is very often influenced by ideologies, worldviews, value systems, norms of society and sets of beliefs, be it shared or personal in the decisions he/she makes in translation. The translational decisions made by a translator which are influenced by personal or collective ideologies will, in turn, have an impact on forming and affecting the target readers' view of his/her world and the world outside him/her.

1.2 Statement of the Problem & Significance of the Study

Animal Farm and *Nineteen Eighty-Four* are the most important novels written by Orwell. These novels indicate Orwell's political viewpoints. The novels have been translated into Persian several times. There are plenty of studies investigating the ideological shifts of Persian translations in these two novels. Almost all of those studies concerned shifts at the textual level only. The present research will explore the ideological shifts in Persian translations of *Animal Farm* and *Nineteen Eighty-Four* at the textual, paratextual and semiotics levels. This makes the current study unique and fills an important research gap as there is a scarcity of studies on the ideological impact on English novels translated into Persian.

Some degrees of the translator's ideology permeates all non-technical translations and the need to study the extent to which ideology plays a vital role in the manipulation of literary texts with a political edge is undoubtedly important. The present study, therefore, ventures to a comprehensive exploration of Persian translations of two English novels by

George Orwell that is, *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949). Both of Orwell's novels deal with social and political issues and in the Persian translations published before and after the Iranian Islamic Revolution in 1979, the translators' own socio-political ideologies take shape and manifest themselves.

This research investigates how a translator's system of beliefs (ideology) can affect meanings and messages in the translation based on the choice of words, how ideas and sentences are phrased, structured, or sequenced and through the paratexts related to the translations. Apart from the translators' value systems, the ideologies of the publishers of the translations will also be investigated in this study.

Amirdabbaghian (2016), states three ways in which a translator may change the direction of a text by favoring his own ideology. They are as follows:

1. Choice of words which is the selection of lexical equivalents for a source text vocabulary or expressions according to the translator's set of beliefs, value systems and worldviews. All of these makeup ideologies. As Van Dijk (2006, p.128) states: "word choices have been recognized as a key resource of ideological manifestation". In conveying a certain ideological perception, lexical variations can strongly disclose a writer's ideology on a subject. A 'freedom fighter' for one group is a 'terrorist' for another group. Marking a group as terrorists exposes a writer's decision and ideological approach (Carruthers, 2000).
2. Change of specified names (brought by the author for certain and specific aims) into other names, which reflect another connotation or denotation in the TT.
3. Deletion of some words or phrase or sentences of the ST in the translation process (in some cases even a whole paragraph or part of it) which can be the

result of certain goals and ideals that a translator (who is both an individual & a member of society) might have.

1.3 Research Objectives & Questions

The research objectives of this study are:

1. To identify to what extent the translations of *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949) into Persian after the Islamic Revolution differ in their representations of the Iranian socio-political ideology compared to the Persian translations of the same novels in pre-Revolution Iran.
2. To describe how the differences in representations between the pre- and post-Revolution translations relate to the translators' motives and ideological viewpoints.
3. To identify the ideological perspectives expressed by the publishers of the pre- and post-Revolution Persian translations of *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949).

In line with the research objectives, the research questions are as follows:

1. To what extent do the translations of *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949) into Persian after the Islamic Revolution differ in their representations of the Iranian socio-political ideology compared to the Persian translations of the same novels in pre-Revolution Iran?
2. How do the differences in representations between the pre- and post-Revolution translations relate to the translators' motives and ideological viewpoints?

3. What are the ideological perspectives expressed by the publishers of the pre- and post-Revolution Persian translations of *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949)?

Due to lack of paratextual materials for the pre-Revolution Persian translation of *Animal Farm* by Amirshahi (1969), the second research question will be answered by only referring to the post-Revolution translators' motives and ideological viewpoints related to *Animal Farm*.

1.4 Limitations of the Research

Three main challenges in this study are as follows:

1. The access to the profile of the pre-Revolution Persian translator of *Animal Farm* (Amir Amirshahi) is impossible. There is no information about him.
2. There is no paratextual material for the pre-Revolution Persian translation of *Animal Farm*.
3. The information about the pre-Revolution Persian translator of *Nineteen Eighty-Four* (Mahdi Bahreman) is very limited.

Furthermore, the access to newspapers and articles written during the pre-Revolution and Early-Revolution era in Iran which are related to the social, cultural and political conditions of Iran are very limited. The findings and conclusion of this study are therefore based only on the materials available to the researcher.

CHAPTER 2: LITERATURE REVIEW

In this chapter, the key areas related to the present study will be reviewed. These include a number of seminal works on ideology, manipulation, and censorship in relation to translation, the background of George Orwell, the source author, and the Persian translators and their literary productions, the theoretical models that will be employed in this study and past studies on Persian translations of Orwell's *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949).

2.1 Definitions of Ideology

Hawkes (1996) wrote a book on a general concept of ideology at a time when political and philosophical developments spread substantial hesitancy on the use and value of ideology. Hawkes argues for a particular understanding of ideology as a description of the very conditions, which have brought the notion of ideology into question. Hawkes (1996 p. xi) suggests that "the most convincing accounts of ideology have portrayed it as a false consciousness resulting from the belief in the autonomy and determining the power of representation". Hawkes claims that this belief is characteristic of and analogous to, though not necessarily determined by, market capitalism, and it traces a consistent historical pattern in the various critiques to which this mental tendency has been subjected since the beginning of the capitalist era. Hawkes does not attempt to catalog the infinity of definitions which has been offered for the term ideology but instead argues for the historical primacy, philosophical validity, and continued postmodern relevance of one particular definition.

Van Dijk informs us that a French scholar named Destutt de Tracy was the first person to introduce the notion of *ideologie* as a scientific view towards ideas at the beginning of the nineteenth century (1998). Van Dijk (1998) believes in a positive interpretation of ideology, similar to *psychology* when it was first introduced, but at present *ideology* has

become an unclear concept, mainly referring to politics and beliefs of a specific group of people. Van Dijk believes in Marxist and non-Marxist schools of thought as influencing factors in politicizing the approaches towards ideology. Hale (1998, p. 17) introduces ideology from Bakhtin's perspective and states that "ideology is associated with two forms of materiality: the forms of production that shape it and the signs that express it". According to Fairclough (1992, p. 90) "ideologies built into conventions may be more or less naturalized and automatized". He believes that people may not recognize the influence of ideologies on their personality since "it is something inherited in the unconscious part of one's personality, so a person reacts to responses in an automated way" (p. 90). Ideologies are therefore naturalized and/or automatized conventional for Fairclough. Based on all the definitions above, it can be concluded that ideology is a systemic and organized set of opinions or concepts which are based upon individuals' social lives and cultures; in other words, it is a way of thinking that is distinguished between different social groups.

Freeden (2003) makes the concept of ideology more tangible than before by introducing the issue to the reader in relation to other aspects like discursive realities and surrealities, and even more than it by relating it to politics. Freedden (2003, p. 4) states "ideologies, as we shall see, map the political and social worlds for us and we simply cannot do without them because we cannot act without making sense of the world we inhabit".

For the current study, van Dijk's (1998) definition of ideology will be employed to discuss the ideology presented in the selected texts that is Orwell's *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949). Van Dijk's (1998) theory outlines ideology as the principles of the main group as it would have been regarded by traditional Marxist sociologists. Alternatively, van Dijk's (1998) theory holds a wider prospect and outlines

ideology as a set of common principles generally shared by a group of individuals. For van Dijk (1998), ideology is defined in a more neutral way which is either positive or negative (cited in. Khanjan, Amouzadeh, Eslami Rasekh, and Tavangar, 2013). Van Dijk (1998, p. 8) defines *ideology* as “the basis of the social representations shared by members of a group”. This means that ideologies allow people, as group members, to organize their social beliefs about what is good or bad, right or wrong, for them, and to act accordingly.

In his theory, van Dijk (1998, p. 5) includes three main elements to analyze ideology:

1. Society which encompasses “group interests, power, and dominance”,
2. Discourse that is based on “language use which expresses ideologies in society, often involving concealment and manipulation”,
3. Cognition, that includes “thoughts and beliefs which go together to create ideas”.

Van Dijk (1998, p. 4) borrows the term *belief* from psychology to “present a general impression of ideology as the system of beliefs”. In van Dijk’s (1998, p. 5) opinion, the negative side of an ideology is “a mechanism for legitimizing the dominance such as the dominating ideology in totalitarian systems” while the positive side is “legitimizing the resistance against dominance and social inequalities such as the anti-racist ideology”. The personal mental representations involved in social actions and interactions are labeled as mental models (van Dijk, 1995). These mental models specify the individuals’ actions, speech, and writing and characterize the way one perceives others’ social interactions (van Dijk, 1995). Van Dijk (1995, p. 22) states that mental representations are often expressed as *us* versus *them* dimensions, where “speakers of one group generally tend to present themselves or their group in positive terms, and other groups in negative terms”.

2.2 Van Dijk's Model of Ideology

Van Dijk's (1998, pp. 69-70) model of ideology provides the following important social functions:

1. Membership: "Who are we? Where are we from? What do we look like? Who belongs to us? Who can become a member of our group?"
2. Actions: "What do we do? What is expected of us? Why are we here?"
3. Values and norms: "What are our main values? How do we evaluate ourselves and others? What should (not) be done?"
4. Beliefs and goals: "Why do we do this? What do we want to realize?"
5. Relationships with other groups: "What is our social position? Who are our enemies, our opponents? Who is like us, and who is different?"
6. Resources: "What are the essential social resources that our group has or needs to have?"

Discourse is also included as a crucial part of an ideology in Van Dijk's (1998) ideology theory and a set of important discourse structures are identified, as listed below:

1. Syntactic Level: The theme of a sentence may reveal the ideological perspective emphasized by the author. Moreover, order and hierarchical positions may also "signal importance and relevance of meanings, and might thus play a role in emphasizing or concealing preferred or dis-preferred meanings, respectively" (pp. 202-203). Van Dijk also believes that agency and responsibility of actions in a sentence may similarly be "emphasized or deemphasized, for example by active or passive sentences, explicit or implicit subjects, as well as word order" (p. 203).
2. Semantic Level: Ideological discourse is convincing by nature; how social or historical events are represented, negatively or positively, obviously reveals an

ideology. The choices of lexical terms are conventional cases. The choice of the word between terrorists or freedom fighters are clearly indicating an idea about an act that is viewed as very negative and out-group or very positive and in-group respectively. Van Dijk (1998) recognizes that a “variety of lexical items (that is, lexical style) is the main means of ideological appearance in discourse” (p. 205).

3. Schematic structures: while syntactic structures are at the sentence level, there are also schematic structures which are at the discourse level. As an instance, the words in the title of a piece of the news report can strongly designate the tabloid’s ideological perspective on an event. In contrast, the explanation in the background information paragraph generally conveys a less ideological view in media reporting.

Van Dijk (1998) also argues that in understanding the discourse, the context of discourse plays an equally significant role. He explicitly mentions the following contexts:

1. Domain: This is strongly tied to the ideological, institutional and/or social discourse. By domain, van Dijk refers to “the typical contextual property that defines overall classes of genres”, such as medical discourse, political discourse, legal discourse, scholarly discourse and the like (1998, p. 215).
2. Date and Time: Additional meanings and interpretations sometimes can be added to a discourse depending on when it takes place.
3. Location: The place a discourse takes place also is a significant context.
4. Social roles: Is the discourse from a company CEO or a middle-class citizen?
Is the discourse of an African female or an American white male?
5. Affiliation: Whose discourse is it? If it is a news report, which news agency the reporter belongs to can influence how the discourse is presented.

2.2.1 Van Dijk's Microstructure Level of Ideology

Van Dijk (1998) refers to the cognitive level by addressing the microstructure level of ideology which falls under beliefs.

2.2.1.1 Beliefs

According to van Dijk (1998, p.16), ideas are interesting original new thoughts about important issues which are parts of a specific knowledge that is both personal and social. He highlights that many standard expressions and other forms of everyday talk provide the evidence for such conceptual meanings.

Van Dijk (1998, p. 19) considers ideas as the same as beliefs and states that beliefs are products of thinking. He defines beliefs as “the building blocks of the mind”. Van Dijk (1998, p. 19) also states that beliefs are “valid, correct, certified and generally held” which meet “socially shared standards of truthfulness”. He adds that beliefs are socially, culturally and historically variable and are based on values and norms.

Van Dijk (1998) introduces an aspect of belief that is appropriate for the current research. This is called *social beliefs*. Social beliefs, in his point of view, are represented as ideologies that are composed of socially shared beliefs and control both the personal language use in the society and feature the social opinions of a group. Social beliefs are further divided into *Group Beliefs* and *Cultural Beliefs* which focus on the implicit ideology of socially shared beliefs both at individual and social levels. These will be discussed in the next two sub-sections.

(a) *Group Beliefs = G-Beliefs*

Group beliefs, as defined by van Dijk (1998), is related to a type of belief that is accepted only by one or several groups. He states that *Group Beliefs* are frequently called beliefs (e.g. belief in God), or opinions, ideas, myths, illusions, fallacies, fictions and so

on. Van Dijk (1998, p.41) introduces these beliefs as subjective ones since these are associated with “a specific person, group or culture, and which are not accepted by all members, all groups or all cultures, respectively, depending on the perspective or scope of the description”. In this study, *Group Beliefs* will be referred to as *G-Beliefs* and will be related to the beliefs of the translators and their patronage.

According to van Dijk, any social group or institution which practices a type of power or domination over other formations in the society could be involved with an ideology that would specifically act as a means to validate or hide such power. He (1998, p. 141) believes that “sets of people constitute groups if and only if, as a collectivity, they share social representations”. Following this idea, individuals as members of such groups, have a personal identity associated with a social identity that van Dijk (1998, p. 142) calls “self-representation of being a member of a social group”. Translation is one of the conduits through which the members of such groups can represent their socio-personal identities.

(b) ***Cultural Beliefs = C-Beliefs***

Cultural beliefs are societal or common beliefs. Cultural beliefs are the basis of socially shared opinions and ideologies. Van Dijk (1998, p. 41) states that “cultural beliefs form the common ground of (virtually) all social beliefs of (virtually) all groups of a given culture”. He (1998, p. 41) explains that cultural beliefs are both subjective and objective and it depends on the frequency of those beliefs which are shared by individuals and groups in the society and “can be shown to be true by the truth criteria of a community”. In this study, cultural beliefs will be referred to as *C-Beliefs* and will be related to those beliefs of the Iranian-Islamic culture subjected to different historical periods.

Amuzadeh Mahdiraji (1997), in his work, discusses the Arabic and Islamic influence on the socio-political aspects of verbal communication in Iran. Esmail Khoi (2009), an Iranian Philosophy lecturer and poet, in an interview given on the impact of the Islamic Revolution on Persian discourse in the Voice of America (VOA), in the program called 'چهارگوشه با شما' [A Roundtable with You] also makes a statement that the Islamic Revolution in Iran has changed the discourse in the Iranian society and made it conservative. Khoi (2009) points out that the Iranian daily register has turned into religious lingo for instance 'آقا [Mr./Sir]' has become 'برادر' [Brother] or 'خانم' [Ms./Madam] has changed into 'همشیره/خواهر' [Persian and Arabic terms for sister/].

Fischer (2003) states that the Iranian Islamic Revolution was a repeated action of a religiously focused protest. He argues that Iranians mostly learned from the Karbala (60 Hijri) to fight against oppression. Karbala is the name of a city in Iraq, where the grandson of Prophet Muhammad and the third Imam (approximate: Saint) of the Shiite Muslims that is Hussain was martyred on the 10th of Muharram A. H. 61 (9 October 680) by an Umayyad caliph named Yazid. On that day, a bloody battle "joined in [by] all but two of the males in Hussain's party were slain, Hussain's body was desecrated, and the women were taken prisoner" (Fischer, 2003, p.19).

The eight-year Iran-Iraq war also imposed a specific ideology onto the Persian language and influenced the terminology of the language. In an interview, reported in the *Payam-e Enqelab* magazine, on 27 April 1985, Khomeini's (the leader of the Iranian Islamic Revolution) representative (Hojjat-al-Islam Mahallati) of the Islamic Revolutionary Guard Corps (IRGC) explained:

Our Revolution emanates from Hussain's Karbala . . . and our dear Imam is the Husain of our time . . . [When] we gaze upon our war fronts and upon the areas that the Corps controls, [we see that]

these are [manifestations of] love for Imam Hussain and that our path is the same path as Imam Hussain (Payam-e Enqelab, NO. 135, p.31).

In almost all Shiites' minds, the *Karbala* symbolizes a holy war (Jihad/ Crusades) for the sake of God and against oppression. The Iranians named their action against Iraq as an *8-year sacred defense*. This holy view toward war in Iran induced an ideology of sacredness of the war and they named those killed as “شهيد [Martyr]”. According to the Qur'an (3: 169), the one who has been killed for God's cause is alive and earns a living from God. With this view, Iranians looked at martyrdom as a privilege which is given by God with an award in heaven and they called the Iranian martyrs of the Holy war as supernal men.

2.2.2 Van Dijk's Macro-Structure Level of Ideology

At the macro-structure level, van Dijk (1998) discusses ideology represented by a dominant power. Van Dijk defines *power* domination as a controlling factor of a group over another in a society. Van Dijk (1998, p. 162) emphasizes:

This may typically involve the control of the actions of the other group and its members, in the sense that the others are not only not (or less) free to do what they want but may be brought to act in accordance with the wishes or the interests of the more powerful group, and against their own best interests (and usually also against their will).

Van Dijk states that age, class, gender, ethnicity, origin, social position or profession are instances of power dominations of a group over others. In van Dijk's (1998, p. 163) view those who have “persuasive, ideological or discursive power”, also usually have “the coercive powers” to take care of those “who won't comply with the directions of

symbolic power”. The dominant power at play in the context of this study is the laws of the press in the pre- and post-Revolution Iran which has absolute power to censor publications including translated texts.

2.2.3 Van Dijk’s Discourse Level of Ideology

By discourse, van Dijk (1998, p. 197) refers to the very general and abstract notion of the discourse of the “*period, community or culture*” which includes all possible discourse genres and all domains of communication. Discourse in his view also includes the “ideas and ideologies of a specific period or social domain” (van Dijk, 1998, p.197).

Basically, van Dijk (1995, p. 17) views discourse analysis as a kind of ideology analysis since “ideologies are typically, though not exclusively, expressed and reproduced in discourse and communication including non-verbal semiotic messages, such as pictures, photographs, and movies”. He (1995) adds that ideology is an indirect influence on the individual cognition of group members which is demonstrated in “their act of comprehension of discourse among other social actions and interactions” (Khanjan et al., 2013, p. 90).

2.3 Ideology in Translation

Ideology has been an important and increasing concern for translation scholars in recent decades. Hatim and Mason (1997, p. 161) state that “behind the systemic linguistic choices” made by a translator, there is “inevitably a prior classification of reality in ideological terms”. This means that ideology affects languages at both *lexical-semantic* and *syntactic* levels. In other words, the ideology of a translator influences both lexical choices and grammatical structures. Hatim and Mason also believe in the effect of certain strategies applied in certain social and cultural circumstances to have ideological implications. Hatim and Mason (1997, p. 121) who perceive the translator as a part of the social context state: “it is in this sense that translating is, in itself, an ideological activity”.

While Hatim and Mason (1997) believe that opinions and values need to be relayed in the target language lexical choices, they realized that sometimes the translator, as a processor of texts, filters the text world of the source text through his/her own worldview or ideology which leads to differing results. The perceptible trend of ideology can be seen in terms of degrees of mediation, that is, the extent to which translators intervene in the transfer process, feeding their own knowledge and beliefs into their processing text (Hatim and Mason, 1997). The translator's ideology can cause manipulation of language to explore a particular attitude and can influence the choices of translation strategies. Hatim and Mason (1997, p. 124) also believe that "the socio-textual practice of language cultures such as Farsi and Arabic" is totally different from western languages like English and it causes ideological issues in translation.

Schäffner (2003, p. 23) states ideology can be identified within the text; both at the "lexical level such as addition and/omission", and the grammatical level for example "by using active and passive tense". For Schäffner, ideology can be either clear or hidden in the texts and it depends on the topic, genre and communicative purposes. She states that ideology can also be examined in the process of text and translation production since in the latter case, the role of the translator is crucial in the choices s/he makes.

Munday (2008, p. 44) applies van Dijk's (1998) ideology for the analysis of translation and outlines that at the society level, a translator operates in a *social setting* and interacts with "publishers, editors, and agents" who generally have more power. At the discourse level, Munday states that the translator who is appointed and remunerated by the target text publisher works on the discourse of the source text author. This discourse, which expresses the source text author's ideology, manifests itself from the author's "cognitive processes and linguistic choices" (Munday, 2008, p. 44). In Munday's view, the translator also brings his/her own cognitive processes to the translation of the source author's

discourse. Regarding the translator's cognitive process which influences translation, Munday (2008, p. 44) further explains as follows:

The value for us of this cognitive element and the broadness of social representations in the definition of ideology is that it allows a certain degree of autonomy for the individual translator to operate according to his or her specific ideological or ethical beliefs and preferences.

This certain amount of freedom that an individual translator has which depends on his/her "context model" is related to the stylistic structure by van Dijk (1998). Van Dijk's context model is used to interpret a specific context and act in a communicative situation that is influenced by society and ideology i.e. thoughts and beliefs. The stylistic structures cited by van Dijk (1998, pp. 205-206) are often inspired by critical discourse analysis and pragmatic stylistic features including "syntactic ordering and hierarchical clause relations, agency and transitivity, pronouns, which indicate identity and power relations and politeness". *Stress* which is situated in "lexical style" as "lexical and grammatical choices" is also important, since it signifies the author's attitudes and evaluations (van Dijk, 1998, p. 207). Munday (2008, p. 45) outlines these lexico-grammatical choices as the conscious elements of style which have an ideological impact because "they derive from and reflect the intent, values, beliefs and socio-cultural background and training of author and translator". Lexico-grammatical choices which are placed in van Dijk's (1998) micro-level analysis of ideology is defined as the conscious and unconscious fingerprints of both author and translator in "lexical and syntactic choices", from "lexical priming and phraseology" to "realization of narrative point of view, perspective and discourse semantics" (Munday, 2008, p. 47).

Munday (2008) also believes in a strong intertextual influence of style in translation which depends on the genre, the selection of source texts to be translated (mostly by a commissioned specific group of translators) and the image expected and portrayed from a foreign work. In Munday's (2008, p. 151) view "political and other sensitive texts" are examples where "ideology in its purest, or crudest form may be at the center of the translation process". Munday sees a clear dividing line between political and non-political texts and authors and in his opinion many novels manifestly present political ideologies such as *George Orwell's* famous novels *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949).

Ideological translations mostly depend on the translator's identification of his/her target audience and changing the text accordingly (Al-Mohannadi, 2008). Al-Mohannadi (2008, p. 533) argues that "if a translator knows his/her target audience he/she may be tempted to alter the original, even adding to or subtracting from the ST, to suit the sensibilities of his/her readership". In Al-Mohannadi's (2008, p. 533) opinion, this is especially true with the translation of sensitive texts like religious ones or those expressing Marxist ideas, which "set out to advocate a particular way of life".

Fawcett and Munday (2009, pp. 137-138) believe in the selections made during the process of translation, "not only by the translator but by all those involved, including those who decide the choice of texts to translate", as potential ideologically based strategies "governed by those who wield power". They (2009, p. 138) suggest a contrastive analysis of both the source and target texts at various levels including paratextual framings to uncover "the perceived truth status of the words of a target text".

2.4 Translation as Rewriting

Scholars of language and translation-related fields often try to expand the notion of ideology beyond the political views and define it in a neutralized way as "a set of ideas,

which organize our lives and help us understand the relation to our environment” (Calzada-Perez, 2003, p. 5).

Lefevere (the 1980s to early 1990s) explores translation as a kind of rewriting with essential manipulation depending on:

1. the professionals in the system, together with publishers, editors, revisers and the translators themselves;
2. the patronage of literary systems among powerful institutions as well as individuals, which comprises ideological and also economic elements; and
3. the dominant poetics, frequently appointed by the professionals, who can dictate which works are to be translated and the style adopted (refer to Lefevere, 1985 and 1992; Bassnett and Lefevere, 2003).

According to Lefevere (1992, p. 14), the Russian formalists contemplated culture and society as the “environment of a literary system”. Lefevere (1992, pp. 14-15) explains:

The literary system and the other systems are open to each other: they influence each other. [...] they interact in an ‘interplay among subsystems determined by the logic of the culture to which they belong.

Hermans (2014, p. 126) believes in the polysystem theory as the basis of Lefevere’s (1992) ideas. Moreover, he supplements the concept of *rewriting* into Lefevere’s theory (cited in Shuttleworth, 2009, p. 200).

Lefevere’s (1992) essays spanning over fifteen years were collected and published in *Translation, Rewriting, and the Manipulation of Literary Fame*. Lefevere’s concern in his theory of translation was the function of the translated text and its impact on the target

culture. By rewriting, Lefevere (1992, p. 8) refers to “an attempt to make the target text function in the target culture the way the source text functioned in the source culture”. Lefevere is aware that there is no text with an absolute identical impact on the source and the target culture.

Even the most faithful translation of a text would not manage to produce the same reactions in the target audience that the original text had produced in the source audience. Therefore, to Lefevere, all translations are rewriting. Lefevere (1992, p. 9) sees translation as the most “obviously recognizable type of rewriting” where it is potentially influential since “it is able to project the image of an author and/or a work in another culture, lifting that author and/or those works beyond the boundaries of their culture of origin”. However, Munday (2007, p. 197) points out that translation is a misrecognized type of rewriting, since “it is very complicated to determine how far and in which ways the translator has been influenced when doing their job”. Hermans (2014, p. 127) believes that rewriting includes “translation, criticism, reviewing, summary, adaptation for children, anthologizing, making into a comic strip or TV film” and so on. Shuttleworth and Cowie (2014, p. 147) consider “translators, critics, historians, professors and journalists” as producers of texts whose products are considered as rewriting. Therefore, Shuttleworth and Cowie (2014, p. 147) define rewriting as “anything that contributes to constructing the image of a writer and/or a work of literature”.

In his earlier works, Lefevere (1981) introduces the concept of *refracted text*, which refers to “texts [that] have been processed for a certain audience (children, for example)”, or adapted based on a certain poetic or ideology (cited in. Gentzler, 2001, p. 127). Lefevere (1982, p. 4) refers to *refracted texts* as “the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work”. Lefevere (1992) later added the notion of *patronage* into his model to

investigate the ideological powers influencing such rewritings (cited in. Gentzler, 2001, p. 137). Bassnett and Lefevere (2003, p. xi) with regard to state:

All rewritings [...] reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society. Rewritings can introduce new concepts, new genres, new devices [...]. But rewriting can also repress innovation, distort and contain, and in an age of ever-increasing manipulation of all kinds, the study of the manipulative processes of literature as exemplified by translation can help us towards a greater awareness of the world in which we live.

Therefore, translation is not only a pure, simple and transparent linguistic phenomenon but it also involves issues such as ideology, power, patronage, poetics, etc. Lefevere believes that translation is closely connected with power, legitimacy, and authority. Thus, it needs to be observed and evaluated in relation to the ideology, patronage, and poetics, with emphasis on the efforts made to prop up or undermine a certain ideology or poetic.

There is also a need for a comprehensive study of translation in relationship with efforts to participate in various universes of discourses. In addition to translation, Lefevere (1992) includes “editing, reviewing and anthologizing” as chiefly effective methods of rewriting which “[have] been instrumental throughout the ages in the circulation of novel ideas and new literary trends” (cited in. Asimakoulas, 2009, p. 241).

Lefevere (1992) believes that there are four main determiners that can sway the act of literary translation. They are:

1. Ideology, which is the translator's worldview
2. Patrons, who restrict the translators' ideological space and this includes critics, who tend to limit translators' poetological space.
3. Poetics, that is the established cultural/social/religious and the like contexts in which the translators perform.
4. Universe of Discourse, which is more arbitrary than poetics and refers to the certain knowledge, objects, customs, and/or beliefs of a certain time in a given culture to which writers are free to allude in their work.

For Lefevere (1992) ideology is a translator's worldview, i.e. "a grillwork of form, convention and belief which orders our action" (cited in. Hermans, 2014, p. 126). Lefevere (1992) believes in ideology as the conceptual grid that "consists of opinions and attitudes deemed acceptable in a certain society at a certain time, and through which readers and translators approach the text" (Hermans, 2014, p. 127). Genzler (2001, p. 136) believes that Lefevere outlines ideology as a set of discourses which "wrestle over interests which are in some way relevant to the maintenance or interrogation of power structures central to a whole form of social and historical life".

In Lefevere's opinion ideology is a dominant concept of what society should be or can be allowed to be. He highlights that the basic strategies used by translators as well as the solutions to problems in the process of translation are dictated by ideology. Lefevere also states that sometimes ideology is enforced by the people or institutions called patrons who commission or publish translations. He differentiates between two main influencing factors of translation that is, the dominant poetics and the patronage existing in a society. Professionals in a literary system such as "critics, reviewers, teachers, and translators" dictates the poetics, that is "the literary devices and the concept of the role of literature in a social system in which it exists" (Munday, 2016, p. 129) in a

society and try to “to control the literary system from the inside within the parameters set by the second factor” (1992, p. 14). The second factor, that is the complex concept of patronage, is described by Lefevere as powerful individuals, groups, social classes or institutions such as “religious bodies, political parties, a royal court, publishers or the media both newspapers and magazines and larger television corporations” which have the power to “hinder the reading, writing, and rewriting of literature” (1992, p. 15). Lefevere (1992, p. 15) further describes patronage as follows:

Patrons try to regulate the relationship between the literary system and the other systems, which, together, make up a society, a culture. As a rule, they operate by means of institutions set up to regulate, if not the writing of literature, at least its distribution: academies, censorship bureaus, critical journals, and, by far the most important the educational establishment.

According to Lefevere, patrons are typically interested in the ideology of literature instead of its poetics. He (1992, p. 19) views patronage as a tool to either “encourage the publication of translations” to be considered acceptable, or “prevent the publication of translations”. In Lefevere’s view, patronage is divided into three different components and each can be determinative in a special context or time era. The three kinds of patronage are as follows:

1. Ideological Component, which acts as a restraint on the selection and expansion of both “*subject matter and form*” (1992, p. 19).
2. Economical Component, within which the patron sees to it that the writers or rewriters, i.e. translators are capable to live by giving them an allowance or getting them employed in some agency.

3. Status Component, within which the acceptance and thoughts and also the lifestyle of an individual or group i.e. translators are dependent on another individual or group i.e. patrons.

The most significant patronage component in Lefevere's (1992) view is ideological affiliation which has an impact on choices and developments of topics and texts. In other words, patrons cast the deciding vote on the suitability and thus the availability of a translated text for the target market, according to their political and ideological orientation. As such, the patronage counts on "the professional [translators] to bring the literary system in line with their own ideology" (Lefevere, 1992, p. 16). In dealing with patrons, therefore, "translators tend to have fairly less freedom, at least if they desire to have their works published" (Lefevere, 1992, p. 19).

By economic component, Lefevere refers to the power over the existence of the translator/rewriter. Typically, translators are dependent on payments by the patrons, either in the form of fees or royalties. Hence, in order to make a living, translators have to adapt themselves to the principles advocated by the patronage. In recent times, the economic status component has been the most prevailing factor in the process of rewriting literature (Lefevere, 1992). Lefevere describes the status element as the power of patronage which would result in translators and their translated texts enjoying prominence in a given culture's literary system and poly-system. In other words, the status element means that the patronage can "confer prestige and recognition" on the translator and his/her works (Shuping, 2013, p. 57). The opportunity for publication and the success of a work stand to be more determined when the translator accepts and complies with the guidelines of the patronage.

Lefevere (1992, p. 18) differentiates patronage between "one omnipotent patron" and when "various parties share the power over the ideological, economic and status

components”. When economic success is quite independent of ideological factors and necessarily does not bring the status component with it, the patronage would be differentiated. In a system with differentiated patrons, “readers’ expectations are more restricted in scope and the right interpretation of various works tends to be emphasized by means of various types of rewriting” (Shuping, 2013, p. 58). But, “once all three components are in the hands of one omnipotent patron”, the patrons would be undifferentiated (Lefevere, 1992, p. 19). In a system with undifferentiated patrons, the result is “the increasing fragmentation of the reading public into a relative profusion of subgroups” (Shuping, 2013, p. 58).

In addition to patronage, poetics is another influential factor in rewriting the literature according to Lefevere (1992). He defines poetics as what literature should be or allowed to be. In other words, it refers to “aesthetic precepts that dominate the literary system at a certain point in time” (Asimakoulas, 2009, p. 241). Translators usually try to render the source text in accordance with “the poetics of their own culture, simply to make it pleasing to the new audience” and, by doing so, to “ensure that the translation will actually be read” (Lefevere, 1992, p. 26). Lefevere outlines that translators find compromises between the source and target poetics which provide fascinating insights into the process of acculturation and incontrovertible evidence of the extent of the power of a given poetics.

Lefevere (1992) divides poetics into two components:

1. an inventory of literary devices, motifs, genres, prototypical situations, characters and symbols; and
2. a concept which decides the role of literature in a social system as a whole.

In Lefevere's (1992, p. 26) opinion, the latter is "influential in the selection of themes that must be relevant to the social system if the work of literature is to be noticed at all". In the formative phase, poetics can reflect both "the devices and the functional view" of the literary product which is dominant in a literary system when "its poetics was first codified" (Lefevere, 1992, p. 26). The functional component is obviously closely "tied to ideological influences from outside the sphere of the poetics as such and generated by ideological forces in the environment of the literary system" (Lefevere, 1992, p. 27). The inventory component is not essentially subjected to a direct impact on the environment once the formative phase of the literary system is passed (Shuping, 2013). According to Lefevere, the functional component applies an innovative impact on a literary system as a whole, while the inventory component tries to be more conservative. This conservative impact is proven by the fact that "genres seem to be able to lead a shadowy existence as a theoretical possibility when not actively practiced and that they can be revived sooner or later" (Lefevere, 1992, p. 35).

In Lefevere's view, poetics are always changing and cannot be absolute. In a literary system, Shuping (2013, p. 58) believes, "the poetics dominant today is quite different from that at the beginning of the system" since its "functional component is likely to have changed, [and] so is [the] inventory component". However, every poetics in a literary system tries to present itself as absolute (Shuping, 2013). Apparently, every dominant poetics can control the dynamics of the literary system.

According to Lefevere (1992), the means of rewriting, which establishes the changing and changeable poetics, can also dictate the acceptable original works of literature and rewritings in a specific literary system, or, rather, such poetics would be yardsticks applied by critics, teachers, and others to decide what should be in and what should be

out. Moreover, “different poetics dominant at different stages in the evolution of a literary system will judge both writings and rewritings in different ways” (Lefevere, 1992, p. 36).

The universe of discourse is another influential factor in rewriting literature which is defined by Lefevere (1992, p. 87) as “certain objects, customs, and beliefs thought acceptable in their own culture”. The universe of discourse is also referred to as “the knowledge, the learning, but also the objects and the customs of a certain time, to which writers are free to allude in their work” (Lefevere, 1985, p. 233) or in simple words, to “cultural scripts” (Lefevere, 1992, p. 87). Therefore, translation has to involve a complex network of decisions to be made by translators on the levels of ideology, poetics, and the universe of discourse.

Lefevere (1992, p. 35) states that translators have to employ a balance between the universe of discourse which is “the whole complex of concepts, ideologies, persons, and objects belonging to a particular culture” as acceptable to the source text’s author, and the other universe of discourse which is familiar and acceptable to the translator and the target audience. In Lefevere’s (1992) view, translators often do not reject a text to translate, rather decide to rewrite on both content and style levels.

In the process of rewriting, translators’ prospect on the universe of discourse is mostly influenced by “the status of the original, the self-image of the culture that [the] text” is translated into, “the types of texts deemed acceptable in that culture, the levels of diction deemed acceptable in it, the intended audience, and the “cultural scripts” that the audience is used to or willing to accept” (Lefevere, 1992, p. 87). According to Shuping (2013, p. 58), the status of the original literary work can “run the whole gamut from central to [the] peripheral in either the source or the target culture”. He states that a literary work which occupies a central position in its own literary system and culture may not be at the same status in the target literary system and culture. Shuping (2013, p. 58) continues by

commenting that “the self-image of the target culture is always changing and a culture with a low self-image will welcome translation from a culture or cultures it considers superior to itself”. He refers to the various attitudes on French Homer at different times as an example to support this statement.

Lefevere discusses various influencing factors or constraints on rewriting a literary work. He states that these constraints are, however, not absolute but are conditioning factors. Translators certainly do not operate in a mechanical universe with no choices at all but they are under a countless variety of constraints to satisfy and please their patrons and thus have to adjust and/or even manipulate the literary work to make it fit with the predominant poetics and ideologies in order to succeed in their profession. However, Lefevere (1992, p. 7) also emphasizes that the impact of ideologies does not inevitably have to be in a constraining force but can also take a motivating form.

Additionally, Lefevere recognizes rewriting as a significant “motor force behind literary evolution” (1992, p. 2). Rewriting literature is seen as a way employed by powerful individuals or institutions for either positive or negative purposes. For translators, it is important to be aware of certain groups’ objectives in order to avoid potential manipulations and to create faithful translations for the public. Sometimes, a rewritten literature reaches a wide range of audiences and therefore, has a noteworthy impact on the general public, since the majority of the audience is unprofessional readers and mostly read rewritten (non-original) literature. According to Lefevere (1992, pp. 2-3), the rewriters’ role has changed for two major reasons: firstly, “literature in Western civilization is not considered to be the central object in the teaching of writing and transmission of values” anymore, and secondly, due to “the split between high and low literature”. Hence, *high* literature is mainly read by the elites for mostly educational purposes, and rarely by the unprofessional readers.

While the professional readers solely access *high* literature, “the non-professional reader increasingly does not read literature as written by its writers, but as rewritten by its rewriters” (Lefevere, 1992, p. 4). Therefore, the images created by rewriters play an important part in society and should not be unknowingly biased by deceitful intentions or dubious agendas. As a result, it is down to the translators to produce more or less untainted rewritings. Lefevere (1992, p. 7) concludes that “the study of rewriting should no longer be neglected”. Those engaged in such a study will have to ask themselves “who rewrites, why, and in what circumstances, for which audience” (Lefevere, 1992, p. 7). Bassnett and Lefevere (2003, pp. 7-9) believe that “studying rewriting processes will not teach students how to write well, but it will make them aware of other agents’ possible manipulations and how to deal with them in order to alleviate their influence”.

2.5 Past Studies on Ideology and Translation

In every nation, culture is related to individuals of a group in its broadest sense. It is therefore often hard to distinguish culture from ideology. Hatim and Mason (1997, p. 218) provide a linguistic view of ideology and define it as “a group of norms that echoes the principles and attitudes of an individual, group, a society, etc., and finally discovers appearance in language”. This resembles Van Dijk’s (1998) ideology model, which includes first, the cognitive micro-level (the individual), second, the macro-level (society), and the last, discourse.

In 2006, Ghazanfari published an essay on a critical analysis of ideology in translation. In this paper, he attempted to investigate the role of ideology in the act of translation in relation to three concepts: Discourse, Genre, and Text. His case study was on an English translation of a Persian novel called *The Blind Owl* (1936), written by *Sadegh Hedayat* (1903-1951). Ghazanfari examined the extent to which translation may affect the ideological output of an original text. He discussed ideology from different perspectives

and concluded by defining it in terms of linguistics. The final portion of the article was devoted to the analysis of Costello's English translation of *Boof-e Koor (The Blind Owl)* within the analytical framework proposed by Hatim and Mason (1997). Ghazanfari compared the source and target texts in terms of transitivity shifts, nominalization, and theme-rheme organization. He broke down the transitivity shifts into three parts i.e. expansion, contraction, and materialization. In his analysis, 27% of the shifts were related to the expansion, 7% to the contraction, 4% to the materialization, 4% to the nominalization and 25% to the theme-rheme organization. In the end, he concluded that the English rendering of the novel is a free translation that differs from the source text in terms of ideology.

Jelveh, Eslami Rasekh, and Taghipour in a study in 2013 assessed the Persian translation of journalistic texts in terms of ideology. They randomly selected "a group of 15 postgraduate students of Translation Studies from the University of Isfahan [to] render 20 sample news reports" (Jelveh et al., 2013, p. 13). The material for the research consisted of 6 translated news reports in Iranian newspapers with their original texts in English. Upon comparing the published news reports with their original texts, several numbers of ideological substitutions such as additions, deletions, partial adjustments and total changes were found while the translations of postgraduate students were stuck to "the preferred cultural related values" (Jelveh et al., 2013, p. 11). This study revealed that both of the parties i.e. professional translators and postgraduate students translated the news under a specific influence of several pre-disposed ideologies which were divided into different categories.

Ehteshami worked on the impact of ideology on translation in Iran in 2015. She invited two professional male translators with bachelors in English Language Translation, aged 30 and 35 with right-winger and left-winger ideological viewpoints respectively, both

from different certified translation service offices in Tehran, Iran. Ehteshami chose her English materials purposefully containing three interrelated news about Syria's civil war from CTV National News and Washington Post. She gave a copy of the so-called news articles to each translator to render it into Persian. Among those three news articles, 19 ideologically sensitive keywords were the target of the researcher to identify the role of each translator's ideological viewpoints in the translation process. The analysis of the data revealed that the translators' ideological views influenced their translations. The keywords were totally translated freely based on each translator's ideology.

In their article, Aslani and Salmani (2015) discussed the translation of political news to reveal the ideological influences in the process of translation from English into Persian. They selected news texts about *Arab Spring* specifically concerning Syria from *Guardian*, *Reuters*, and *The Independent* to contrast with their corresponding Persian translations in *Kayhan* newspaper based on Fairclough's (1995) critical discourse analysis (CDA) model. Aslani and Salmani (2015) analyzed and discussed five samples and found out that the Iranian reportages persuade the Persian readers towards the ideology of the Iranian government regarding Syria. Based on their findings, translating political news is always ideologically biased due to the role of patronage which demands to satisfy the ruling power which dictates the dominant poetics in a society.

Aslani (2016) identified the ideological traces in the Persian translation of political news with a focus on Iran's nuclear program. Aslani's data comprised the English excerpts selected from *The Washington Post*, *The Financial Times* and *The Associated Press* which were compared with the Persian translations in *Diplomacy Irani*, *Iranian Students News Agency (ISNA)*, *Tabnak* and *Fars News*. In this study too, Aslani (2016) employed Fairclough's (1995) model for critical discourse analysis (CDA) and revealed the ideological manipulations in Persian translations of the selected political news texts.

The conflicting ideological views were evident in the way Western news agencies try to show the Iranian nuclear program as an illegitimate action and against international laws while the Iranian news agencies who believe in legitimacy and legality of their actions framed their news more positively.

Khosravi and Pourmohammadi (2016) investigated the influence of the translator's ideology on English translations of the Qur'an. Their article aimed to reveal the role of translator's religious ideology on the English translation of the Qur'an by using Farahzad's (2012) model of translation criticism and Fairclough's approach to critical discourse analysis (CDA). Their corpus comprised 4 verses related to the rights of women from different chapters of the Qur'an. They chose 4 different English translators of the Qur'an based on their religion i.e. Judaism, Christianity and Islam. They compared the source and target texts at both textual, which is the Qur'an text, and paratextual, which is the footnotes, levels. Khosravi and Pourmohammad's analysis revealed that the Muslim translators exerted their personal interpretations as well as patronage ideologies on their translations while the non-Muslims' translations were neutrally rendered.

As it is visible, they all used ideological tools to criticize the translations either in the educational environment (Jelveh et al., 2013; Ehteshami, 2015) or literary context (Ghazanfari, 2006; Aslani and Salmani, 2015; Aslani, 2016; Khosravi and Pourmohammadi, 2016). However, none of the reviewed articles worked on a similar framework as the current research to investigate the ideological translational choices in three different levels with special focus on the Persian translation of British literature, i.e. Orwell's works, in different eras in Iran.

2.6 Farahzad's Model of Comparative Translation Criticism

Farahzad's (2012, p. 27) three-dimensional model for comparative translation criticism goes a step further than translation quality assessment while she sees as being

based on “a value judgment,” to “explore the ideological implications of translational choices”. Her model examines translations at three levels: “textual, paratextual and semiotic” (Farahzad, 2012, p. 27). For Farahzad translation criticism requires a reconsideration of the relationship between the source and target texts in order to interpret the behavior of translations in target societies, the examination of the translational choices and the recognition of ideological inferences of the translational choices. In Farahzad’s (2012, p. 36) view, comparative translation criticism does not aim to observe the equivalency of the target text in comparison to the source text in terms of right or wrong, but to see “whether or not it bears similar or different ideological implications”. She states that the model looks for discursive strategies and patterns of usage and examines textual, paratextual and semiotic features.

Through textual analysis, Farahzad (2012) refers to lexical, grammatical and translational choices. Lexical choices concern choice of words which are not naive, “because it is not random and follows patterns which affect representations” (Farahzad, 2012, p. 36). Farahzad believes in the substitution of cultural items in the target text as a way to make the text more readable for the target culture audience but, she also admits that this will definitely affect the representations in the target text. She stresses the fact that “lexical choices both denote and imply things even when they seem to be ideologically neutral” (Farahzad, 2012, p. 36).

Farahzad refers to “agents, actions, events, and entities” as grammatical choices in a text (p. 38). Fairclough (2010, p. 130) defines grammatical choices as a way in which:

the grammatical forms [and structures] code happenings or relationships in the world, the people or animals or things involved in those happenings or relationships, and their spatial and temporal circumstances, the manner of occurrence, and so on.

For text analysis in her model, Farahzad states that the source and target texts can be compared in grammatical forms to detect the differences and identify the possible significant ideological implications. Farahzad categorizes and adapts her list of grammatical choices which can affect translation based on Fairclough (1995/2010). She, however, leaves the list open for further developments. Farahzad divides grammatical choices into six categories as:

1. shift of agency
2. passivization and activation
3. nominalized forms
4. positive and negative
5. tense
6. coordination and subordination.

Farahzad divides the shift of agency into obligatory and optional. In her view, obligatory shifts occur due to “lack of correspondence between the linguistic systems of the protolanguage and the metalanguage” while optional ones are based on “translator’s choice and may have various reasons” to happen such as “stylistic, cultural, or ideological” (Farahzad, 2012, p. 39).

Hart (2014, p. 2) stresses that “[l]anguage is ideological when it is used to promote one perspective over another”. He (2014, p. 2) explains:

Grammars [not in the traditional sense but system or systems that make up part of the human language capacity] as system engender ideology through the, often inhibited, choices they allow ‘for representing “the same” material situation in different ways’ (Haynes 1989:119). Grammars as models, in turn, allow a handle on the

ideological 'choices' presented in discourse. A grammar serves as a guide to the particular sites of ideological reproduction in text and talk. A grammar provides a plan of potential practices against which ideological differences can be clearly seen and delineated. And a grammar can act as a reference point for comparing (i) what is expressed in discourse with what is suppressed and (ii) the way something is expressed in text with other available options in the grammar.

While the above happens in all original productions, similar ideological manifestations take place in translations which are rewritings of original works.

It would hardly be possible to report an event in a neutral way when we are not aware of using correct voice like passive or active in sentences since “such choices, which the language system both enables and forces us to make in every utterance, are precisely the points at which the operation of ideology can and does occur” (Xiaojian, 2013, p. 42). Voice can be defined as “grammatical category which makes it possible to view the action of a sentence in either of two ways, without change in the facts reported” (Quirk, Greenbaum, Leech, & Svartvik, 1985, p. 159). Actually, changing the voice of a sentence from active into passive would have ideological functions as deleting agency may “transform statements that identified agents of actions into agentless statements that convey less information” (Billig, 2008, p. 789).

By passive voice, Farahzad (2012) refers to an utterance where the action is more prominent than the agent. Based on Fairclough (2010, p. 130) “passive sentences leave causality and agency unclear”. Therefore, when an active sentence in the source text is translated into a passive one in the target text, as a recurrent translational strategy, causality and agency “lose prominence and objects of actions become foregrounded”

(Farahzad, 2012, p. 38). The preference to use a particular voice in translation certainly has the potential to serve certain ideologies. Fairclough (1992, p. 182) confirms this in his words below:

The active is the 'unmarked' choice, the form selected when there are no specific reasons for choosing the passive...motivations for choosing the passive are various...[a] political or ideological reason for an agentless passive may be to obfuscate agency, and hence causality and responsibility.

On the contrary, translating a passive form into an active form can make the utterance completely opposite of what has been discussed above. To understand the issue better, let's illustrate the concept with a headline example from *The Guardian* (December 22, 2004):

19 US troops killed in explosion at mess tent.

Now, compare it to an active alternative:

Iraqi insurgents killed 19 US troops in explosion at mess tent.

The active sentence raises this question in mind as to why the Iraqi insurgents killed the US troops. The agentless passive leaves out the Iraqi insurgents and is similar to a sentence like: "The surfer drowned in wave". It is obvious that in this sentence the 'wave' was not at fault and it implies that the surfer is responsible for his/her action. Correspondingly, in the headline above, the issue of the culpability and/or fault of the Iraqi insurgents is avoided; the use of the passive voice distances the causality and puts the blame for the incident on the US troops.

Farahzad sees nominalization as a way to reduce the ideological level of an event or action. She believes that changing a verb of the source text into a noun in the target text diminishes the tense and agent and makes it less forceful than the original text. In her idea, “if nominalization is repeated in the target text so as to form a pattern, then actions become trivialized and are treated as [an] ordinary phenomenon” (Farahzad, 2012, p. 39).

Positive or negative forms also have an ideological significance for Farahzad. She (2012, p. 40) believes that “when a positive sentence is translated into a negative, or vice versa, a different aspect of reality is highlighted”.

In Farahzad’s opinion, the change of tense in the target text causes a temporal alteration and modifies the state of affairs. She (2012, p. 40) elaborates her idea by bringing an example where a present perfect tense in the target text is used instead of past tense in the source text which modifies “the state of affairs by expressing a past event as something still current”.

Farahzad (2012, p. 40) stresses that “when subordination substitutes coordination” in the target text, “the information in the main clause gains relative importance over the information in the subordinate clause”. This can have an ideological implication and possibly affects the style if used as a pattern in translation.

With regard to translational choices, Farahzad (2012, p. 37) states:

What is important in this analysis is that only those translational choices which convey key concepts and/or dominant discursive strategies [that] are repeated in the metatext in the form of a pattern are apt to bear ideological implications.

For Farahzad (2012, p. 39) all translational strategies have ideological implications and include all types of strategies, from shifts [at the micro sentential level] to translation methods [at the macro text level], such as “literal translation, substitution, omission, addition, foreignization, and the like”. Farahzad regards omission and addition as ideological acts of censorship and manipulation respectively. To her mind, omission censors the ideology of a specific pattern in the target text while addition serves as a means to overrepresent a character or attribute a certain quality to something which is not present in the source text. Another instance of translation choice or strategy is naturalness which if used as a domesticating strategy, leads to either overshadowing “the values and beliefs of the source culture when translating from a marginalized language into a language of power,” or mediation of “foreign values in the guise of the self when translating from a language of power into a non-power language” (Farahzad, 2012, p. 40).

By paratext, Farahzad (2012) means everything encompassing a text. She considers any additional information along with the target text as paratextual materials and categorizes them into three types:

1. footnotes and endnotes
2. prefaces, epilogues, and comments by the translators
3. editor’s and/or publisher’s notes and comments.

In Farahzad’s opinion, examining paratexts can reveal one’s ideological positioning. For instance, Farahzad (2012, p. 41) perceives footnotes as “the social, historical and cultural contexts” of the source text, which is generally given to “fill information gaps which affect the reception or appreciation” of the target text in target societies. The translator’s preface and afterword, she says, can also reveal the translational strategies and methods which the translators have adopted and their reasons for using those

strategies and methods. This often helps in detecting a translator's ideological implications.

Farahzad (2012, p. 41) observes that paratexts show "what the translator thinks about the source text and what position s/he takes for or against it". As an example, Farahzad (2012) explains about a contemporary American translation of Rumi, where the translator, in an afterword to his translation, talks about using other translations of Rumi and consulting with a Persian learned friend to produce his translation. Here, Farahzad sees a controversy as the translator does not know Persian at all, but this is neither said in the afterword nor anywhere else. In Farahzad's view, withholding such information is a significant ideological point as this would give rise to unavoidable manipulations in the source text and culture, and this would affect the representation of a foreign literary text in the target society.

The final level of Farahzad's critical translation criticism model after the textual and paratextual analysis is the semiotic analysis. For the semiotic analysis, Farahzad (2012, p. 41) considers the visual signs surrounding the text which can provide "information about the text" as well as "function as a mode of representation". In Farahzad's view, these visual signs are ideologically significant and include items such as the graphic design of a book cover, in-text visual images and illustrations, and logos in advertisements.

2.7 Paratextual Materials

Owing to the fact that the second research inquiry is selected for a paratextual analysis, more will be reviewed on paratextual materials in this section. Kovala (1996) states that paratext includes any meta-comment by the translator, the editor, the illustrator, the publisher or a scholar. Genette (1997, p. 1) argues that a literary work is often presented in an adorned status, reinforced and accompanied by an "author's name, a title, a preface,

and illustrations” as a particular set of “verbal or other productions”. Genette divides paratexts into two categories: (1) peritexts and (2) epitexts. Peritexts are “supplemental material physically surrounding the book” (Genette, 1997, p. xviii) and can be divided into the publisher’s peritexts including “front and back covers, spines, inside flaps, list of other works by the author or the translator, the title page, blurbs” (Genette, 1997, p. xviii) and introductions and prefaces written by “the author, or the translator in the case of a translation, or by someone appropriate to present the text” (Neveu, 2017, p. 28). Epitexts are external writings such as interviews and book reviews, which are about the book.

Peritexts and epitexts to Genette (1997) function as a gateway for readers to access the content of a book. Genette (1997) considers both peritexts and epitexts as a method to present the book in order for the readers to make “an informed decision to read the core text of a book or not” (Neveu, 2017, p. 28). Neveu states that peritexts include the translator’s name on the cover, a preface by or about the translator, an introduction presenting the translated text, generally giving a contextual background of the source text, the reason for translating the text and some details about the translation process. With the publisher’s agreement, the translator can also add footnotes or endnotes inside the text and/or glossaries to make the source language references clear or to remark on certain translational choices (Neveu, 2017). Such additions at the peritextual level can also be used to decrease or increase the translator’s status and have an influence on the way in which the text is presented and supplemented (Neveu, 2017). A book’s paratexts, for the publishers, aim to ensure the text’s existence in the world with regard to its “reception and consumption in the form of a book” (Genette, 1997, p. 1). This is important to take full advantage of the commercial impression and/or academic status of the book.

In order to create an impact on the reader, paratexts have provisional, spatial, pragmatic, functional and fundamental characters. The four basic functions which Genette (1997, p. 93) lists for paratexts are:

1. Designating or identifying
2. Description of the work (content and genre)
3. Connotative value
4. Temptation.

He points out that “the meaning and function of paratexts are determined by the author and his allies, and that paratexts operate as a way of establishing and securing authorial intention” (cited in Smith and Wilson, 2011, pp. 7-8). While Genette (1997) considers paratextual materials as additional elements to the body text, Gray (2015) states that paratext is a central, integral, important and constitutive part of the text. The importance of paratext is understood in its power of shaping through positioning the audience and making prospects (Baker, 2006; Al Sharif, 2009; Azariah, 2011; Marine-Roig, 2017; Hijjo and Kaur, 2017). Therefore, paratexts principally control the reading experiences of the audience, mainly his/her interpretations and reactions. However, based on Wolf (2006), there are two categories of paratexts:

1. authorized: intra-compositional
2. unauthorized: extra-compositional.

Authorized paratexts are shaping tools of the source text author (Wolf, 2006). Unauthorized paratexts are shaping tools added to the shaped source text by others including translator/s (Wolf, 2006).

Pellatt (2013b, p. 1) states in the introduction of her book that “paratext is the text that surrounds and supports the core text, like layers of packaging that initially protect and

gradually reveal the essence of the packaged item”. She (2013b, p. 1) defines paratext as any additional, attached and external material to the main text which has functions of “explaining, defining, instructing, or supporting, adding background information, or the relevant opinions and attitudes of scholars, translators, and reviewers”.

Paratexts are more multipurposed and flexible than the main text, and accordingly, they function like “an instrument of adaptation” (Genette, 1997, p. 408). In a certain volume of a translation, the use of paratext “as a methodological tool has been supported as a way to define” (Pym, 1997, pp. 62-65) or, to reflect the concept of translation published by an agent (Tahir-Gürçağlar, 2002) and to give information about the phenomena of translation (Kung, 2013). Furthermore, Kovala (1996) believes in a wider look at paratexts mostly in relation to sociocultural contexts. The adaptable nature of paratextual materials and their connection to the process of translation encourages studies on different language exchanges. Studies on paratextual analysis include Koş (2009) on French-Turkish translation, Kung (2013) on Taiwan-American exchange, Pellat (2013a) on Chinese-English texts, Torres Simón (2015) on Korean-English exchange, Hijjo and Kaur (2017) on Arabic-English translation, among others.

For Farahzad (2012, p. 37), whose critical translation criticism model will be used as a ground model for this study, “everything about the text, such as the translator’s, editor’s, publisher’s notes, prefaces, judgments, and comments, translator’s footnotes and endnotes” are all considered as paratext. Farahzad (2012, p. 37) believes in the analysis of the paratext in “the light of the socio-historical conditions of production and reception of the two texts”, the source and target texts. In her view, examining and analyzing the paratext may reveal significant ideological positioning. The study of paratexts in translation, in fact, can both reveal clues to ideological and political agendas surrounding

a published translation, as well as the role of the translator/s, editor/s and/or publisher/s in collaborating these agendas.

Núñez (2014) works on García de Sena's translation of *La Independencia* which was published during the period of Latin American independence in the early 19th century. García de Sena was a translator of North American texts. Núñez (2014, p. 189) believes that studying the paratextual materials related to that translation "help modern readers understand some things regarding the people involved, their ideas, and the times they lived in". He (2014, p. 189) analyzes and discusses the title, the dedications and the notes to see "the translation's intended function in changing the culture repertoire". In Núñez's view, paratexts enable him to study the translator's actions during the revolution in Latin America. Núñez (2014, p. 208) states that *La Independencia* was a significant bridge to transfer "the legal transplantation of constitutional notions and structures" from North America into Latin America. He confirms that most Latin American nations' constitutions, especially Uruguay, Venezuela and Argentina, were enjoyed and influenced by this translation. Núñez concludes that the paratexts of García de Sena's translation of *La Independencia* engaged in "many activities to improve the odds" of producing options for the repertoire making a successful transfer.

Hosseinzadeh (2015) introduces a model to analyze and discuss translatorial prefaces. Her model is developed based upon an analysis of 104 prefaces of Farsi translators in Iran, written from 1951 to 2011. The model provides a framework to investigate the form, content and function of prefaces. The form of the prefaces is studied in accordance with the title, length, pagination and signature (Hosseinzadeh, 2015, p. 315). Meanwhile, she classifies the content of prefaces in terms of the themes which emerge from the prefaces (Hosseinzadeh, 2015, p. 316). To discuss the functions of prefaces, Hosseinzadeh (2014, p. 317) uses the typology provided by Dimitriu (2009) with additional categories, which

associates “explanatory, normative or prescriptive, and informative or descriptive” functions.

Atefmehr (2016) attempts to find out the visibility of Iranian translators in their paratexts during the 20 years of Constitutional Monarchy in Iran. She (2016, p. 7) examines 106 translated volumes in terms of paratextual elements where she includes “translators’ prefaces and the presence of translators’ names versus the presence of authors’ names on title pages”. Atefmehr (2016, p. 7) investigates those involved in the production and publication of the translated volumes that are “the translators, the publishers and the patrons” and also the source texts’ authors to introduce her model called *Network of Visibility*. She (2016, p. 12) calls the model network since multidimensional interrelated connections existed among those she considers as members of the network, that is “the original authors, the translators, the publishers and the patrons”. She categorizes the network into non-reflective and reflective parts. In a non-reflective network, a translator becomes the source of visibility for a publisher/patron by appearing the publisher’s logo/ patron’s name beside the translator’s name. In a reflective network, a translator gets his/her credibility and visibility by appearing his/her name beside the source text author/s or patron’s name. Atefmehr (2016, p. 14) concludes that the high status of the Iranian translators of that era is “reflected in their high paratextual visibility”. Moreover, due to the pre-eminent position of the translators, publishers and patrons had a chance to be visible in society.

Haslina (2017) examines translator’s preface as a paratextual device in Malay-English translations. She focuses on paratexts to examine the form and content as well as discuss the function of the prefaces. Her data includes 9 English translations of Malay literature, published in Malaysia from 1970 to 2000. She (2017, p. 100) argues that the translator’s preface plays an important role not only in “facilitating the reception of the translated text

by providing vital information to the readers”, but also in “making the translator visible and his/her voice heard”. By form, she examines the titles, length, pagination and the signature of the translators. She (2017, p. 106) divides the content of the prefaces into seven thematic categories, that is “difficulties in undertaking the translation”, “information on the translator”, “information on the source text”, “acknowledgments and dedications”, “the origin of the translation”, “clarification of the title”, and “general approach and specific procedures in translating”. She divides the functions of the prefaces into three categories based on Dimitriu’s (2009) classification. According to Dimitriu, translator’s paratext serves three functions as “an explanatory function, a normative/prescriptive function, and an informative/descriptive function” (2009, p. 203). Haslina outlines that the examined prefaces of the English translations of the Malay novels are almost explanatory as well as informative ones in function.

2.7.1 Book Cover as a Peritext

Book covers provide a visual summary of the content of a book for potential readers. The cover of a book contains both verbal and visual elements. Verbal elements are the authors’/translators’/editors’ names, titles, blurbs, publication’s name, etc. which are called typographical information. Visual elements are drawings, photographic images, and illustrations which are called image information. All of these elements are classified under the concept of peritext, proposed by Genette (1997).

The first impression of a book in readers’ minds is usually linked to the illustration of its cover. The art of the cover design can represent the book as a whole. Matthews and Moody (2007, p. 19) believe that the cover or jacket of a book “conveys a message about the contents of the volume, influencing both the retailer who stocks the book and the potential purchaser in the shop”. A certain message can be conveyed to the readers by carefully choosing the setting, lighting, clothing, depiction of characters and so on in the

cover design. Matthews and Moody (2007, p. xx) argue that “a test of the importance of the jacket to the marketing of books” is a way where “the repackaging of books impacts on the kinds of readers they reach and the way in which they are valued”. A research which was conducted for the *Orange Prize for Fiction* in the United Kingdom shows that “if knowledge of the author or book is excluded, the cover is the most important factor in whether readers would like to start reading a book” (Matthews and Moody, 2007, p. 23).

Sonzogni (2011) also states that book covers reveal the cultural beliefs of the authors, designers and readers. Sonzogni (2011, p. 4) believes that authors have very little influence upon the book covers since “in the real world, multiple paratextual influences intervene”.

Research on book cover design under the light of semiotics as a type of translation is almost uncharted territory since the only theoretical framework for such research lies far back in 1950. Jakobson (1959/2004) in ‘On Linguistic Aspects of Translation’ lists three different types of translation where the third one is *inter-semiotic translation* or *transmutation*. The inter-semiotic translation is “an interpretation of verbal signs by means of signs of non-verbal systems” (Jakobson, 1959/2004, p. 114). Jakobson gives examples for inter-semiotic translation as “music-based fairytales”, “[the] film adaptation of novels”, “audio description” and “sign language interpretation” which is a similar process to Gambier’s (2004) term *tradaptation* (Williams, 2013, p. 9). In Torop’s (2013, pp. 241-242) view, the semiotic shift in translation studies introduced by Jakobson brings intra- and interlingual translation “closer to each other” and requires a new look at “translatability and the main ontological characteristic of a translational text – plurality”. Below are some of the studies investigating semiotics in literary works.

Korepanova (2013) investigated the bodily in autobiographies in her dissertation. She examined four different autobiographical book cover designs in terms of intermediality

to find out the link between the text and the photo image on the book covers. Korepanova assessed both the book covers as well as the textual materials based on the theory of performative. Korepanova argued that the self-representation of the bodily in the autobiographical textbooks reinforces the audience to get the unconditional autobiographical truth since the photographic image of the author on the cover alongside the autobiographical text brings the illusion of trustworthiness.

Salmani and Eghtesadi (2015) employed the inter-semiotic approach to the translation of book covers in retranslated novels. Salmani and Eghtesadi applied Kress and Van Leeuwen's (2005) model of semiotic analysis on the cover design of Nathaniel Hawthorn's *The Scarlet Letter* (2004) and its three Persian translations. The analysis revealed that the cover design of the Persian translations had been changed. Salmani and Eghtesadi (2015, p. 1185) also confirmed that the translators had no role in designing the covers but the publishers or better to say the commissioners "determined the elements which were presented on the cover or made a decision about their order or other aspects of the cover design". Salmani and Eghtesadi (2015, p. 1185) believed in the culture and social ideologies as the obvious influential factors in cover design in Iran "depending on the topic of a text, its genre and communicative process".

Bailey (2017) carried out a semiotic analysis on the character, *Nancy Drew* on twelve book covers in nine series published from 1930 to 2016. Bailey's aim to study the book covers of *Nancy Drew* was to discover the constructed meaning through the cover designs. He applied the theory of representation introduced by Goffman (1979) to "explore [the] symbolism present in the covers and identify signs" (p. 21). Bailey used semiotic theory to break down the signs into both the signifier and the signified in order to better understand the intended meaning. He also used Goffman's theory to categorize messages derived from the research into dichotomies of masculinity/femininity and

dominance/submission. Bailey concluded that the representation of *Nancy Drew* had transformed through time from an independent and strong female character into a more dependent and weak one.

2.8 Persian Language

The majority of the population in Iran is Muslims and speaks in the Persian/Farsi language either as the first or second language. Although Persian is the official language, it is not the only language spoken in Iran. Turkish (Azerbaijani dialect) is spoken by a large group of people from the north to the central parts of Iran. Arabic is also spoken by a smaller community in the south part of Iran. Apart from these three languages, sixty-six other languages are listed in Iran, of which, sixty-five are living languages and one is extinct (Lewis, 2009, pp. 674-679). This reveals that the term *Persian speech community* does not cover the whole Iranian society, although most Iranians are fluent in Persian as their official medium of communication. Modern Persian uses Arabic letters, representing consonants, for writing, plus four extra letters representing four Persian sounds: /p/ (as in word: park), /z/ [like the sixth letter of Malay Alphabet, written in the Arabic script] (as in word: chair), /ž/ (as in word: television), and /g/ (as in word: Galilei). The basic sentence structure in Persian is *subject-object-verb* (SOV). The word formation in Persian is quite similar to English, since it is mainly done by affixation.

2.9 Translation in Pre- and Post-Revolution Iran

The Islamic Revolution in Iran took place in 1979 and changed the socio-political rules of the country. Before the Revolution, Iran was a country which was ruled by a kingdom system, but after the Revolution, the government has been led by an elected president with a supreme leader named ‘*ولایت فقیه*’ [velb:jæt-e fæqi:h] (Guardianship of the Islamic Jurist). Pedersen (2002, p. 215) informs us that the roots of the Revolution “grew out of the collective consciousness of the people, shaped and structured within the frames of a

religious worldview”. Pedersen (2002, p. 216) states that with a blind look at the “political and tactical skills” of the religious classes, it can be surmised that “the merging of the people’s worldview with that of religion” explains the Islamic nature of the Revolution.

Amuzadeh Mahdiraji (1997, p. 14) believes in “the tension between religion (traditional society) and science (modern society)” as the fundamental reason for the social crises in Iran. Amuzadeh Mahdiraji associates the pre-Revolution era with modernization and anti-religious nationalism. In contrast, he states that the post-Revolution era is more identified by Islamic radicalism, anti-westernization, anti-nationalism and social justice.

Based on Esposito and Voll (1996, p. 58), the rallying points for growing opposition movements in Iran were issues of “faith and identity, political participation and social justice”; the clergy was actively supported by both conservative and secular-oriented intellectuals due to the clergy’s influential propaganda among the people. The clergy declared that “the danger of cultural alienation and dependence on the West” was a threat to Iranian identity (Esposito and Voll, 1996, p. 58).

There were three main groups who were opposing the ruling power in pre-Revolution Iran:

1. traditional religious people who were trying to establish religious values in the society
2. religious intellectuals who were endeavoring to “revise and rationalize some of the religious beliefs” based on modern social thoughts (Amuzadeh Mahdiraji, 1997, p. 15)

3. non-religious intellectuals who were mostly left-wingers (such as *Tudeh* party members) pursuing the western socio-political freedom and liberal approach to modernization (Milani, 1988).

The Revolution brought about many changes and these included changes in the publishing policies of the country. As it is obvious from the name of the Islamic Revolution of Iran, the policies changed to be conservative and Islamic, and censorship was controlled by the Ministry of Culture and Islamic Guidance. The ideology of the translators in Iran is therefore subject to these governmental policies.

The first press law of the post-Revolution era was ratified on 9th August 1979 by the Islamic Revolution Council of Iran. In fact, it is the fourth press law that was approved six months after the victory of the Islamic Revolution in Iran. Right after the Islamic Revolution in Iran, the Ministry of Culture and Islamic Guidance also known as *ارشاد* [Irshad] (which literally means ‘The Pointer’) was established to manage and organize the distribution of both domestic and translated foreign cultural products of any kind (Zolfaghari and Josephy-Hernández, 2017). In 1979, “a Committee for Translation, Composition, and Editing” was established in the Ministry of Culture and Islamic Guidance “as part of the Islamic Republican State’s efforts to redirect Iran’s educational system towards its ideology” (Karimi-Hakkak, 2009, p. 501). According to Karimi-Hakkak (2009, p. 501), the said committee temporarily shut down the education and publication system of the country to prepare books that “would better reflect the state ideology”. The Ministry of Culture and Islamic Guidance is responsible for safeguarding the said legislation and does not allow the publication and/or distribution of any cultural product, including translations, which express offences against (1) religion (Islam) and ethics, (2) politics and society, and (3) public and/or individual rights (Corrective Resolution: Goals, Policies and Rules for Publishing Books, 2010). All the cultural

products including books to be published had to observe the laws set by the office in the Ministry of Culture and Islamic Guidance during the early years of the post-Revolution era.

After the Islamic Revolution in Iran, the press law has continued to remain dominant and has to be closely observed by all publishers. Mollanazar (2011, p. 169) stresses that “this means that the judiciary system may prosecute them if they violate the law and in case any complaint is raised against them”. On February 5th, 1999, the Islamic Republic News Agency (IRNA) released a speech by Ayatollah Khamenei, the spiritual leader of Iran, about publication ethics. In this lecture, addressed to dozens of Iranian publishers, the spiritual leader summarized the Islamic Republic’s policies and norms regarding the screening of cultural productions:

Although Iran is receptive to opposing ideologies and allows publication of those ideologies, it opposes (1) any materials undermining the system or attempting to infiltrate the pillars of the Islamic system of government, and (2) unethical works of art that have ruinous ethical effects and seek certain freedoms such as sexual freedom and the freedom to commit sin, materials that lead the youth astray and to corruption (Islamic Republic News Agency, 1999).

Article 24 of the Constitution of the Islamic Republic of Iran states that publishing agencies and the press are free to publish their ideas without any offensive statements to the fundamentals of Islam or public rights (Constitution of the Islamic Republic of Iran, 1979). For publication of translations, both written and audiovisual, the products have to be screened and assessed by the Department General of Book Affairs (Book Bureau) (Haddadian-Moghaddam, 2014, p. 121) in the Ministry of Culture and Islamic Guidance (Khoshsaligeh and Ameri, 2016, p. 239). The Book Bureau in Iran is therefore

responsible for carrying out censorship at various levels. In relation to Article 24, Haddadian-Moghaddam (2014, p. 121) explains that:

[...] the Iranian state does not acknowledge state censorship. What they accept, however, is MOMAYYEZI, that is, examining and distinguishing between good and bad for publication or production, be they books or other cultural productions such as films, music, and dramas.

This so-called *momayyezi* is done by the anonymous individuals (Rajabzadeh, 2002) and mostly at the lexical level (Ramazani, 2009; Izadi, 2014) where the text screening person decides which terminology is appropriate to be in the publications and/or productions both for written and translated books (Haddadian-Moghaddam, 2014).

With specific regard to publications of translations, Barahani (1989, p. 163) states that translators had more security than original authors in the pre-Revolution era as first, it [the translated product] “faced no censorship and the publisher could better invest in it than non-translations”, and the second, “it had more income for both the translators and publications”. Similarly, Mirabedini (1998) points out that the literary writings of Iranian reformists were not allowed to develop due to the pre-Revolution censorship in Iran. He (1998, p. 259) discusses the problematic procedure involved in book printing and states how the wise solution at that time was to turn the original writings into translations to publish for the authors “who could not promote the essential social issues and who often lacked the ability of producing a comprehensive artistic work at the same time”.

Mollanazar (2011, p. 162) states that “[...] translation is an ongoing conflict between loyalty to the original text and its agenda or purpose on the one hand, and loyalty to the target language, culture, society and their norms on the other”. He (2011, p. 162) believes

that a number of norms exist in any culture to determine the strategies of translating and defines them as having been “generated from the ideology and values dominant in that society, all together forming its culture”. Mollanazar (2011, p. 167) believes in a lenient censorship treatment for pre-Revolution translations except for the novels translated from the Soviet Union or other communist nations “which were considered to contain direct ideological agitation and propaganda for Communism” since anything regarded essentially Islamic or communist would be detained in the pre-Revolution era.

Mollanazar (2011, p. 172) highlights that the major taboos which had to be censored after the Islamic Revolution are “pornographic pictures or unethical descriptions, support for communism, monarchy (by the elements of the previous regime), or imperialism (the arrogant powers of the world, i.e., Israel and the US)”. All of these would not be tolerated in the Islamic state. He further adds that the sanctities and public decency, Islamic axiomatic precepts and great leaders of Islam, national unity and the territorial integrity, and avoidance of publication of classified (confidential) information will be subjected to censorship if they are referred to in an offensive manner. However, the details of the procedure for censorship are not absolutely clear in practice and this is the reason for conflicts.

Mollanazar (2011, p. 179) summarizes some norms and types of text production for the post-Revolution era which the Persian translators, more or less like authors, usually face which comprises:

1. “The impact of censorial measures”,
2. “The choice of vocabulary”,
3. “The style of language”,

4. “The impact of anti-Arabism on the Persian spelling and script as well as cultural expectation, towards which they take positions and show certain leanings”.

He (2011, p. 180) states that there are no fixed set of criteria in Iran which are used as a reference for censorship by the government, however, some criteria are estimated to be related to sanctities such as: “the dominant regime, the state’s entity, Islam and public decency”. Texts which attempt to destabilize and endanger these sanctities will be censored. He (2011, p. 180) highlights “political, religious and moral” censorship are the major categories of text screening in Iran while “economic and technological censorship were not so serious in Iran except recently”. Mollanazar (2011, 180) continues to explain that “censorship has been more rigorous and severe at certain times, notably during socio-political crises when the government was concerned with the opposition’s activities”.

To provide a glimpse of the post-Revolution press policy in Iran, which Katouzian (2009) calls *The Battle of the Press*, it is best to cite some instances from real cases that had faced censorship from the Iranian Book Bureau. Katouzian (2009, p. 299) cites an example of censorship in his book in the post-Revolution era in Iran in which the term ‘کبوسه kiss’ in books was banned by the official censors and was replaced by three dots. In a similar case, Lili Golestan, an Iranian translator, in an interview given to the Iranian Students News Agency (ISNA) about the censorship status after the Islamic Revolution, mentioned the censorship imposed on one of her books where she was instructed to totally delete the word ‘سینه/ breast/chest’. Nord, Khoshsaligheh, and Ameri (2015, p. 11) also confirm that “alcoholic drinks and premarital teen relationships” are cultural taboos that get censored by the Ministry of Culture and Islamic Guidance in the Iranian publications.

2.10 The Legal Limitations of Publication in Iran

Book publishing may be considered as an expression of social and human liberty. It, therefore, can be used by some as a channel to exploit and violate the rights of the public. Competent authorities are required to deal with the negative aspects of book publishing to uphold legal limits. In Iran, books which express violation against Islam and the principles of public law are not worthy of publication. Below are some of the forbidden issues listed in the Iranian book of publishing principles set up by the Ministry of Culture and Islamic Guidance. This is available on the official website of the cultural department of the ministry (Laws, Objectives and Policies of the Publication of Books, 1988):

1. Promoting atheism and profanity.
2. Promoting prostitution and immorality.
3. Motivating the community to rise up against the Islamic Republic of Iran.
4. Promoting events and illegal combatant groups and deviant sects, as well as the defense of the monarchy and tyranny and arrogance.
5. Creating chaos and conflict among ethnic and religious clans or disrupting the unity and territorial integrity.
6. Mocking and undermining national pride and the spirit of patriotism in front of the Western or Eastern culture and the colonial system.
7. Any affiliation with one of the world powers which has opposition to the independence of the country.

2.11 George Orwell

Cyril Connolly (1938) states that Orwell was a person, whose personality shone out in everything he said or wrote. Sonia Brownell Orwell and Ian Angus (1970) wrote that George Orwell requested in his will that no biography of him should be written. But to understand his ideology, a brief introduction to his life will be provided here. In the book

Down and Out in Paris and London (1933), Akbar Tabrizi (1983) provides a brief biography about Orwell in the section entitled *Introduction by Translator*.

Eric Arthur Blair known as George Orwell was born on 25 Jun 1903 in Motihari, India [only about four hundred kilometers from where Sonia Brownell, his second wife, was born] and died of tuberculosis on 21 January 1950 in London, England (Davison, 2002). He came to “settle in England in 1904, when he was about one-year-old”, with his mother and older sister, Marjorie (Davison, 2002, p. 2). His father was an employee of the British Empire in India and his mother was of French blood (Tabrizi, 1983). After high school, a job had been chosen for him and like his father, Orwell joined the Burma Police (Davison, 2002). Davison (2002, p. 1) describes Orwell’s father as a “dutiful, modest, Victorian, minor Indian civil servant” who found it “galling that his son seemed to waste the efforts his parents and Orwell’s preparatory school, St Cyprian’s (and Orwell himself) had made to get him to Eton as a King’s Scholar”.

Orwell was a notable employee during his employment in the Burma Police, but he quit the job in 1928 as he painfully witnessed the inhuman and discriminating treatment of the colonial public administration towards the local people (Orwell, 1947). To compensate his deeds as police who served Great Britain’s colonial goals, he chose to live among the disadvantaged class of society to better understand their hard and painful life (Orwell, 1947). Driven by such a social aim, he worked as a servant and dishwasher in Paris hotels and restaurants and then joined the homeless people of England and for several years lived in Britain’s asylums (Tabrizi, 1983). The result of this experience was a book named *Down and Out in Paris and London* published in 1933. This book was a starting point in his ideological revolution where he turned to socialism and supported the lower classes. Although Orwell was a socialist writer, he never reconciled himself to communism and was a strong opponent of that creed (Orwell, 1947).

Socio-politically, imperialism refers to a kind of “policy, practice, or advocacy of extending the power and dominion of a nation” specifically by “direct territorial acquisitions or by gaining indirect control over the political or economic life of other areas”, and in a broader sense, it is “the extension or imposition of power, authority, or influence” (Imperialism. (n.d.). Retrieved January 23, 2018, from <https://www.merriam-webster.com/dictionary/imperialism>). *Imperialism* in Hobson’s (1938) view, emerges due to economic interests and under-consumption of western nations. Lenin, the revolutionary leader of the Soviet Union, criticized the western powers by calling them *imperialists* (Ashoori, 2009).

After his return to Britain, Orwell decided to be a writer but he gained no success (Hamilton, 2010). Orwell moved to Paris in 1928 and lived in poor condition (Tabrizi, 1983). After a serious illness in March 1929 and publishing his article in August 1929 in the *Adelphi* magazine in London (Orwell, 1933), he moved to England in December 1929 to make a living with his publications (Orwell, 1947). From that time on until 1934, Orwell lived in the slum of London due to his small income (Orwell, 1933). It was an interesting experience for him to know more about the poor people’s living conditions as he says he had decided to study the miners’ life in northern England (Tabrizi, 1983). His enthusiasm to understand the life of the laborers made him a socialist. Orwell (1947, Preface) justifies his socialist ideas in the following words:

I became pro-Socialist more out of disgust with the way the poorer section of the industrial workers were oppressed and neglected than out of any theoretical admiration for a planned society.

After marriage, Orwell and his wife went to Spain and fought in the *Aragon* nationalist front where he was nearly killed (Orwell, 1947). Then he joined a left-winger Trotskyist communist Spanish political party named *Workers’ Party of Marxist Unification*

(P.O.U.M) (Hamilton, 2010). Orwell served with the party's militia which later formed his anti-authoritarian beliefs (Trilling, 1952). However, within a short period, Orwell realized that the Spanish Civil War was not a "people-empowering socialist revolution as he expected" and succeeded to run away to safety in France (Hamilton, 2010, para. 5). Serving as an idealist member of a false anti-Stalinism communist party strengthened Orwell's socialist ideology and taught him "how easily totalitarian propaganda can control the opinion of enlightened people in democratic countries" (Orwell, 1947, Preface).

Believing in fanciful Moscow trials by western elites and the lack of understanding of the real USSR in labor and intelligentsia in a semi-democratic country like England, was unfavorable for Orwell. Orwell believed that such a misunderstanding about the real nature of the USSR caused "great harm to the Socialist movement in England and had serious consequences for the English foreign policy" (Orwell, 1947, Preface). Owing to this misunderstanding, Orwell made up his mind to destroy the mystery of this factitious socialist state i.e. the Soviet Union.

In the later years of his life, Orwell wrote for the *Tribune* magazine, "a socio-political weekly which represents, generally speaking, the left-wing of the Labor Party" (Orwell, 1947, Preface).

2.12 Ideology in Orwell's *Animal Farm* and *Nineteen Eighty-Four*

Animal Farm, Orwell's first highly successful novel, was published in the "heels of the World War II" in Britain (Amirdabbaghian and Solimany, 2013, p. 282). Orwell wrote *Animal Farm* as a commentary on the former Soviet Union situation. Exploiting animals by human beings indicated the exploitation of the proletariat by the rich, and then, Orwell began to analyze Marx's theory from the animals' view. Orwell also mentions the Tehran Conference (1943) as an important incident that is included in *Animal Farm*. Tehran (or

Teheran) Conference, was held during the World War II, from November 28 to December 1, 1943, in the embassy of the Soviet Union in Tehran, Iran (Gellately, 2013). It was a strategic meeting between the *Big Three Allied Leaders*, the British Prime Minister Winston Churchill, the U.S. President Franklin D. Roosevelt and the USSR Premier Joseph Stalin (Gellately, 2013). The main discussion was about the opening of the second front in Western Europe specifically Nazi Germany (Gellately, 2013). The failure of these Allies in making an agreement in the Tehran Conference was the chief reason for the Cold War (Hosseini and Nabi Zadeh, 2003). Orwell ends *Animal Farm* on a “loud note of discord” due to the Cold War as a result of the Tehran Conference between the USSR and the West (Hosseini and Nabi Zadeh, 2003, p. 158). While Spain both fortified and disillusioned Orwell, it should be noted that in his latest works, any idea and interest for ideological reasons takes a knock.

Amirdabbaghian and Solimany (2013, p. 282) describe the novel as a fairytale where Orwell employs animal characters in order to “draw the reader away from the world of current events into a fantasy space where the reader can grasp ideas and principles more crisply”. *Animal Farm* is Orwell’s most significant investigation of political structures, as he states:

[It] is exclusive in his writing by the lack of his character. In this sense, it is a more comprehensive forecast of Orwell’s method of observing the universe than whatsoever else he wrote (Cited in.

Williams, 1971, p. 70).

Animal Farm (1945) and *Nineteen Eighty-Four* (1949) vary from the former novels both in their dissimilar prospect on ideology and their fictitious personality and because both are written in a third-person narrative. This made it possible for Orwell to take his ideology a step forward and discover the influences and threats of dictatorial systems.

The plot and theme in Orwell's *Nineteen Eighty-Four* (1949) are constructed upon the setting and characterization. The world that the characters live in is an isolated, megalopolis and run by the servants of the Inner Party. Most of them are aware of nothing about the fact that the party which they serve control their thoughts and lives and for which they definitely paid the price. Individuals' memory is effectually manipulated, set and controlled by the party in *Nineteen Eighty-Four*, and people know nothing about what they consciously remember and what is said to them. Bennett (1986) shows that Orwell predicted the totalitarian governments and their corruption of language and the control of history in *Nineteen Eighty-Four*. To elaborate more, Bennett (1986, p. 1) states:

Many of the predictions made by George Orwell in his book Nineteen Eighty-Four in relation to Big Brother surveillance, corruption of language and control of history have already come about to a great extent in communist countries and to some extent in the West. The powers of security police in Western countries to intercept mail and tap phones have often been extended, police agencies keep numerous files on law-abiding citizens, and more and more public officials have the right to enter private homes without a warrant. Many government departments keep computerized information on citizens and there is a danger that this information will be fed into a centralized data bank.

Sessions (1994, p. 2) also believes in "stimulating themes of dehumanization, isolation, repression, loneliness, social class disparity, and abuse of power" in *Nineteen Eighty-Four* which is clearly relevant to today's world.

Orwell's intention to explore and possibly explode the mystery of the Soviet Union as the standard of the socialist state is his exact political aim in *Nineteen Eighty-Four*. He

also desired to represent the threats of totalitarianism in which propaganda devalue the objective truth and systematically manipulate the common people.

2.13 Background on the Persian translators of *Animal Farm* and *Nineteen Eighty-Four*

Amir Amirshahi has no official records in Iran which provide any definite information on him. The sole evidence that he was a translator is his name, which appears on the 1969 Persian translation of *Animal Farm* as well as an information entry for published translations on the portal of the National Library and Archives of Iran (www.nlai.ir, 30/11/2019). In 2015, we succeeded in finding an email address to Amirshahi's daughter, Mahshid Amirshahi, who currently lives in Europe. After a long four-year wait, on 24th February of 2019, the long-awaited reply to the email finally arrived. In her email, Mahshid revealed the following brief but valuable information about her father:

*My father was born sometime before 1910 and died in 1970 when he was nearly 60 years old which was a few months before his translation of *Animal Farm* was published. He had read Law and was a high-ranked Senior Judge. He was fluent in French and learned English from me as I was sent to the United Kingdom to study.*

*My father became a translator by chance. We were both fans of Orwell's works; my father took on the translation of *Animal Farm* when requested by the British Council as part of his English learning project. I helped edit his Persian translation and then submitted it to the Franklin Foundation. My father wanted to dedicate the translation to the people of Iran but because of political controversies at that time – with the monarchy being hostile to left-wingers like the Franklin Foundation and the Jibi publishers in Iran – he did away*

with the idea of dedication. My father did not involve himself in political activities. I would liken him to a Conservative member of Parliament like that of the United Kingdom. He was like a right-winger in public. My mother, Molud Khanlari, however, was a very active left-winger and one of the co-founders of the Toodeh party [literally, party of the masses] together with some of her close relatives. My mother was very open-minded compared to the women of her time (Amirshahi, 2019).

Mahshid's email communication suggests a combination of thoughts about Amirshahi. For one, while Amirshahi's motivation to translate *Animal Farm* seems quite clearly to improve his English, his ardent interest in Orwell's writings could imply some support of Orwell's ideological perspectives. While maintaining his public image as a Conservative or right-winger, a political stance which was probably a safer one for a Senior Judge like him to take, he could have sympathized with the oppressed working class. Also, the fact that his wife was one of the co-founders of the *Tudeh*, the Communist Party of Iran, tends to make one think if he ever surreptitiously shared her political sentiments. Although one cannot concretely verify whether Amirshahi had different socio-political inclinations from what was apparent, his linguistic choices in the pre-Revolution translation of *Animal Farm* would probably throw some light on his ideology.

Mahdi Bahremand (dates of birth and death are unavailable) was a left-winger and at the time when he translated *Nineteen Eighty-Four*, he was a member of Mass (توده/ Tudeh) party in Iran (Seyyedi, 2013) that was a pro-Soviet, communist political group (Karimi-Hakkak, 2009) which favored radical reforms or revolution to change the social order with the aim of greater freedom and well-being for the working classes (Omidvar, 1993).

Saleh Hosseini who is the post-Revolution translator was born in 1946. He translated both *Animal Farm* (2003) and *Nineteen Eighty-Four* (1982) into Persian. He graduated from George Washington University, USA, with a Ph.D. degree in English Literature (Emam, 2012). He produced the literary translations of Orwell's *Animal Farm* (2003) and *Nineteen Eighty-Four* (1982) while working as a full-time university professor of Languages and Linguistics at Shahid Chamran University of Ahvaz, Iran (Islami, 2003). He presently serves as a retired professor of Linguistics at the same university. Hosseini was lauded as the leading critic and translator of the year and the principal servant of publication in 1997 and 2003 by the Ministry of Culture and Islamic Guidance (Faculty of Literature and Human Sciences, 2018).

Hosseini does not profess allegiance to any specific political group or ideology, but he expresses the fact that Orwell fought politics with a touch of bitter sarcasm, and he believes that an important act in translating *Nineteen Eighty-Four* is to protect the language and especially literature against political destruction (Islami, 2003).

Masoumeh Nabi Zadeh, whose name is mentioned on the book cover of the Persian translation of *Animal Farm* is known to have “contributed in a few translations as an editor” (Khorsand and Salmani, 2014, p. 231).

2.14 Past Studies on Persian Translations of Orwell's *Animal Farm* and *Nineteen Eighty-Four*

Based on the list of National Library and Archives of the Islamic Republic of Iran, there are thirty-four translations and three adaptations for *Animal Farm* and twenty-five translations for *Nineteen Eighty-Four* in the Persian language published in Iran. These retranslations are mostly because of Iran's disregard for copyright laws (Copyright Treaty of the World Intellectual Property Organization) both at national and international levels

(Missaghi, 2015). Here, some of the studies on translation quality assessment of the Persian translations of *Animal Farm* and *Nineteen Eighty-Four* will be reviewed.

Rashidi and Karimi Fam (2011) worked on discourse and ideological shifts in two Persian translations of *Nineteen Eighty-Four* based on van Dijk's (2004) model of critical discourse analysis (CDA). The data in this study were categorized according to micro (below sentence) and macro (beyond sentence) levels. The findings of this study outlined some degree of deviation in the translated texts in contrast with the original novel and the general conclusion was that the translators' self-ideology was an influencing factor. At the discourse level, the study highlighted some discursive changes reflected in the use of certain translational strategies which again indicated the translators' personal point of view.

Seyyedi (2013) in his Master dissertation investigated three Persian translations of *Nineteen Eighty-Four* using a formalistic approach of discourse analysis. He discussed 29 samples at the textual level. Seyyedi used Lefevere's (1992) theory of *Translation, Rewriting, and the Manipulation of Literary Fame* although he stated a formalistic approach of discourse analysis as a way to analyze the data in his dissertation. His title also indicated a discourse analysis approach. The discussions showed that culture had the most important role in shaping the translators' mind. The cultural manipulations comprised 45% of the total errors. The next frequent error type was the critics with 33% interference. The last and least error type was patrons with 22% interference. Seyyedi concluded that in the Iranian context, translators had to culturally manipulate the sensitive lexical items since the Iranian state does not tolerate religiously illegitimate actions and relations.

Khorsand and Salmani (2014) worked on assessing the quality of Persian translations of the anthems existing in *Animal Farm*. Khorsand and Salmani considered anthems as

an instrument of propaganda transmission. The article focused only on anthems in *Animal Farm* and assessed the quality of two Persian translations based on House's (1999/2009) discursal model. The model used in this study comprises four levels i.e. (1) function of individual text, (2) genre, (3) register (field, tenor, mode) and (4) language or text. The article also discusses the errors at two levels that are overt and covert errors. In their article, Khorsand and Salmani highlighted the fact that sometimes professionalism in translation cannot guarantee the accuracy of translations.

In another study, Assadi Aidinlou, Nezhad Dehghan, and Khorsand, (2014) assessed the quality of the Persian translation of *Animal Farm* via a critical discourse analysis (CDA) to find out the degree of ideology and power relations influencing the target text. Assadi Aidinlou et al (2014) adopted van Dijk's (1999) framework of critical discourse analysis together with Lefevere's (1992) notion of ideology to examine two different Persian translations of *The Seven Commandments of Animal Farm* in order to pinpoint the relationship between ideology, power, and translation. The focus of the paper was on lexicalization that is, distorted lexical items, lexical variation, over lexicalization, under lexicalization, euphemistic expressions and additions, and omissions in translations. The findings revealed that lexical variation and omissions were most frequent and this caused distortion of meaning in the target language.

Heidari Tabrizi, Chalak, and Taherioun (2014) aimed at assessing the quality of the Persian translation of *Nineteen Eighty-Four* by Hamid Reza Balooch (2004) based on House's (1997) model of translation quality assessment. The study examined about ten percent of the source and target text. The analysis revealed mismatches and overt errors at lexical, syntactic and textual levels mostly including additions, omissions, substitutions, and breaches in the Persian target texts. Among the 308 overt errors found in this study, 196 errors (63%) were substitutions, 76 errors (25%) were related to

omissions, 34 errors (11%) were caused by additions and 2 errors (1%) due to breaching the norms of the target language system. Heidari Tabrizi et al. state that these errors and mismatches are due to the employment of several cultural filters on the translation of the novel in the Iranian context (2014, p. 29).

Zareh-Behtash and Chalabi (2016) investigated the influence of socio-political factors on lexical choices in two Persian translations of *Animal Farm*. Their framework for the study was critical discourse analysis. They analyzed 13 textual samples based on Fairclough's (1995) experiential value and van Dijk's (1998) lexical and grammatical analysis. Zareh-Behtash and Chalabi included an excerpt from *Nineteen Eighty-Four* (sample 5) but they referred to it as an excerpt from *Animal Farm*. The analysis in this study was at the lexical level. Zareh-Behtash and Chalabi concluded that the culture is the most influential factor in Persian translations of *Animal Farm*. They confirmed that omissions, restrictions and the changes of the meaning were the most frequent errors found in the translation of taboo words of *Animal Farm*.

2.15 Concluding remarks

Apart from the articles reviewed above, there are plenty of studies focusing on Persian translations of Orwell's *Animal Farm* and *Nineteen Eighty-Four* in Iran which if included, would be very long. To cut the long story short, it is noteworthy to highlight that the current research is different from all the articles about the same case study in terms of the framework. Furthermore, it has to be stated that the translational choices in an ideological context are not errors rather translational choices which have been made purposefully to transmit certain opinion to the target reader in TT. In this regard, the statement of Zareh-Behtash and Chalabi (2016) would contradict the nature of ideological translation or better to say translation as a rewriting of a literary text for the target context.

This chapter has reviewed and provided detailed information on all relevant aspects related to this study which is on ideological manipulations in literary translation involving two of Orwell's novels translated into Persian. The following chapter will explain the research process, particularly the data selection and data analysis procedure.

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CHAPTER 3: RESEARCH METHODOLOGY

3.1 Overview

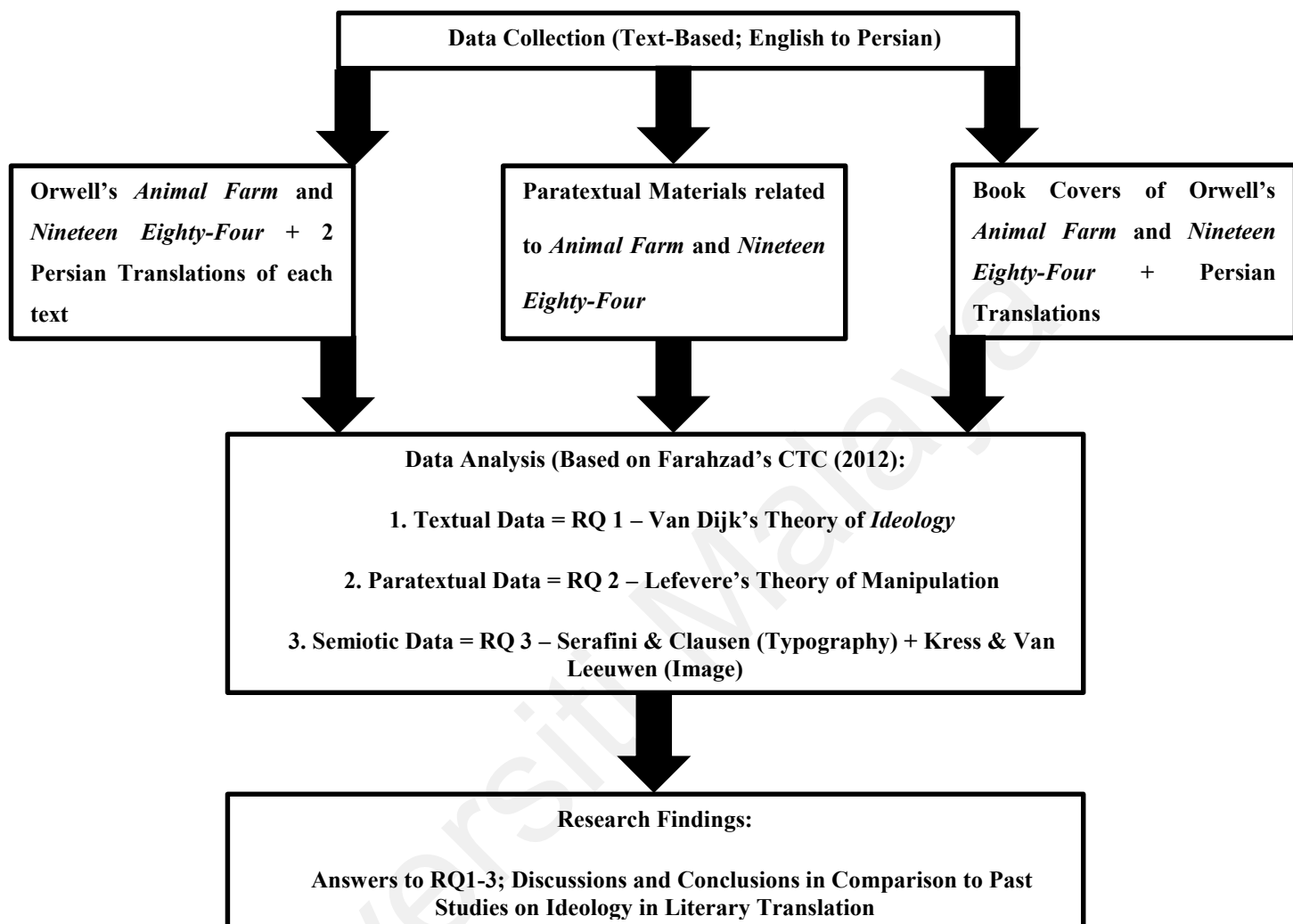
This study is a product-oriented descriptive or qualitative research that explores ideological influences in the translation of allegorical literary texts. Translation is both a professional and an academic discipline where “evaluation has evolved and become even more complex, while often remaining a subjective exercise” (Saldanha and O’Brien, 2014, p. 95). A qualitative approach is, therefore, most appropriate for this study which deals with the subjective nature of literary translation.

The goal of qualitative research is “to describe the quality of something in some enlightening way” (Williams and Chesterman, 2002, p. 64). Williams and Chesterman (2002, p. 64) state that qualitative researches attempt to conclude “what is possible, what can happen, or what can happen at least sometimes” instead of “conclusions about what is probable, general, or universal”. Generally speaking, qualitative researches are not experimental, therefore, “the data cannot be easily quantified, and analysis is interpretive rather than statistical” (Mackey and Gass, 2005, p. 2). Mackey and Gass (2005, p. 162) state that qualitative researches are based on “descriptive data that do not make (regular) use of statistical procedures”. In their opinion, qualitative researches often “involve the provision of careful and detailed descriptions as opposed to the quantification of data through measurements, frequencies score, and ratings” (Mackey and Gass, 2005, p. 162).

This descriptive, comparative research will provide insights into how ideology plays an important role in translation. The following section will elaborate on the research process.

3.2 Research Process

Below is a flow chart that presents a step by step process of how this research has been carried out.



The following sections will provide elaborate explanations of the research process.

3.2.1 Corpus of the Research

The entire corpus for this research comprises two source texts in English, four Persian translations, five paratexts and six book covers. While the comparison of the English source texts against the Persian translations will aid in answering the first research inquiry, the analysis of the paratexts will help to answer the second research question and the book covers of both the source texts and target texts will serve as the semiotic material

to answer the third research question in this study. Below are the three research questions as mentioned earlier in the first chapter.

1. To what extent do the translations of *Animal Farm* and *Nineteen Eighty-Four* into Persian after the Islamic Revolution differ in their representations of the Iranian socio-political ideology compared to the Persian translations of the same novels in pre-Revolution Iran?
2. How do the differences in representations between the pre- and post-Revolution translations relate to the translators' motives and ideological viewpoints?
3. What are the ideological perspectives expressed by the publishers of the pre- and post-Revolution Persian translations of *Animal Farm* and *Nineteen Eighty-Four*?

The first part of the data for Research Question 1, which deals with the textual level, comprises Orwell's *Animal Farm* (1945) as the source text and its two Persian translations that is, *قلاع حیوانات* (*Qal'e-ye Heyvaanaat / Animal Castle*), the pre-Revolution translation by Amir Amirshahi (1969) and *مزرع حیوانات* (*Mazra'e-ye Heyvaanaat / Animal Farm*), the post-Revolution translation by Saleh Hosseini and Masoumeh Nabi Zadeh (2003). The second part of the data for Research Question 1 involves Orwell's *Nineteen Eighty-Four* (1949) as the source text and its two Persian versions; *هزار و نصد و هشتاد و چهار* (*Hezaar va noh sad va hashtaad va chahaaar / One Thousand and Nine Hundred and Eighty-Four*) by Mahdi Bahremand (1976) and *هزار و نصد و هشتاد و چار* (*Hezaar va noh sad va hashtaad va chahaaar / One Thousand and Nine Hundred and Eighty-Four*) by Saleh Hosseini (1982) for the pre- and post-Revolution era in Iran respectively.

For Research Question 2, which relates to the paratextual level, Orwell's Preface to *Kolghosp Tvaryn* (1947), the Ukrainian translation of *Animal Farm* is used as a paratext

to contrast with Hosseini's, the post-Revolution translator's *تأملاتی درباره ی مزرعه ی حیوانات* (*ta'molaati darbaare-ye mazra'e-ye heyvaanaat / reflections on Animal Farm*). It has to be noted here that there was no paratextual material available for the pre-Revolution translation of *Animal Farm* by Amirshahi (1969) to allow for a comparative analysis with Orwell's preface and Hosseini's reflections. The second part of the paratextual data for the same research inquiry is related to George Orwell's article *Why I Write* (1946) which will be contrasted with the prefaces in Bahremand's and Hosseini's Persian translations of *Nineteen Eighty-Four*. Popova (2012) and Jura (2017) view *Why I Write* as Orwell's best self-description of his motives to write. Hosseini in his preface to *Nineteen Eighty-Four* also states that the essay *Why I Write* by Orwell has a kind of direct relationship with the book (1982, p. 5).

Research Question 3 will be answered using the book covers of the source and target texts investigated by Serafini and Clausen's (2012) Model of Typography for the linguistic information and Kress and Van Leeuwen's Model of Semiotic Analysis for the Illustration Information (Images).

3.2.2 Back Translation as a Means of Quality Control

Khosravani and Dastjerdi (2013, p. 366) define the procedure of back translation as follows:

In back translation, a bilingual native of the target country translates a text into the target language. Then a bilingual native speaker of the target language translates it back into the source language. Then the two versions that are the original text and the back-translated one are compared for differences and compatibility.

In Khosravani and Dastjerdi's (2013) opinion, the accuracy of the back translation is assessed as a criterion of the accuracy of the target text. Back translation has some advantages over gloss translation since the latter is difficult to get into a usable form for readers and has words missing as well as words added on which do not correspond with the original text (Shrum, 2015). According to Pym (2014), back-translation is a simple test to render the translation back into the source language and then compare the two source-language versions. Ozolins (2009, p. 1) views back translation as a suitable methodology of "quality control to achieve [the] precise and comparable transfer of meanings across languages" in a multilingual research. Mohatlane (2014) labels back translation as a "reliable quality assurance mechanism between the source text and the target text" (p. 167). Based on the statements above, back translation can be accepted as most suitable for the current research owing to its reliability and validity as confirmed by several scholars.

In order to better understand the differences between Orwell's two novels and their Persian translations both for the pre- and post-Revolution era, back translations of the Persian versions are provided in English. The accuracy and reliability of the back translations were checked by Dr. Vahid Nimehchisalem, a native Azerbaijani-Persian bilingual Iranian and senior lecturer in the field of Applied Linguistics at University Putra Malaysia (refer to Appendix E).

3.3 Framework and Data Analysis Procedure

In this research, Farahzad's (2012) three-dimensional model for translation criticism is employed for the categorization of the data. This model includes three levels of translation criticism that is, (1) the textual level which concerns lexical and grammatical choices as well as choices of translation strategies; (2) paratextual level which involves prefaces, introductions, footnotes, endnotes, etc. about the texts, and (3) the semiotic level

which refers to front covers of the texts which include the graphic design of the front covers, illustrations, fonts, layouts, colors, blurbs and so on.

The analysis of lexical choices at the textual level in this study only involves words and phrases since expressions of the translators' ideological viewpoints were, on the whole, found to be marked in single words or phrases while the grammatical choices were evident at the sentential level. Samples for the lexical choices at the word and phrasal level relate to van Dijk's (1998) micro-structure level of discourse in his theory of *ideology* and they are primarily categorized based on the concept of *intensification* which refers to any kind of lexical choice which has "a heightening (amplifying) effect on the meaning of a word, phrase, etc." in the target text (Intensification Theory. Oxford Reference. Retrieved 9 Feb. 2018, from <http://www.oxfordreference.com/view/10.1093/acref/9780199658237.001.0001/acref-9780199658237-e-725>).

Samples for grammatical choices are categorized particularly based on *passivization* and *activization* forms which according to Fairclough (1989) can express ideological slants. Choices of translational strategies are identified and discussed based on the translation strategies listed by Farazhad (2012). The choice of a translation strategy like omission, addition and modulation can imply a particular ideology of the translator.

For the paratextual level, the preface or introduction by the author and the Persian translators (which precedes the story proper) was the only available material. All of these materials (refer to Appendix D) were studied thoroughly and for the Persian paratexts, back translations into English are provided.

At the semiotic level, the front covers of both the original novels, as well as the Persian translations, are contrasted and discussed at the linguistic (typography) and illustration

(image) information levels to determine the ideologies expressed in the choice of colors, images and font sizes, shapes etc., chosen by the publishers.

The main theoretical framework for the present study is van Dijk's (1998) theory of ideology and Lefevere's (1992) theory of translation, rewriting, and the manipulation of literary fame.

The discussions at the textual level will be informed by van Dijk's (1998) theory of ideology. Van Dijk's theory of ideology adopts a multidisciplinary approach and is therefore suitable for the field of Translation Studies. His concept of ideology is also broad-ranging as he discusses it from various aspects which allow the samples of this study to be analyzed systematically. Lin (2008) in her article summarizes van Dijk's ideological aspects into six categories that are namely: (1) memberships, (2) actions, (3) values, (4) beliefs (5) relationships with other groups and (6) resources. In the category of beliefs alone, van Dijk (1998, p.11) says they "may be personal vs. social, specific vs. general, concrete vs. abstract, simple vs. complex, rather fleeting or more permanent, about ourselves or about others, about the physical or the social world, and so on." This allows the samples of this study which are diverse to be analyzed from various facets that express different types of ideology.

At the paratextual level, the discussions are based upon Lefevere's (1992) theory of *translation, rewriting, and the manipulation of literary fame* to outline the translators' motives and ideological point of views based on Lefevere's (1992) *poetics, patronage, ideology and the universe of discourse* influencing factors. Like van Dijk's eclectic theory of ideology, Lefevere's theory which is related specifically to literary translation also lends itself well to the discussion of the findings of this study.

At the textual level, the source and target texts will be comparatively analyzed at a lexical level to detect the ideologically sensitive excerpts. The excerpts are provided with back translations from Persian into English and presented in tables to see “whether an equivalent is natural or directional” (Pym, 2014, p. 29). Furthermore, the data will be categorized based on Farahzad’s (2012) theory of *Comparative Translation Criticism (CTC)* and discussed based on van Dijk’s theory of *ideology*. To clarify the differences of meanings between the source and target texts, definitions of the samples are provided from the Merriam Webster’s online dictionary.

At the paratextual level, a short report of the source texts will be comparatively analyzed and discussed by referring to certain excerpts from the target texts. Due to the length of the paratextual materials, they are presented in Appendix D, as mentioned earlier. At the end of discussions, the translators’ ideologies implicitly or explicitly expressed in the paratexts will be related to Lefevere’s (1992) four influencing factors that are ideology, patrons, poetics and universe of discourse.

At the semiotic level, the front covers of the original novels, as well as the Persian translations, are presented in color to enable firstly, a detailed study of every aspect of Linguistic Information (Typography) based on Serafini and Clausen’s (2012) Model of Typography as Semiotic Resource. Secondly, the book covers will be compared for the Illustration Information (Images) and discussed according to Kress and Van Leeuwen’s Model for Semiotic Analysis.

3.4 Concluding Remarks

This chapter has discussed the step-by-step research process, the data scope and the justification for the theoretical frameworks that will be employed to analyze the pre- and post-Revolution translators’ ideologies expressed at the textual and paratextual level and the publishers’ ideologies that manifest themselves at the inter-semiotic level particularly

in the book covers. The following chapter will present the analysis and discussions of the findings to fulfill the three research objectives of this study.

According to what has been discussed here, the current study is a qualitative research which has a critical prospect toward the translation of ideology in Orwell's *Animal Farm* and *Nineteen Eighty-Four* based on the mentioned theoretical frameworks.

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CHAPTER 4: DATA ANALYSIS

3.5 Introduction

This chapter will present the data analysis at the textual, paratextual and semiotic level following Farazhad's three-level structure in her Translation Criticism Theory. The findings at the textual level will be discussed in relation to van Dijk's (1998) theory of ideology, while conclusions on the research output at the paratextual level will be informed by Lefevere's theory of manipulation. The revelations from the analysis at the semiotic level will be discussed

3.6 Textual Analysis of Ideological Implications

Farazhad's (2012, pp. 36-37) textual level involves everything in the text, such as "words, grammatical structures, overt and covert meanings, implications, etc." and she believes that, "grammatical choices, such as agency, modality, tense, etc." are able to manifest ideological implications. Thus, in this study, choices pertaining to lexical items (words and phrases), grammatical structure and translation strategies are closely compared between the Persian target texts and the English source texts and to highlight certain ideological views of the pre- and post-Revolution translators.

Farazhad (2012, p. 37) states that:

What is important is that only those translational choices which convey key concepts and/or dominant discursive strategies which are repeated in the target text in the form of a pattern are apt to bear ideological implications.

A translator's lexical choices are unique because they are chosen systematically, methodically and follow specific schemes that impact interpretations. For example, a substitution of a cultural item in the source text with a different cultural item of the target

culture may make the target text more readable, but such strategies definitely affect interpretations. Farahzad (2012, p. 37) believes “lexical choices both denote and imply things, even when they seem to be ideologically neutral”. She (2012, p. 37) stresses that:

sometimes a lexical item in the source text bears an ideological implication, in which case its translation may either have the same or a different implication or may become flat in the process of translation and lose its ideological significance in the target text.

Farahzad (2012) also adds that a non-ideological lexical item of the source text may be rendered into the target text as an ideologically significant item which would imply the difference of power relations established in both the source and target culture.

In the process of translation, an event or action expressed in the source text may be conveyed in the target text in an intensified or de-intensified/mitigated manner. Reisigl and Wodak (2009, p.104) in their discussion of *Critical Discourse Analysis* theory state that intensifying or mitigating any part of discourse will affect the “illocutionary force and thus the epistemic or deontic status of utterances”. They add that this can be achieved through a number of discursive devices like the use of diminutives or augmentatives, hyperboles or litotes, questions instead of assertions, etc. This means a speaker’s or writer’s intention or message can be altered depending on how it is presented; this subsequently affects the response provided or perceptions formed by the listener or reader. In translation, for example, if a group of youths were referred to as ‘demonstrators’ in the source language but are called ‘rioters’ in the target language, this would intensify (in a pejorative way) the illocutionary force intended by the translator; the youths will be perceived as violent troublemakers instead of the source author’s intention which refers to the youths in a more neutral way; ‘demonstrators’ are participants in a public protest, meeting or march which does not connote aggression. The

perceptions one wishes to create certain actions, people, beliefs, values, etc., is often related to one's ideology. The examples that follow show how the pre- and post-Revolution translators convey certain ideologies related to their socio-political era in the lexical choices they make which express modifications of intensification or mitigation in comparison to the source author's choices.

Below are examples of lexical choices that reflect a certain ideology in the pre- and post-Revolution translations of *Animal Farm*:

Sample 1	
<p>ST:</p> <p>“And finally there was a tremendous baying of dogs and a shrill crowing from the black cockerel, <i>and out came Napoleon himself, <u>majestically upright</u></i>, casting haughty glances from side to side, and with his dogs gamboling round him.” (Orwell, 1945, p. 52)</p>	
<p>TT 1:</p> <p>«وش خریبیلایون با <u>ل و چروتببیرون</u> آمد،» (طهرشاهی، 1348، ص 150) (Amirshahi, 1969, p. 150)</p>	<p>Back Translation:</p> <p>“And Napoleon himself <u>with majesty</u> came out,”</p>
<p>TT 2:</p> <p>«وریلایون سرر کله - اشچی داند، <u>شاه وار راه</u> می رفت،» (حسینی ونهی زاده، 1382، ص 133) (Hosseini and Nabi Zadeh, 2003, p. 133)</p>	<p>Back Translation:</p> <p>“And Napoleon came out, <u>walking like the Shah</u>,”</p>

In this sample, Orwell (1945) describes a scene where Napoleon walks “majestically upright” like a biped which was against the revolutionary law of the animals in the farm. The animals’ first two commandments were: “whatever goes upon two legs is an enemy” and “whatever goes upon four legs, or has wings, is a friend” (Orwell, 1945, p. 31). Amirshahi (1969) translated the adverb, “majestically” into “باج ل وچبروت” [baa jalaal va jabaroot] (with Majesty), a near equivalent in the target language but he omitted the second adverb, “upright”. This omission takes away the fact that the ideals of the animals’ revolution had failed since Napoleon had taken on a human gait and was like the enemy. Amirshahi’s omission mitigates the severity of Napoleon’s betrayal of the other animals which in the Iranian context would relate to the Shah’s betrayal of his people owing to his allegiance to Western powers and modernization which went against the beliefs of the leftists and Islamists and his corrupt dealings which were also rife amongst members of the royal family and the ruling party. In the pre-Revolution era, it would have been dangerous for a judge like Amirshahi to make insinuating comments about the ruling power or monarchy; this might have been a possible reason that only the majesty of Napoleon’s entrance is retained. Translating “upright” would have highlighted Napoleon’s breaking of the first commandment.

In contrast, Hosseini and Nabi Zadeh (2003) changed “majestically” into “شاه وار” [shaah vaar] (Shah-like)” which starkly reveals their anti-monarchy ideology. After the Islamic Revolution in Iran, there was propaganda against the Shah for adopting an excessive and luxurious lifestyle in contrast to the simple life which had become one of the important principles and norms of the 1979 Islamic Revolution in Iran (Alamolhoda, 2017). The evidence is in the many comparative photos, videos as well as interviews that show the life of extravagance led by the Shah in contrast with the simple life of the revolutionary leaders; these were published and broadcasted by the media in Iran after the Revolution.

Sample 2	
<p>ST:</p> <p>“Major’s speech had given to the more intelligent animals on the farm a completely new outlook on life. <i>They did not know when the <u>Rebellion</u> predicted by Major would take place, they had no reason for thinking that it would be within their own lifetime, but they saw clearly that it was their duty to prepare for it.</i>” (Orwell, 1945, p. 6)</p>	
<p>TT 1:</p> <p>«آن‌ها نمی‌دانستند انقلابی که به جریبی شیعنی‌کردده نبود...» (طهر شاه‌ی، 1348، ص 17).</p> <p>(Amirshahi, 1969, p.17)</p>	<p>Back Translation:</p> <p>“They did not know the <u>Revolution</u> predicted by Major ...”</p>
<p>TT 2:</p> <p>«نمی‌دانستند شهرش یک‌همی جریبی شیعنی‌کردده نبود...» (حسینی ونی‌زاده، 1382، ص 18).</p> <p>(Hosseini & Nabi Zadeh, 2003, p.18)</p>	<p>Back Translation:</p> <p>“They did not know the <u>Rebellion</u> predicted by Major ...”</p>

Orwell (1945) uses ‘rebellion’ to show that every action against the common practices or established norms in society is illegal. ‘Rebellion’ is defined as “an effort by many people to change the government or leader of a country by the use of protest or violence and refusal to obey rules or accept normal standards” (Rebellion. (n.d.). Retrieved November 28, 2018, from <https://www.merriam-webster.com/dictionary/rebellion>). While the persons or institution the rebellion is leveled against would obviously see it as a subversive act, disrupting peace and causing disorder, the agents of a rebellion would

see their aggression and law-breaking as a necessary means for a worthy cause. It is akin to ‘terrorist’ versus ‘freedom-fighter’ which van Dijk provides as an example of the double-sided coin of ideological perspectives. In contrast to ‘rebellion’, revolution is defined as “a fundamental change in political organization; especially the overthrow or renunciation of one government or ruler and the substitution of another by the governed” (Revolution. (n.d.). Retrieved November 28, 2018, from <https://www.merriam-webster.com/dictionary/revolution>).

Weede and Muller (1998, p. 44) state that “rebellion and revolution are matters of degree”. They (p. 44) explain this by quoting from Diana Russell’s book, *Rebellion, Revolution and Armed Force* (1974):

Take Russell’s (1974, p. 6) concept as a starting point, ‘where rebellion is defined as a form of violent power struggle in which the overthrow of the regime is threatened by means that include violence...a successful revolution may be said to have occurred when substantial social change follows a rebellion....

This suggests that ‘rebellion’ does not necessarily imply lasting social change while a ‘revolution’ does. A rebellion might fail but a ‘revolution’ by definition promises a greater degree of success. Amirshahi (1969) translated ‘rebellion’ as “انقلاب [enqelab] (revolution)” and by doing so intensifies the degree of success of the act.

Before the Islamic Revolution in Iran, the atmosphere was to rebel and change the government. “انقلابی [enqelabi] (Revolutionary)” would have been the prevalent mental attitude of the haters of the monarchy in the pre-Revolution era. Van Dijk (1998, p. 19) argues that beliefs are not limited to “what exists, or what is (or maybe) true or false” but that beliefs are also the products of “judgments” based on “values and norms.” In this

regard, what can be understood from this sample is Amirshahi's (1969) judgment of the pre-Revolution social context of Iran where the majority were supporting the need for radical changes in the political system. He, therefore, judges this need of the masses for socio-political betterment as a revolution and not a rebellion. Hosseini and Nabi Zadeh (2003), on the other hand, translated it into "شورش [shooreh] (Rebellion)" and maintained the author's ideological perspective. In Hosseini's time, the Revolution in Iran had already taken place and since Hosseini (2003) is a highly respected academic and translator in the post-Revolution era, it is very likely that he considers any action against the government as a rebellion.

Sample 3	
<p>ST:</p> <p><i>“Soon or late the <u>day</u> is coming,</i></p> <p>Tyrant Man shall be o'erthrown,</p> <p>And the fruitful fields of England</p> <p>Shall be trod by beasts alone”. (Orwell, 1945, p. 4)</p>	
<p>TT 1:</p> <p>«هان‌ب‌ه‌ اهد آن چنان روزی!» (امیرشاهی، 1348، ص 14)</p> <p>(Amirshahi, 1969, p.14)</p>	<p>Back Translation:</p> <p>“<u>Lo!</u> Hope for such a <u>day</u>.”</p>
<p>TT 2:</p> <p>«ز طاغوت‌ت‌اس‌ان‌ ها ره‌اش‌دی!» (حسینی و نبی زاده، 1382، ص 15)</p>	<p>Back Translation:</p> <p>“<u>Get rid of the idolatrous</u> humans!”</p>

(Hosseini & Nabi Zadeh, 2003, p.15)	
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The tone of utterance in the pre-Revolution translation is intensified by using an interjection. The interjection “هان [haan] (Lo!)” is used by Amirshahi (1969) to draw attention to *such a day*. An interjection is “a word or expression that occurs as an utterance on its own and expresses a spontaneous feeling or reaction” (Crystal, 2009, p. 241). In Persian, “هان [haan] (Lo!)” is a discourse marker and refers to an interjection that addresses someone and calls his/her attention to listening to a piece of advice (Amid, 2010). “هان [haan] (Lo!)” is also a poetic and literary interjection in Persian which is used by several Iranian poets like *Nasir Khusraw* (1004-1088), *Khaqani* (1120-1190), *Kamal od-Din Esmail* (1172-1237), *Hatef Esfahani* (18th century) and *Reza-Qoli Khan Hedayat* (1800-1871) (Amid, 2010). This literary rendering by Amirshahi (1969) in the target language, “هان به امید آن چنان روزی!” [haan be omid-e aan chenaan roozi] (Lo! Hope for such a day)” converts Orwell’s hopeful declaration (for the working class’s release from the shackles of capitalism) to an intensified imperative in Persian. The old pig, Old Major, in Amirshahi’s version speaks with an imperative tone, calling forth for the mustering of hopeful confidence in all farm animals for freedom from Mr. Jones, their wicked human master. This in Amirshahi’s translation could very well be echoing the voice of the masses in Iran who wanted to end their nation’s rule under Shah Reza Pahlavi.

Hosseini and Nabi Zadeh’s (2003) translation is even more intensified than Amirshahi’s as seen in “ز طاغوتنسانان داره اشود!” [ze taaghoot-e ensan ha rahaa shavid (get rid of the idolatrous humans!)]. In the post-Revolution translation, the entire utterance ends in an extremely angry tone “راهشود [rahaa shaved] (Get rid)” with the addition of the word “طاغوت [taaghoot] (Idolatrous)”. This is not the tone in the source text. While

the source text and Amirshahi's (1969) translation express hopefulness towards the arrival of a day of freedom, Hosseini and Nabi Zadeh's (2003) version is modulated to express a hostile feeling towards those who are curbing freedom. The word "طاغوت" [taaghoot] (idolatrous)" became prevalent in the course of the Islamic Revolution and was mostly used to talk about the regime of the former monarchy (Yazdanimogaddam and Fakher, 2011). Hosseini and Nabi Zadeh (2003) have adopted a post-Revolution ideological attitude in their translation. "Ideologies are typically the basis of social attitudes" according to van Dijk (2001, p.6) and he adds that "it is often through [people's] (expressed) attitudes about social issues that we recognize a racist or an antiracist person when we meet one.". Differences in ideological attitude between groups are due to very different "value systems – truth, equality, happiness" etc., which are ideal goals for members to strive for (van Dijk, 1998, p. 74). In this sample, seeing the *day* of freedom through a revolution and getting rid of *idolatrous humans* are both ideal goals for pre- and post-Revolution translators to establish what each perceives as truth, equality, and happiness for the members of their community.

Sample 4	
<p>ST:</p> <p>“The three hens who had been the ringleaders in the attempted rebellion over the eggs now came forward and stated that Snowball had appeared to them in a dream and incited them to disobey Napoleon's orders. They, too, <u>were slaughtered</u>”.</p> <p>(Orwell, 1945, p. 55)</p>	
<p>TT 1:</p> <p>«مرغ حلبی درنگ <u>اعدامش</u>ند» (امیرشاهی، 1348، ص 108.)</p>	<p>Back Translation:</p> <p>“The hens immediately <u>were executed</u>.”</p>

(Amirshahi, 1969, p.108)	
<p>TT 2:</p> <p>«مرغ ها را بدون مجالی از دستهای غنڈزبانان» (Hosseini & Nabi Zadeh, 2003, p.97)</p>	<p>Back Translation:</p> <p>“They immediately slaughtered the hens.”</p>

In this sample, Orwell (1945) expresses the brutal death of the rebels, that is, “the three hens” who rebelled against Napoleon, by employing the verb “slaughter” which refers to “the act of killing; specifically: the butchering of livestock for the market” (Slaughter. (n.d.). Retrieved December 29, 2017, from <https://www.merriam-webster.com/dictionary/slaughter>). Amirshahi (1969) rendered it as “اعدامشوند [e’daam shodand] (were executed)” that refers to “killing someone especially in compliance with a legal sentence” (Execute. (n.d.). Retrieved December 29, 2017, from <https://www.merriam-webster.com/dictionary/execute>). Van Dijk (1998) believes that “any social event or arrangement that may be at odds with essential group interests will thus be judged negatively, and such negative judgments are used as the basis for negative social action, such as discrimination” (van Dijk, 1998, p. 129). The shift from the barbaric act of “slaughtered” to a death sentence determined by law, implied in ‘executed’, is evidently influenced by Amirshahi’s legal background. However, the lexical choice also possibly shows Amirshahi’s caution in not highlighting the Shah’s employment of indiscriminate torture and killings of political dissents. The executions on those who acted contrarily to the Shah’s governance policies were carried out by the monarch’s intelligence services before the Revolution (Fadzeli, 2012). Whether Amirshahi as a judge condoned these executions is something that cannot be confirmed.

In contrast, Hosseini and Nabi Zadeh (2003) kept the author’s intention and rendered it as “از دم‌تی‌غ‌گذراندند” [az dam-e tigh gozaraandand] (slaughtered)” which is the exact equivalent phrasal verb in the target language. These post-Revolution translators evidently view the Shah’s riddance of those who rebelled against his atrocities, as an act of savagery.

Sample 5	
ST:	
<p>“As his last act upon earth, Comrade Napoleon had pronounced a solemn decree: <i>the drinking of <u>alcohol</u> was to be punished by death</i>”. (Orwell, 1945, p. 64)</p>	
TT 1:	Back Translation:
<p>«مجازات شرب <u>الکل</u> اعدام است» (امیرشاهی، 1348، ص 121).</p> <p>(Amirshahi, 1969, p.121)</p>	<p>“Penalty for drinking <u>alcohol</u> is execution.”</p>
TT 2:	Back Translation:
<p>«تکفیر <u>خمر</u> روشی مرگ است!» (حسینی و نبی زاده، 1382، ص 103)</p> <p>(Hosseini & Nabi Zadeh, 2003, p.103)</p>	<p>“Retribution for drinking <u>Khamr</u> (<u>wine/alcohol</u>) is death.”</p>

In the first translation, due to the secular state of pre-Revolution Iran, Amirshahi (1969) could render the culturally sensitive term “alcohol” in the Islamic world as a general term “الکل [alkol] (alcohol)” in Persian. In contrast, Hosseini and Nabi Zadeh

(2003) included the word “خمر [Khamr] (wine/alcohol)” which is a literary, aesthetic and religious term for wine/alcohol. The reason for the word “alcohol” being replaced by “خمر [Khamr] (wine/alcohol)” is the fact that “alcohol” is forbidden in Islam. *Alcohol* is considered undesirable for Muslims and this is why after the Islamic Revolution, it is regarded as a sin in Iran (refer to the Islamic Consultative Assembly, 1991). This is the reason a euphemistic Qur’anic expression is used that is, “خمر [Khamr] (wine/alcohol)” which is morally more acceptable and avoids negative values connected with drinking liquor. “خمر [Khamr] (wine/alcohol)” is found in Surah Al-Baqarah (Chapter 2), Ayah (verse) 219 and Surah Al-Maida (Chapter 5), Ayah (verse) 90. Van Dijk (1998) defines beliefs as socially shared values and norms, which is constructed by “socially acknowledged truth criteria” (p. 34). Truth criteria in van Dijk’s (1998) opinion are a set of rules of evidence which may be “those of everyday common sense (dependable perception, reliable communication, or valid inference), those of science, those of religion or other evaluation basis” in accordance with “the social domain, group or culture” for which “truth or factuality must be established”. In this sample, a religious rule of evidence in which the post-Revolution social truth criteria exists has affected Hosseini and Nabi Zadeh’s (2003) translation; they have carefully selected a religious and conservative lexical equivalent acceptable within the context of their social beliefs.

Sample 6	
ST:	
<p>“It had been agreed that they should all meet in the big barn <i>as soon as Mr. Jones was <u>safely out of the way</u></i>”. (Orwell, 1945, p. 1)</p>	
TT 1:	Back Translation:

<p>بیمه محض خطر وجود آقای جونز در همان تجربش» (طهر شاه، 1348، ص 2).</p> <p>(Amirshahi, 1969, p. 2)</p>	<p>“As soon as the danger of Mr. Jones is not present.”</p>
<p>TT 2:</p> <p>بیمه محض خ شدن از شر آقای جونز» حسینی ونبی زاده، 1382، ص 6).</p> <p>(Hosseini and Nabi Zadeh, 2003, p. 6)</p>	<p>Back Translation:</p> <p>“As soon as they get rid of Mr. Jones evil.”</p>

In this part of the novel, Orwell (1945) explains a situation where the animals are waiting for Mr. Jones to go home to sleep so that they can gather together to listen to Old Major, a wise, old pig. Amirshahi (1969) like Orwell’s “out of the way”, uses the phrase “خطر وجود... در همانجا نبود” [khatar-e vojood-e ... dar miyan nabaashad] (danger of ... is not present). This phrase explains Orwell’s (1945) intention in the target language. Hosseini and Nabi Zadeh (2003) also translate it into a phrase “خ شدن از شر” [khalaas shodan az sharr] (get rid of ... evil)” but the tone of the translation is very much heightened compared to Orwell’s expression. In the post-Revolution translation, the expression of getting Mr. Jones out of the way is clearly intensified due to the use of “خ شدن” [khalaas shodan] (get rid of)” and “شر” [sharr] (evil)”. The particular use of “شر” [sharr] (evil)” in the post-Revolution translation tends to evoke the translators’ conservative and religious view towards the former monarchy in Iran and his great supporter, the United States of America. It is a known fact that the Iranian revolutionists referred to the United States as the *Great Satan* because of its support of the Shah’s policies for modernization. The intensification expressed in “get rid of ...evil” suggests that Mr. Jones (a representation

of the oppressive Shah) is contrasted with such an evil. This echoes the strong sentiment or ideology of the post-Revolution era.

Sample 7	
<p>ST:</p> <p>“The flag was run up and Beasts of England was sung a number of times, then <i>the sheep who had been killed</i> was given a solemn funeral, a hawthorn bush being planted on her grave.” (Orwell, 1945, p. 18)</p>	
<p>TT 1:</p> <p>«از گشودن دشنه‌ی دست‌شویی عجل‌لی به عمل آمد» (طهر شاه‌ی، 1348، ص 51)</p> <p>(Amirshahi, 1969, p. 51)</p>	<p>Back Translation:</p> <p>“For <i>martyred sheep</i>, a glorious funeral was held.”</p>
<p>TT 2:</p> <p>بهرای گشودن دقت‌تول مراسم‌ت‌شویی ع جزابه جا آورده شد» (حسینی و نبی زاده، 1382، ص 47)</p> <p>(Hosseini and Nabi Zadeh, 2003, p. 47)</p>	<p>Back Translation:</p> <p>“For <i>the killed sheep</i> a funeral was held.”</p>

In this sample, Orwell (1945) describes the victory of the animals in the Battle of the Cowshed, which refers to the alliance to the White Army of Ukraine to fight against the Red Army in 1919 that led to the occupation of Ukraine by the Red Army and the Bolsheviks (Moran, 2001; Habibi, 2003). The fallen ones in this battle are the sheep, which in the novel, symbolize the mindless people who accept their leaders’ words and

resort to protests and slogans as a means to gain public acceptance of the leaders (Moran, 2001; Hosseini and Nabi Zadeh, 2003).

The focus points in the analysis of this sample are the translations of the verb “killed” and the adjective “solemn” which qualifies the noun “funeral”. Amirshahi (1969) in his translation intensifies ‘killed’ by translating it as “شہید [Shahid] (martyred)” which attaches the meaning of ‘a holy death’ as ‘shahid’ is used to refer to a person who is killed/willing to die for his/her religious ideology. A martyred person, similarly, is one who voluntarily suffers death defending his or her property and/or nation as well as in the way of Islam (Amid, 2010). Martyrdom is also mentioned in the Qur’an in three different chapters (3: 169-170; 9:111; 22:58-59) each promising *paradise* for the martyrs. Amirshahi’s (1969) ‘martyred’ coupled with ‘glorious’ expresses the noble or holy act of the revolutionaries. Dying for a noble cause and being considered as a martyr was a common idea lauded during the 1979 Revolution in Iran (Fischer, 2003). While Orwell describes the funeral as a “solemn” one, Amirshahi refers to it as being ‘glorious’. The adjective, ‘glorious’ is more semantically laden than ‘solemn’ although both share the semantic property of being distinguished; the former refers to something markedly worthy of admiration, honor and fame or notable for its achievements apart from being noble, splendid or spectacular while the latter denotes an occasion that is formal and ceremonious. This implies the translator’s equation of being killed for resisting the irreligious Shah as a holy or glorious death which echoes the religious ideology of his time. In stark contrast to Orwell’s and Amirshahi’s choice of adjectives, Hosseini’s and Nabi Zadeh’s ‘funeral’ is provided no evaluative expression.

Religion is one of the socially acknowledged truth criteria which is factually established and interconnected with the discursive events in a specific date and time context (van Dijk, 1998, pp. 34 & 219). Amirshahi’s equation of being killed for resisting

the irreligious Shah with a holy death worthy of a glorious funeral, therefore, echoes the religious ideology of his time. Kifner writes, “[d]uring the Revolution, demonstrators would dip their hands in the blood of the dead when the Shah’s soldiers fired into the crowds” and that the Iranians are “inordinately proud...with martyrdom...” (Kifner, 1984, para. 2). In Hosseini’s and Nabi Zadeh’s era (2003), the Revolution had already long achieved its aims and there is no need for martyrs to fight for freedom from irreligious leaders. As such, they follow the source author’s choice and translate it as “قتول [maqtool] (killed)” which is the closest neutral equivalent for ‘killed’ in Persian.

Sample 8	
<p>ST:</p> <p>“Meanwhile the animals had chased Jones and his men out on to the road and slammed the five-barred gate behind them. And so, almost before they knew what was happening, the Rebellion had been successfully carried through: <i>Jones <u>was expelled</u>, and the Manor Farm was theirs.</i>” (Orwell, 1945, p. 9)</p>	
<p>TT 1:</p> <p>«جوتاب عی د و مزرعه ی ملر از آن لآن شد» (نظر شاه، 1348، ص 23.) (Amirshahi, 1969, p. 23)</p>	<p>Back Translation:</p> <p>“Jones <u>was exiled</u> and the Manor farm was owned by them.”</p>
<p>TT 2:</p> <p>«جنز ریلی رون داخت ه بوند و مزرعه مال خودشان شد دم بود» (حسینی ونی زاده، 1382، ص 23.)</p>	<p>Back Translation:</p> <p>“They <u>had expelled</u> Jones and the farm was owned by them.”</p>

(Hosseini and Nabi Zadeh, 2003, p. 23)	
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In this sample, Orwell (1945) describes the situation immediately after the rebellion when Mr. Jones runs away from Manor Farm. The keyword in this sample is the verb *expelled* which is used by Orwell (1945) to explain the last scene of rebellion. *Expel* means “to force someone to leave (a place, an organization, etc.) by official action/take away rights or privileges of membership” (Expel. (n.d.). Retrieved December 29, 2017, from <https://www.merriam-webster.com/dictionary/expel>). Amirshahi (1969) translated it into “تبعید شد [tab'id shod] (exiled)”. *Exile* means “to banish from one’s own country or home” typically for political or punitive reasons, which is sentenced by the court or parliament (Exile. (n.d.). Retrieved December 29, 2017, from <https://www.merriam-webster.com/dictionary/exile>). By using ‘exile’, Amirshahi (1969) has intensified ideological implications in the target language. This modulation in Amirshahi’s translation might have been influenced by a situation the translator was familiar with throughout the history of Iran, where “it has been common to exile the governors and replace them with other persons” (Saneie, 1997, p. 84). In this regard, van Dijk (1998) views history and culture as true ideas that construct social ideologies (van Dijk, 1998, p. 23). As suggested by van Dijk (1998), cognition of a social event is personal and subjective and embodies “personal interpretations and experiences of actions, events and discourse” in different episodes (van Dijk, 1998, p. 80). This personal cognition is the result of “earlier experiences” that constitute the “personal history of each person” as well as “other more general or abstract personal representations” (van Dijk, 1998, p. 80).

Hosseini and Nabi Zadeh (2003) translated it into “بیرون انداخته بودند [biroon andaakhteh boodand] (they have expelled)” that is a close equivalent in Persian to the English ‘expelled’.

The next eight samples analyzed for lexical choices are from *Nineteen Eighty-Four*:

Sample 1	
<p>ST:</p> <p>“Winston sprang to attention in front of the telescreen, upon which <i>the image of a youngish woman, scrawny but muscular, dressed in <u>tunic</u> and gym-shoes, had already appeared.</i>” (Orwell, 1949, p. 40)</p>	
<p>TT 1:</p> <p>«چهره ی زن جوانی نشان شد. بدن ضعیف اما عضلانی داشت و لباس کوتاه کفش های ورزشی پوشیده بود» (بهره مند، 1355، ص 35).</p> <p>(Bahremand, 1976, p. 35)</p>	<p>Back Translation:</p> <p>“A young woman’s face appeared. She had a beautiful body but muscular and wore a <u>short garment</u> and athletic shoes.”</p>
<p>TT 2:</p> <p>«تصویر زن جوان چهره، غریب اما ورزیده، بلبی راهن بلند کفش ورزشی ظاهر شده بود» (حسینی، 1361، ص 38).</p> <p>(Hosseini, 1982, p. 38)</p>	<p>Back Translation:</p> <p>“Young woman’s face, slender but athletic, with a <u>long shirt</u> and sneakers had appeared.”</p>

In English *tunic* is a “simple slip-on garment made with or without sleeves and usually knee-length, belted at the waist, and worn as an under or outer garment by people of ancient Greece and Rome” (Tunic. (n.d.). Retrieved December 27, 2017, from

<https://www.merriam-webster.com/dictionary/tunic>). Bahremand (1976) translated “tunic” into “لباس کوتاه [lebaas-e kootaah] (short garment)” and succeeded in rendering the author’s intention to portray an athletic lady. In contrast, Hosseini (1982) followed what would be acceptable after the Iranian Islamic Revolution. *Hijab* is obligatory for women both living and traveling in Iran with no regard to their nationality and/or religion. So, he translated the term “tunic” into “پیراهن بلند [peeraahan-e boland] (long shirt)” and changed Orwell’s (1949) illustration of an athletic woman into a conservative one. In the Qur’an, women are strongly recommended to wear a veil and cover their body and hair in public. The related Surah/chapters are An-Nisa (chapter four), An-Nur (chapter twenty-four) and Al-Ahzab (chapter thirty-three). In addition to what is stated in Islam and seen in this sample, Afshar (1987, p. 70) believes:

The Islamic Ideology regards women with a mixture of fear and paternalism and sees them both as the source of all evil and as the most vulnerable member of the household, in need of constant surveillance and protection.

Based on van Dijk (1998), the beliefs of a specific group (here, a dominant power) prescribe “cultural knowledge, group opinions and their underlying norms and values” for all in the society (van Dijk, 1998, p. 181). On March 7, 1979, in an official article in *Keyhan*, the most conservative newspaper in Iran (Ghasemi, 2006), veil or *hijab* for women was made obligatory by the leader of the Islamic Revolution of Iran, Ayatollah Khomeini (1902-1989) (Shojaei, 2009). Therefore, Hosseini (1982) by translating “tunic” as ‘long shirt’ expresses the ideology of the obligatory fully covered women in the post-Revolution Iranian society.

Sample 2

ST:

“By leaving the Ministry at this time of day he had sacrificed his lunch in the canteen, and he was aware that there was no food in the kitchen except a hunk of dark-colored bread which had got to be saved for tomorrow’s breakfast. *He took down from the shelf a bottle of colorless liquid with a plain white label marked VICTORY GIN. It gave off a sickly, oily smell, as of Chinese rice-spirit. Winston poured out nearly a teacupful, nerved himself for a shock, and gulped it down like a dose of medicine.*” (Orwell, 1949, pp. 7-8)

TT 1:

بیطری حاوی یک مشروب بی‌رنگ و بی‌بوی رنگ رکه روی آن دو کلمه ویکتوری جین دیده می‌شد از طلق چه شپزخ‌نمبر داشت بی‌بوی ناراحت‌کننده ای شوی بوی نفت و ن ظربوی مش‌روبی جینی به مش‌ام‌ن‌ستون رسیدم. عذالک اوبه اندازه کفش قس و پ خوری از مشروب رتوی گی س ریخت، اصاب خود رلبرای یکن‌اراضی ش‌ود آمد کرد و آنگاه آن را نخل‌ن‌یکه دوا می خورد، جرعه سرکشید» «بهره فد، 1355، ص 6).

(Bahremand, 1976, p. 6)

Back Translation:

“He picked up from the kitchen niche a bottle containing a colorless liquor on which two words of victory gin were seen. It gave off a sickly, oily smell, such as Chinese liquor. However, he poured the size of a tablespoon of the liquor into a glass, prepared his nerves for an intense discomfort and then gulped it down like medicine.”

TT 2:

«زفسه‌ی کب‌طری حل‌عی رنگ‌لب‌چ‌سب سفید جینی‌پی‌روزی پهن آورد. بوی چ‌پی ناخوش‌طن‌دی، ع‌ن‌هو عرق‌پ‌رن‌جینی، می داد‌به

Back Translation:

“He took down from the shelf a bottle of colorless liquid with a white label of victory gin. It smelled an unpleasant lipid smell like

<p>نُدازه‌ی کفن‌جان چای از آن ریخت و ملیند دوا جرعه‌ر کشید» (حسینی، 1361، ص 13).</p> <p>(Hosseini, 1982, p. 13)</p>	<p>Chinese rice distillate. He poured a cup of tea size and swallowed it like medicine.”</p>
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Here, Orwell (1949) describes a liquor that is popular among the members of the Party in *Nineteen Eighty-Four*. *Gin* is a kind of “[a] colorless alcoholic beverage made from distilled or redistilled neutral grain spirits flavored with juniper berries and aromatics (such as anise and caraway seeds)” (Gin. (n.d.). Retrieved December 27, 2017, from <https://www.merriam-webster.com/dictionary/gin>). *Gin* is not a common word in the Persian language and culture. *Chinese rice-spirit* or “白酒, bái jiǔ (pronounced BUY JEE-OH)” is a white spirit usually distilled from sorghum or maize, which is made of grain and with certain alcoholic strength (白酒, bái jiǔ. In Pleco Inc. for SAMSUNG Android (version 3.2.69) [Mobile Application Software]. Retrieved December 27, 2017, from www.pleco.com). Bahremand (1976) is able to easily render the liquor in the target language since alcoholic drinks were widespread and not forbidden in Iran before the Iranian Islamic Revolution. Bahremand (1976) therefore, used “شروب [mashroob] (liquor)” for the “liquid” and then, transliterated *victory gin* in the target language as “کتوری جن [viktori jin] (victory gin)” because there is no equivalent for *gin* in Persian. Bahremand (1976) also used “شروب چینی [mashroob-e chini] (Chinese liquor)” for “Chinese rice-spirit” which shows that Bahremand understands that it is liquor and presents it directly as it would not have been a crime to mention liquor in the pre-Revolution era.

Unlike Bahremand, Hosseini (1982) has rendered “liquid” literally as “ملع [maye’] (liquid)” and like Bahremand (1976), Hosseini (1982) too transliterated “victory gin” in the target language as “جن پیروزی [jin-e piroozi] (victory gin)” as an equivalent does not

exist in the Persian language. Hosseini (1982) also translated the “Chinese rice-spirit” into “عرق‌بنج چینی [araq-e berenj-e chini] (Chinese rice distillate)” which is different from the author’s expression. Since in post-Revolution Islamic Iran, alcoholic drinks are forbidden and according to Islamic rules drinking alcohol is a sin (refer to Chapter 28, The Islamic Penal Code, Islamic Consultative Assembly, 1991), Hosseini (1982) avoids any direct mention of liquor in the target language. Van Dijk (1998) asserts that the norms and values of a specific group may gradually become culturally shared among members of society. In his view, ideologies are embodied based on the specific values and the truth criteria of a specific group. In this sample, Hosseini’s (1982) translation reflects the Islamic values which have become dominant in Iran after the Revolution and which had to be upheld by all.

Sample 3	
<p>ST:</p> <p>“Even if the legendary Brotherhood existed, as just possibly it might, it was inconceivable that its members could ever assemble in larger numbers than twos and threes. <i>Rebellion</i> meant a look in the eyes, an inflexion of the voice, at the most, an occasional whispered word. But the proles, if only they could somehow become conscious of their own strength.” (Orwell, 1949, p. 89)</p>	
<p>TT 1:</p> <p>«آخون حق‌یام و نطق بی‌کریگاه، یک‌نوع‌اس صدا وی‌ا حاکم‌شویک کلوم ی ن‌چوی بود» (ب‌هره فید، 1355، ص 79).</p> <p>(Bahremand, 1976, p. 79)</p>	<p>Back Translation:</p> <p>“The last of <u>uprisings and revolutions</u> at a glance was a sound reflection or one whispering word at maximum.”</p>

<p>TT 2:</p> <p>عصیان‌گری در یک نگاه، پی‌چش صدا، و حکمر در زمره یگانگانه یک می، خ ص ه می‌شود» حسینی، 1361، ص 73.)</p> <p>(Hosseini, 1982, p. 73)</p>	<p>Back Translation:</p> <p>“Rebelliousness at a glance was resonant and summarized among occasional verbal at maximum.”</p>
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Orwell (1949) wrote “rebellion” to show that every action against the Party in *Nineteen Eighty-Four* (which practiced totalitarianism by controlling individuality and independent thinking through the Thought Police) was considered as illegal. The word *rebellion* has a negative connotation as it often means “open, armed, and usually unsuccessful defiance of or resistance to an established government” (Rebellion. (n.d.). Retrieved December 28, 2017, from <https://www.merriam-webster.com/dictionary/rebellion>). Bahremand (1976) translated it into “قوام و ناک ب” [qiyaam va enqelaab] (uprising and revolution)” and shifted Orwell’s (1949) intention to something relatively more positive especially by adding ‘revolution’. *Uprising* means “an act or instance of rising up; especially a localized act of popular violence in defiance usually of an established government” (Uprising. (n.d.). Retrieved December 28, 2017, from <https://www.merriam-webster.com/dictionary/uprising>) and *revolution* means “activity or movement designed to effect fundamental changes in the socioeconomic situation” (Revolution. (n.d.). Retrieved December 28, 2017, from <https://www.merriam-webster.com/dictionary/revolution>).

Van Dijk (1998) states that ideologies may be represented as group schemata; he proposes a set of “intuitive conceptions” which include “membership, activities, goals, values/norms, position and group-relations, and resources” (van Dijk, 1998, pp. 69-70)

for the tentative format of the structure of ideologies. Since Bahremand (1976) was a member of a left-winger party named *Tudeh*, the party of the working class (Seyyedi, 2013), which was trying to initiate radical changes in the government ruled by the Shah (Omidvar, 1993), it is very likely that his affiliation with *Tudeh* influenced the translation of “rebellion” to ‘uprising and revolution’ as he championed the needs of the working class. Hosseini (1982), on the other hand, retains Orwell’s “rebellion” as “عصریان‌گری” [Rebelliousness]” which addresses the actions of a person or a community of people which is “given to or engaged in a rebellion” (Rebellious. (n.d.). Retrieved December 28, 2017, from <https://www.merriam-webster.com/dictionary/rebellious>). In Hosseini’s post-Revolution Iran any dissent against the Islamic ruling power would be deemed as ‘rebelliousness’.

Sample 4	
<p>ST:</p> <p>“As short a time ago as February, the Ministry of Plenty had issued a promise (a ‘categorical pledge’ were the official words) that there would be no reduction of the chocolate ration during 1984. Actually, as Winston was aware, the chocolate ration was to be reduced from thirty grams to twenty at the end of the present week. <i>All that was needed was to substitute for the original promise a warning that it would probably be necessary to reduce the ration at some time in April.</i>” (Orwell, 1949, p. 31)</p>	
<p>TT 1:</p> <p>به‌تن‌ه‌کار یک‌م‌ه‌س‌تون در‌طن‌م‌ورد می‌ب‌ج‌است ل‌ج‌ا‌پ‌د‌ه‌ط‌ر‌ب‌و‌ک‌ه‌ و‌ع‌ده‌ ی‌ م‌ا‌ق‌ب‌ل‌ ر‌ب‌ای‌ک‌ ا‌خ‌ط‌ار ت‌ع‌و‌ض‌ ک‌ن‌د <u>و‌ب‌ر‌و‌ی‌س‌د‌ک‌ه‌ ب‌ه‌ غ‌ت‌ و‌ض‌ع‌ خ‌اص</u></p>	<p>Back Translation:</p> <p>“The only thing that Winston should do in this case was to switch last month’s promise with a warning and write that due</p>

<p>تصادی استعمال می رود که در ماه آوریل چیره ی شک تقایلهی لیدکنند» (بهره نید، 1355، ص 44). (Bahremand, 1976, p. 44)</p>	<p>to a certain economic condition, in April the ration of chocolate might be reduced.”</p>
<p>TT 2: کهارى كه هيد كرد تاينود كه وعدى اصلى را بباطن هشدار چلگزين ساختك هس هيه ي شك ت در آوريل شيليدبرهن بضرورت تقاييل داده شود» حسنى، 1361، ص 49). (Hosseini, 1982, p. 49)</p>	<p>Back Translation: “The thing to do was to replace the main promise with this warning that the chocolate ration in April may be reduced by necessity.”</p>

This sample describes the totalitarian system in the novel with regard to pledges and promises that are not fulfilled by its leaders. Orwell (1949) describes these issues in a way that implies that the government was not obliged to provide any reasons in order to explain the change. In the final part of this sample, Orwell (1949) highlights the fact that what is a promise would conveniently become a warning that “it would probably be necessary” for the reduction of chocolate ration. Bahremand (1976) modulated this phrase by translating it as “[be ellat-e vaze’ khaass-e eqtesaadi] (due to a certain economic condition)”. Since Bahremand (1976) was a member of a left-winger party named *Tudeh* before the Islamic Revolution in Iran (Seyyedi, 2013), and the party members were always complaining about the corrupted economy in pre-Revolution Iran (Omidvar, 1993), it is likely that Bahremand attempted to express his own and *Tudeh* party’s awareness and disapproval of the economic corruptions in Iran in his time. In van Dijk’s (1998) notion of ideology, membership, activities, and goals are important determiners for ideological viewpoints among different groups. These can be used to acquire, change and manifest specific ideologies by group leaders to the members and

then by members to non-members to show where they belong (van Dijk, 1998). Bahremand clearly echoes the ideological sentiment of the working class. But, Hosseini (1982) translated the phrase into “شاید بر حسب ضرورت” [shaayad bar hasb-e zaroorat] (maybe ... by necessity)” which produces a close translation of Orwell’s version.

Sample 5	
<p>ST:</p> <p>“Winston hardly knew Tillotson, and had no idea what work he was employed on. <u>People in the Records Department did not readily talk about their jobs.</u>” (Orwell, 1949, p. 53)</p>	
<p>TT 1:</p> <p>“OMISSION”</p>	<p>Back Translation:</p> <p>-----</p>
<p>TT 2:</p> <p>«در اداره ی بلوگنای آدم هاب مصراحت دیاره کارشان حرف نم ی زند» [حسینی، 1361، ص 51].</p> <p>(Hosseini, 1982, p.51)</p>	<p>Back Translation:</p> <p><u>“In the records department, people did not talk openly about their jobs.”</u></p>

The sentence, “People in the Records Department did not readily talk about their jobs”, which presents a strong cultural and political implication with regard to the insecurity felt in expressing one’s thoughts and opinions depicted in Orwell’s (1949) text, is glaringly omitted by Bahremand (1976) in his translation. In contrast, the post-Revolution translator, Hosseini (1982) translated it with semantic equivalence as “در اداره ی بلوگنای آدم هاب مصراحت دیاره کارشان حرف نم ی زند [dar edare-ye baaygaani aadam haa be seraahat darbaare-ye kareshan harf nemizadand]” which is “in the records department, people did not talk

openly about their jobs”. This omission in the pre-Revolution target text could very well imply Bahremand’s angst at such a state of fearful silence forced upon the working so much like the working class in his time. Again, this is due to Bahremand’s (1976) political affiliation with the left-winger party, *Tudeh* (Mass) in the pre-Revolution era (Seyyedi, 2013) which was known for its struggles with the state mostly for freedom of speech (i.e. a social value) (Omidvar, 1993). This once again relates to van Dijk’s (1998) assertion that the function of a framework for ideological beliefs is based on the social structure of a group i.e. “group membership criteria, social activities and goals, group relationships, social values and social resources” (van Dijk, 1998, p. 71). For Bahremand, the group membership criteria and group relationships take prominence in his ideological stand.

Sample 6	
<p>ST:</p> <p>“And yet he was in the right! They were wrong and he was right. The obvious, the silly, and the true had got to be defended. <u>Truisms are true, hold on to that!</u> The solid world exists, its laws do not change. Stones are hard, water is wet, objects unsupported fall towards the earth’s center.” (Orwell, 1949, p. 103)</p>	
<p>TT 1:</p> <p>«از طن راه بازن گردد! نراق حق حق و عقت است.» (ب هره فد، 1355، ص 93).</p> <p>(Bahremand, 1976, p. 93)</p>	<p>Back Translation:</p> <p>“<u>Do not turn from this way! Because the truth is the truth.</u>”</p>
<p>TT 2:</p> <p>«حقای ق بر حق، ملت بدهی س مان آن چن گبزن!»</p> <p>ح سون ی، 1361، ص 83).</p>	<p>Back Translation:</p> <p>“<u>Facts on the right, hold firmly to the rope of it!</u>”</p>

In this sample, Orwell (1949) describes the nature of truth by declaring that “Truisms are true, hold on to that!”. Bahremand (1976) has reversed Orwell’s sentence order into “از طین راه بازنگرد! زیرا حقیقت، حقیقت است.” [az in raah baaz nagard! Ziraa haqiqat haqiqat ast.] (Do not turn from this way! Because the truth is the truth.)” and by doing so has foregrounded the imperative “از طین راه بازنگرد” [az in raah baaz nagard] (Do not turn from this way!)” before the declarative, ‘the truth is the truth’. Bahremand (1976) membership in *Tudeh* calls for action; the need for the working class to act upon what they believed to be true and just was most crucial. On the other hand, Hosseini (1982) translated it as “ای قاطب بر حقیقت به ایسمان آن چنگبزن” [haqaayeq bar haqq ast, be reese-man-e aan chang bezan] (Facts on the right, hold firmly to the rope of it!)” which employs an allusion to a Qur’anic verse (3: 103) [وَاصْبِرْ لِحُكْمِ اللَّهِ وَرَأَىٰ أَن يَضْحَكُوا وَنَبَّأَهُ اللَّهُ بِمَا يَكْفُرُونَ] (And hold firmly to the rope of Allah all together and do not become divided)]. Using a Qur’anic allusion in translating a Western novel into Persian reflects the use of religious discourse which was highly encouraged among Persian speakers in Islamic Iran. Khoi (2009) records how it was important to promote the use of Islamic terminology in daily conversations in post-Revolution Iran.

Sample 7
<p>ST:</p> <p>“After confessing to these things they had been pardoned, reinstated in the Party, and given posts which were in fact sinecures but which sounded important. <i>All three had written <u>long, abject articles</u> in ‘The Times’, analyzing the reasons for their defection and promising to make amends.” (Orwell, 1949, pp. 96-97)</i></p>

<p>TT 1:</p> <p>« هر سه هم‌قرا <u>مفصلی</u> نوشتت بوند» «بهره هید، 1355، ص 86.)</p> <p>(Bahremand, 1976, p. 86)</p>	<p>Back Translation:</p> <p>“Each [of the] three had written <u>detailed articles.</u>”</p>
<p>TT 2:</p> <p>« هر سه نفر <u>توبه نامه</u> های با <u>بلندی</u> در تلمز نوشته بوند» «حسینی، 1361، ص 79.)</p> <p>(Hosseini, 1982, p. 79)</p>	<p>Back Translation:</p> <p>“Each [of the] three had written <u>detailed repentance letters</u> in “The Times”. ”</p>

In this sample, Orwell (1949) aims to show that those who had quit the Party were regretful and wrote articles in *The Times* to excuse their past deeds against the Party. The keyword here is the adjective, *abject* which means “expressing or offered in a humble and often ingratiating spirit” (Abject. (n.d.). Retrieved December 28, 2017, from <https://www.merriam-webster.com/dictionary/abject>). Bahremand (1976) has replaced *long* with *detailed* and omitted the adjective, *abject* and translated the term as “مفصلی [maqaalaat-e mofassali] (detailed articles)”. Like in the earlier Sample 5, where Bahremand chose to omit the line on the working class’s fear-invoked reticence which probably shows his opposition to the Big Brother-like surveillance suffered in the Shah’s time, here too, his omission of “abject” is possibly an outright rejection of the need to offer an apology for dissenting against an evil leader.

In contrast, Hosseini (1982) translated it into “توبه نامه های بلندی [towbeh naameh-ha-ye baalaa bolabdi] (detailed repentance letter)” that expresses the same intention as the source text. *Repentance* refers to any “action or process of acknowledging regret for

having done something wrong” which expresses a near denotative meaning to abject (Repentance. (n.d.). Retrieved February 27, 2018, from <https://www.merriam-webster.com/dictionary/repentance>). Based on van Dijk (1998) individual ideologies are based on personal cognition and understanding of social as well as personal events and phenomena like history. This social and personal history is the “means of production” to produce a specific ideology (van Dijk, 1998, 26). Bahremand’s shift in translation can be the influence of the early years of the 1979 Revolution when turncoats betrayers or quitters from the ruling party were sentenced to be imprisoned or hanged, and were asked to write a repentance letter to beg for pardon to be released from condemnation (Omidvar, 1993; Qasemi, 2016).

Sample 8	
<p>ST:</p> <p>“Winston decided that it would not be enough simply to reverse the tendency of Big Brother’s speech. It was better to make it deal with something totally unconnected with its original subject. <i>He might turn the speech into the usual <u>denunciation of traitors and thought-criminals</u></i>, but that was a little too obvious, while to invent a victory at the front, or some triumph of over-production in the Ninth Three-Year Plan, might complicate the records too much.” (Orwell, 1949, p. 58)</p>	
<p>TT 1:</p> <p>«در طن نطق جدید نخل معمول <u>جری تکاران و</u> <u>ای ان فکری</u> را مورد <u>حمله</u> <u>ی شنی د قیبتی</u> حفرار د هده» (ب هره نید، 1355، ص 51).</p> <p>(Bahremand, 1976, p. 51)</p>	<p>Back Translation:</p> <p>“In this new speech, as usual, he <u>extremely attacked and denounced the criminals and thought-criminals.</u>”</p>

<p>TT 2:</p> <p>«ايمان بتبولى س خرنلى ب هتغوى ر انجان و مجرمانىلى در هتا بود» (حسینى، 1361، ص 51.)</p> <p>(Hosseini, 1982, p. 51)</p>	<p>Back Translation:</p> <p>“There was a possibility to convert the speech to the <u>commination of traitors and political criminals.</u>”</p>
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In this sample, the use of *denunciation* by Orwell (1949) which means “a public statement that strongly criticizes someone or something as being bad or wrong” needs to be highlighted (Denunciation. (n.d.). Retrieved December 29, 2017, from <https://www.merriam-webster.com/dictionary/denunciation>). Bahremand (1976) translated the entire utterance literally but with the addition of an intensifier that is “شده [shaded] (extremely)” before the phrase “حمله و توقيح [hamle va taqbih] (attacked and denounced)”. This intensifies the image of vindictiveness that Big Brother showed to turncoats. Hosseini (1982), on the other hand, has translated *denunciation* into “تغوىر [Takfir] (commination)” that has a religious connotation. *Commination* means “the action of threatening divine vengeance” (Commination. (n.d.). Retrieved December 29, 2017, from <https://en.oxforddictionaries.com/definition/commination>) and “تغوىر [Takfir]” in Islam, refers to the practice of ex-communication toward a person, who is declared as a “كافر [Kafir] (unbeliever)” (Saneie, 1997). This shift to a religious linguistic choice in the post-Revolution translation is clearly the influence of the dominant Islamic government in Iran. In post-Revolution Iran, the opposers of the ruling party and political criminals are labeled as “مواجهه الله [moharebah Allah] (a person who wages war against Allah)” according to the Surah Al-Ma'idah (Chapter five) Ayah (verse) thirty-three (Qasemi, 2016; Katouzian, 2010). Since in *Nineteen Eighty-Four*, Big Brother calls all the opposers *traitors* and *thought-criminals*, Hosseini's reason for using “تغوىر [Takfir] (commination)”

instead of *denouncing* (1982) can be identified as a reflection of Islamic penal codes in post-Revolution Iran.

Another part of this sample that draws attention is the use of *traitors* and *thought-criminals* in the novel. *Traitor* is “a person who betrays a country or group of people by helping or supporting an enemy” (Traitor. (n.d.). Retrieved December 29, 2017, from <https://www.merriam-webster.com/dictionary/traitor>) and *thought-criminal* is an Orwellian neologism which is used to describe a person who has an illegal thought (Williams, 1971). Bahremand (1976) translated *traitors* into “جنايات کاران و جہان فکری” [jenaayat kaaraan va janiyan-e fekri] (criminals and thought-criminals)”. He has replaced *traitors* with “جنايات کاران [jenaayat kaaraan] (criminals)” but has rendered *thought-criminals* literally in the target language. There is a distinct difference between traitors and criminals; while being a traitor expresses disloyalty, being a criminal is a more general term which means an offender of the law. As a left-wing party member, Bahremand (1976) would not have considered himself as a traitor since the *Tudeh* (Islami, 2003) was supported by the Soviet Union (Omidvar, 1993) and in the USSR penal system traitors were considered as social criminals and faced the death penalty (Magnusdottir, 2010; Getty, Rittersporn, & Zem, 1993; Савка, 2005).

Hosseini (1982), in contrast, translated Orwell’s “traitors and thought criminals” as “کھاانان و مجرم انسیاسی” [khaaenan va mojremaan-e siyasi] (traitors and political criminals)”. Hosseini (1982) retained *traitors* but modulated *thought-criminals* into *political criminals*; with this, he sets the context very clearly that any opposer of the ruling party is a traitor or political criminal. Orwell’s (1949) “thought-criminal” probably is too mild a reference for Hosseini (1982). This manipulation is probably because, in almost all nations, oppositions and/or left-wingers would be called *political criminals*.

Both Bahremand's and Hosseini's choices reflect the ideologies of their respective social contexts.

3.6.2 Grammatical Choices

The grammatical forms used in a text assign prominence to agents, actions/ events and entities. Regarding this matter, Fairclough (2010, p.130) states:

[...] the ways in which the grammatical forms code happenings or relationships in the world, the people or animals or things involved in those happenings or relationships, and their spatial and temporal circumstances, the manner of occurrence, and so on.

Fairclough (2010, pp. 26-27) sees a "located" ideology in these grammatical forms and describes this ideology as a "significant element of processes through which relations of power are established, maintained, enacted and transformed".

In the textual analysis for translation criticism, the source and target texts are compared to detect differences in grammatical forms to identify probable ideologically significant implications. The categories listed in this section are adopted from Farahzad (2012).

3.6.2.1 Passivization and Activization

Usually, the passive voice is used when "the action" is prominent, not "the agent". Based on Fairclough (2010, p.130), passive sentences leave "causality and agency" unclear. So, when, as a frequent translation strategy/shift, active sentences in an ST are translated into passive sentences, causality and agency lose prominence and objects of actions become foregrounded.

In the following subsection, the analysis of the samples will look at five examples of passivization and activization; four from *Animal Farm* and one from *Nineteen Eighty-Four* which reflect a certain ideology.

Samples 1 to 4 below are from *Animal Farm*:

Sample 1	
<p>ST:</p> <p>“Meanwhile the animals had chased Jones and his men out on to the road and slammed the five-barred gate behind them. And so, almost before they knew what was happening, the Rebellion had been successfully carried through: Jones <u>was expelled</u>, and the Manor Farm was theirs.” (Orwell, 1945, p. 9)</p>	
<p>TT 1:</p> <p>«چونز ریلوی راونداخت هب وند و مزرعه ی ملر از آن لآن شد» (میرشاهی، 1348، ص 23).</p> <p>(Amirshahi, 1969, p. 23)</p>	<p>Back Translation:</p> <p>“Jones <u>was exiled</u> and the Manor farm was owned by them.”</p>
<p>TT 2:</p> <p>«چونز ریلوی راونداخت هب وند و مزرعه مال خودشان شد دمب و» (حسینی و نبی زاده، 1382، ص 23).</p> <p>(Hosseini and Nabi Zadeh, 2003, p. 23)</p>	<p>Back Translation:</p> <p>“They <u>have expelled</u> Jones and the farm was owned by them.”</p>

In this sample, Orwell (1945) illustrates a scene where the animals overthrew Mr. Jones in the Battle of Cowshed, and he had to leave the farm. In the source text, Orwell (1945) used a passive tense to describe Mr. Jones's escape. Amirshahi (1969) rendered it in a similar passive form into the target language as “تب‌ع‌دش‌د [tab'id shod] (was exiled)”. But, in contrast, Hosseini and Nabi Zadeh (2003) changed the voice and rendered the sentence in an active form which places emphasis on the agency that is “they”, the animals and their power to conquer humans. Fairclough (1989) believes that active sentences clarify “the doer, the subject, the one causally implicated in action” and represent action processes (Fairclough, 1989, p. 39). He also states that shifting from passive to active is “obfuscation of agency and causality” (Fairclough, 1989, p. 125). Since the Shah fled Iran on January 16, 1979 (Patrikarakos, 2009) and it has been declared as a time for the people to celebrate not the Shah's “departure” but his “escape” from the country (The Iran Project, 2016); this seems a very likely reason for Hosseini and Nabi Zadeh (2003) to give prominence to the agent of the action. In doing so, they possibly wished to express the inhabitants' power in expelling the former ruling power and the Revolution that ensued thereafter both in the fictional *Animal Farm* on a small scale and in Iran on a real larger scale.

Sample 2	
<p>ST:</p> <p>“The three hens who had been the ringleaders in the attempted rebellion over the eggs now came forward and stated that Snowball had appeared to them in a dream and incited them to disobey Napoleon's orders. <i>They, too, <u>were slaughtered</u></i>”.</p> <p>(Orwell, 1945, p. 55)</p>	
TT 1:	Back Translation:

<p>«مرغ هلبی درنگ اعدامش بند» (امیرشاهی، 1348، ص 108).</p> <p>(Amirshahi, 1969, p.108)</p>	<p>“The hens immediately were executed.”</p>
<p>TT 2:</p> <p>«مرغ ها رلبدون معللی از بقوی غگوان بند» حوسینی ونبی زاده، 1382، ص 97).</p> <p>(Hosseini & Nabi Zadeh, 2003, p.97)</p>	<p>Back Translation:</p> <p>“They immediately slaughtered the hens.”</p>

In this sample, Orwell (1945) illustrates a scene where the pigs, the rulers of *Animal Farm* punished the traitors by slaughtering them. Amirshahi (1969) once again as in the earlier sample has kept in line with the author’s style and rendered the utterance in a passive voice as seen from the verb “اعدامش بند [e’daam shodand] (were executed)”. In the post-Revolution translation, however, the original passive sentence is translated into an active one by Hosseini and Nabi Zadeh (2003), to highlight causality and the agent of the action. Based on Fairclough (1989) the subject of the sentence here refers “to someone who is under the jurisdiction of a political authority” where he/she is “the active one, the doer, the one causally implicated in action”. Fairclough (1989) states that there is an intensification affected in the utterance when the agent which appears in a passive construction is shifted into an active one. Regarding such a shift, Schäffner (2003, p. 23) states:

The ideological aspects can also be determined within a text itself, both at the lexical level (reflected, for example, in the deliberate choice or avoidance of a particular word) and the grammatical level

(for example, use of passive structures to avoid an expression of agency).

Hosseini and Nabi Zadeh's (2003) intention of activizing the utterance can be seen as their way of expressing anger towards the carnage of people by the monarchy state and all the atrocities carried out by the former government during the Revolution. The agent "they" is moved to the initial position of the sentence with "slaughtered" as an active verb to bring to the forefront the punishers (the previous government ruled by the Shah) and their swift, merciless punishments. This is quite obviously so because Hosseini (2003) is a post-Revolution, government-acclaimed critic and translator and he thus, it will probably augur well for him to please the Islamic Republic of Iran by degrading the previous ruler.

Sample 3	
<p>ST:</p> <p>“As his last act upon earth, Comrade Napoleon had pronounced a solemn decree: <i>the drinking of alcohol was to be <u>punished</u> by death</i>”. (Orwell, 1945, p. 64)</p>	
<p>TT 1:</p> <p>«مجازات شرب الکل اعدام است» (امیرشاهی، 1348، ص 121).</p> <p>(Amirshahi, 1969, p.121)</p>	<p>Back Translation:</p> <p>“<u>Penalty</u> for drinking alcohol <u>is execution.</u>”</p>
<p>TT 2:</p> <p>«فایر خمر نوشی مرگ است!» (حسینی و نبی زاده، 1382، ص 103)</p>	<p>Back Translation:</p> <p>“<u>Retribution</u> of drinking Khamr (wine/alcohol) <u>is death.</u>”</p>

(Hosseini & Nabi Zadeh, 2003, p.103)	
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Here, the construction of the sentences in both of the target texts is vividly different from the source text with regard to the aspect of voice. Fronting the nouns denoting punishment “مجازات [mojaazaat] [Penalty]” and “كفر [keyfar] [Retribution]” in both translations in active structures immediately highlights the severity of drinking alcohol, as opposed to Orwell’s passive structure which mentions the punishment by death at the final position of the utterance. The activization of the utterance in both the pre- and post-Revolution target texts is because the drinking of “alcohol” was and is regarded as a sin and forbidden among Iranians both before and after the Islamic Revolution. Amirshahi (1969) reflects the common culture of the Iranian pre-Revolution society where the people were almost all Muslim and considered “drinking alcohol” as an anti-value and against Islamic norms (Hosseinian 2004). Hosseini and Nabi Zadeh’s (2003) translation of the declarative sentence in the active voice is clearly influenced by their common knowledge of the Islamic penal code of Iran (refer to Chapter 28, The Islamic Penal Code of Iran), established after the Revolution, which punishes drinkers in public. In van Dijk’s (1998:40) view, cultures have “a moral basis which monitors interaction, communication and discourse” across members of the society. He explains that these moral principles have to be “uncontested and presupposed” in all evaluative actions and interactions hence, these moral issues are the basis for “judgments about and sanctions against moral deviances by individual members of a culture” (1998:40). One of the uncontested moral principles in both pre- and post-Revolution Iran is clearly the forbiddance of alcohol consumption.

Sample 4	
<p>ST:</p> <p>“Everyone fled to his own sleeping-place. The birds jumped on to their perches, the animals settled down in the straw, and <i>the whole farm was <u>asleep in a moment</u></i>”.</p> <p>(Orwell, 1945, p. 6)</p>	
<p>TT 1:</p> <p>تمام مزرعه را سکوت فراگرفت. (امیرشاهی، 1348، ص 15)</p> <p>(Amirshahi, 1969 , p. 15)</p>	<p>Back Translation:</p> <p>“All the farm <u>was silenced</u>.” (PASSIVE)</p>
<p>TT 2:</p> <p>بسیاری از حیوانات در مزرعه نبودند و خوابیدند. حسینی و نبی زاده، 1382، ص 17)</p> <p>(Hosseini and Nabi Zadeh, 2003, p. 17)</p>	<p>Back Translation:</p> <p>“There <u>were no</u> animals on the farm <u>who did not sleep</u>.”</p>

In this sample, Orwell (1945) describes the moment when Mr. Jones wakes up and all the animals immediately go to sleep in fear. Amirshahi (1969) translated this part of the discourse that is, “asleep in a moment” into “سکوت فراگرفت [sokoot fara gereft] (was silenced)”. This marked shift tends to bring to mind the political incidents in Iran during the 1960s when people were silenced by the army during demonstrations or killed by design. There were several socio-political upheavals in the 1960s in Iran such as the breaking apart of most of the opposition parties; the occurrence of eleven airplane crashes of which seven were related to the Iranian Air Force and many of the Iranian generals lost their lives in these crashes; the uprising on 5th June 1963 which caused hundreds of

protestors in Qom, Tehran, Shiraz and Mashhad to be shot down by the army (Nejati, 1992). On the other hand, Hosseini and Nabi Zadeh (2003) translated the adverbial phrase rather matter-a-factly into “[...] nabood ke nakhaabideh baashad] (... was no ... who did not sleep)” with no evident ideological slant.

The last example below is from *Nineteen Eighty-Four*:

Sample 5	
<p>ST:</p> <p>“Winston did not know why Withers <u>had been disgraced</u>. Perhaps it was for corruption or incompetence. Perhaps Big Brother was merely getting rid of a too-popular subordinate. Perhaps Withers or someone close to him had been suspected of heretical tendencies.” (Orwell, 1949, p. 58)</p>	
<p>TT 1:</p> <p>نهیستون نمی داستکه چرا ویکتورز رفلیتضح کره بونید» (ب مره فید، 1355، ص 51).</p> <p>(Bahremand, 1976, p.51)</p>	<p>Back Translation:</p> <p>“Winston did not know why <u>they had scandalized</u> Withers.”</p>
<p>TT 2:</p> <p>نهیستون نمی داستکه چرا ویکتورز بدن امشده اند» (ح سونی، 1361، ص 51).</p> <p>(Hosseini, 1982, p.51)</p>	<p>Back Translation:</p> <p>“Winston did not know why Withers <u>was being made infamous</u>.”</p>

Based on the discussions in the earlier samples, it is evident that lexical choices and grammatical shifts (e.g. passive/active) in a sentence as claimed by several researchers (Fairclough, 1989, van Dijk, 1998, Schäffner, 2003) serve as vehicles of ideological

meaning. This is further reiterated by Gumul (2011) who asserts that transitivity changes (e.g. passive/active) in a language system serve as an important device to import ideologies. “This syntactic transformation is claimed to have a strong effect on the way we perceive events and actions” (Gumul, 2011, p. 762). In the pre-Revolution translation, Bahremand (1976) changed Orwell’s passive structure into an active one: “چرا وکتروز را [چرا وکتروز را] متضح کردید و بوند (why they had scandalized Withers)”. By doing this, he has addressed the injustice directly to the totalitarian party in the novel which would have called to mind the political injustices of his time. Bahremand’s *Tudeh* party in Iran (1976) was radically against the former monarchy state (Omidvar, 1993). Bahremand’s choice to move the agent to the initial subject position brings the unjust ruler into sharp focus; Bahremand’s remonstrance against the former government is possibly expressed in this voice shift. In contrast, Hosseini who is well-regarded as a translator and critic in his society does not have a cause for anger with the religious leaders in the post-Revolution era; this is implied in his retention of the original passive form. This confirms van Dijk’s (1998) statement on “group membership” (e.g. affiliation) as being an influencing factor on ideology in which the “group members” (e.g. translators) try to express their “group values and beliefs” (e.g. disapproval towards the injustices of a ruler) by participating in different social actions (e.g. translation).

3.6.3 Choices of Translational Strategies

Translation strategies in Farahzad’s (2012) list “range from “shifts” to translation methods, such as literal translation, substitution, omission, addition, foreignization, and the like” (Farahzad, 2012, p.39). In her view, all translation strategies have ideological implications. “Omission” is one example, which becomes an ideological act of censorship when the writer consciously chooses to create a pattern of thought in the TT and/or concerning certain concepts and words. Another instance is “addition”. “As a dominant translation strategy in character descriptions in a novel”, Farahzad believes that, “addition

becomes significant because it over-represents a character or attributes qualities to it which are not present in the ST” (Farahzad, 2012, p.39). Additions may influence the writing style, expression or even genre. “Naturalness” is another instance. If used as a domesticating strategy, naturalness gains ideological significance because it either overshadows the values and beliefs of the proto-culture when translating from a marginalized language into a language of power, or mediates foreign values, those of the Other, in the guise of the self when translating from a language of power into a non-power language.

In the subsection below, six samples concerning the choices of translational strategies are presented; three from *Animal Farm* and three from *Nineteen Eighty-Four* will be discussed to identify specific ideologies.

The following example is from *Animal Farm*:

Sample 1	
ST: “ <i>Animal <u>Farm</u></i> ” (Orwell, 1945, Title)	
TT 1: « <u>قلم عجمی وولات</u> » (طهر شاهى، 1348، عنوان) (Amirshahi, 1969, Title)	Back Translation: “ <i>Animal <u>Castle</u></i> ”
TT 2: « <u>مزرع عجمی وولات</u> » (حسینی ونی زاده، 1382، عنوان)	Back Translation: “ <i>Animal <u>Farm</u></i> ”

(Hosseini and Nabi Zadeh, 2003, Title)	
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In the title of this fiction, Orwell (1945) uses farm because the animals were living on a farm. In the pre-Revolution version, Amirshahi (1969) changed the target text title into “قلعہ [qale’] (castle)” which is totally different from the source text. *Castle* has two different meanings. The first and oldest one is “a large building usually with high, thick walls and towers that was built in the past to protect against attack” and the new meaning is “a large expensive house” (Castle. (n.d.). Retrieved December 29, 2017, from <https://www.merriam-webster.com/dictionary/castle>). Similarly, in contemporary Iranian culture, Castle usually associates with a large and expensive construction with high and thick walls to house the royal family (Amid, 2010). The shift in the noun from ‘farm’ to ‘castle’ in the translated title foregrounds the translator’s criticism of the Iranian monarchy which governed before the Islamic Revolution. Amirshahi’s (1969) “قلعہ [qale’] (castle)” evokes connotations of the luxurious living and martial rule related to the Iranian monarchy. In Chapter 13 of Milani’s book entitled *The Shah* (2011), Mohammad Reza Pahlavi (the former Shah of Iran) is shown to have failed in what he called a “white revolution” and land reforms which put the Iranian people under more economic pressure than in the time before his reign. And, this happened while the Shah was living in luxurious palaces (Milani 2011, pp. 233-255). Amirshahi was a senior judge, an educated authority on the rules of his country. Mashid’s account of her father shows that he would have been careful not to offend the monarchy in power at the time. But, in a translation of a foreign literary work, where censorship was not stringent on translations, he probably found a safe avenue to subtly express his critique of the Iranian monarchy.

The title of a book carries substantial weight for it encapsulates the core of a fictional or non-fictional story. Amirshahi's title reflects a reality his nation was facing; his lexical choice of 'castle', which is substituted by its massive imposition as a structure in contrast to the humble 'farm' cannot be a fanciful choice but a deliberate one. This relates to van Dijk's (1998) statement on the choice of words that produce negative meanings; he says they reveal one's perspectives and interests and their ideological, social and political position.

By contrast, in the post-Revolution version, Hosseini and Nabi Zadeh (2003) translated the title of the novel faithfully semantically as “مزرعه [mazra'e] (farm)”, the equivalent of Orwell's 'farm.' Hosseini and Zadeh have no reason to translate the title differently in post-Revolution Iran, where 'farm' would be a safe, neutral, non-anti-Islamic word referring merely to a plot of land for agricultural purposes or rearing domestic livestock.

Sample 2	
<p>ST:</p> <p>“It was situated somewhere up in the sky, a little distance beyond the clouds, Moses said. <i>In Sugarcandy Mountain it was <u>Sunday</u> seven days a week</i>, clover was in season all the year round, and lump sugar and linseed cake grew on the hedges.” (Orwell, 1945, p. 8)</p>	
<p>TT 1:</p> <p>«در سرزمین شهر و عیال هر هفت روز هفت‌ه شنبه ملت» (میرشاهی، 1348، ص 20).</p> <p>(Amirshahi, 1969, p. 20)</p>	<p>Back Translation:</p> <p>“In the land of milk and honey, seven days of a week is <u>Sunday</u>.”</p>

<p>TT 2:</p> <p>«در کوپر از شد و شکر هفت روز هفت جمعه است» (حسینی و نبی زاده، 1382، ص 21).</p> <p>(Hosseini & Nabi Zadeh, 2003, p. 21)</p>	<p>Back Translation:</p> <p>“In the mountain, full of nectar and sugar seven days of a week is Friday.”</p>
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In this sample, Orwell (1945) illustrates an atmosphere similar to that which the people in the Soviet Union had when they were confronting clergymen. Moran (2001) states that the clergymen in Russia supported both the Tsar and the USSR and in return, they were also supported by the ruling power. He also records that these clergymen were always talking about the other world and paradise to prevent people from any rebellion against poverty and oppression (Moran 2001). Moses, the raven who is the messenger of the pigs in *Animal Farm*, symbolizes organized religious clergymen.

The keyword in this sample is “Sunday” as a weekend holiday or a day of rest; the Christian analog for the Jewish Sabbath. Amirshahi (1969) translates it faithfully into “یکشنبه [yekshanbe] [Sunday]” which is the exact equivalent in the target language. However, Hosseini and Nabi Zadeh (2003) substituted “Sunday” for “جمعه [Juma’a] [Friday]”, since the Iranian weekend holiday or Muslim Sabbath is Friday rather than Sunday. Since Iranians are mostly Muslim, and in the Holy Qur’an, Surah Al-Jumua (Chapter 62), Ayah (verse) 9, it is recommended to leave one’s job and pray on Fridays, Friday is declared the weekend holiday in Iran. Fairclough (1989:166) believes that “culture and social traditions incorporated in a society or institution” is an effective means of ideological representations. Special days declared as public holidays or days off for cultural or religious festivities form a part of “culture and social traditions incorporated

in a society or institution” (Fairclough 1989:166) which serve as an effective means of ideological representations. Hosseini’s substitution of ‘Sunday’ with ‘Friday’ represents “a culturally shared norm” (van Dijk 1998:40) which is an important religious norm or tradition to Muslims the world over. ‘Friday’ starkly signals a communal ritual, a religious obligation which forms an integral part of the Islamic religious ideology.

Sample 3	
<p>ST:</p> <p>“Mr. Jones, of <u>the Manor Farm</u>, had locked the hen-houses for the night, but was too drunk to remember to shut the popholes.” (Orwell, 1945, p. 1)</p>	
<p>TT 1:</p> <p>آقای جونز Jones مالک <u>مزرعه ی هنر</u> <u>Manor Farm</u> شب وقتی در مرغ دلی قافل کرد» (امیرشاهی، 1348، ص 1). (Amirshahi, 1969, p. 1)</p>	<p>Back Translation:</p> <p>“Mr. Jones, the owner of <u>the Manor Farm</u>, had locked the hen-houses at night.”</p>
<p>TT 2:</p> <p>شبه که شد آقای جونز، صاحب <u>مزرعه ی ارلیبی</u>، در مرغ داری راقفل کرد بود» (حسینی و نبی زاده، 1382، ص 5). (Hosseini and Nabi Zadeh, 2003, p. 5)</p>	<p>Back Translation:</p> <p>“When it became night, Mr. Jones, owner of the <u>Lordship Farm</u>, had locked the hen-houses.”</p>

Orwell’s naming of Mr. Jones’s farm as “Manor Farm” might be in fact a deliberate reference to the ‘Manor House’ that was the residence of the Lord of the Manor in

Germany. This is mentioned by Hosseini and Nabi Zadeh (2003) in the foreword to their Persian translation. The manor house in the European feudal system formed the administrative center of the manor and the Lord of the Manor had judicial power over those who lived within the lands owned by the manor. Therefore, Hosseini and Nabi Zadeh (2003) have translated it into “مزرعه ی اوبلی [mazraeye arbaabi] (Lordship Farm)” which seems to convey Orwell’s (1945) implicit ideological intention. Since they translated the novel after the Islamic Revolution in Iran, the retention of the idea of lordship highlights the revolutionists’ ideology concerning the Shah as a feudal Lord (with a derogatory sense) and as one of the main supporters of feudalism (Tabari, 2015). Amirshahi (1969) in his pre-Revolution translation transliterated the name into Persian and foreignized his translation by rendering it as “مانر (Manor)”. Whether Amirshahi understood the implications of this name is not known but in rendering it exactly as Orwell has, it can only be assumed that he saw it as an appropriate nomenclature as Iran was in his time, ruled by an absolute ‘lord’ or monarch, the Shah.

The next three examples are from *Nineteen Eighty-Four*:

Sample 1	
<p>ST:</p> <p>“Finally, they had emerged into a noisy, crowded place which he had realized to be a whether <u><i>Tube station</i></u>.” (Orwell, 1949, p. 42)</p>	
<p>TT 1:</p> <p>ی «بلتگ اهترنزی زمینی» بهرہ فند، 1355، ص 37)</p> <p>(Bahremand, 1976, p. 37)</p>	<p>Back Translation:</p> <p>“<u>Underground train station.</u>”</p>

<p>TT 2:</p> <p>پہن اگافوی زمینی» «حسینی، 1361، ص 39)</p> <p>(Hosseini, 1982, p. 39)</p>	<p>Back Translation:</p> <p>“<u>Underground Bunker.</u>”</p>
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Orwell (1949) describes “tube station” as a haven for people during the war. *Tube station* refers to “an underground station where underground trains depart and leave, especially in London” (tube station. (n.d.) Collins English Dictionary – Complete and Unabridged 7th Edition. (2007). Retrieved January 3, 2018, from <https://www.collinsdictionary.com/dictionary/english/tube-station>). Bahremand (1976) rendered it as “ایستگاه ترن زیر زمینی [istgaah-e teran-e zir zamini] (underground train station)” which is an explication and/or explanation of the source text in the target language. But Hosseini (1982) substituted it with “پناهگاه زیر زمینی [panaahgaah-e zir zamini] (underground bunker)” which lexically is far from the source author’s terminology but connotatively it is close to his intention. *Underground bunker* refers to “a strong building that is mostly below ground and that is used to keep soldiers, weapons, etc. safe from attacks typically for use in wartime” (Bunker. (n.d.). Retrieved January 3, 2018, from <https://www.merriam-webster.com/dictionary/bunker>). This shift in translation is probably due to Hosseini’s (1982) particular knowledge of the Iran-Iraq eight-year war when he was translating this novel when the underground bunkers were prevalent in Iran, typically in the southern parts where Hosseini was living. This relates to van Dijk’s (1998) notion of “a particular location, time period, participants and actions” as important and effective knowledge in constructing “episodic and context-bound” beliefs and ideologies (van Dijk, 1998, p. 39).

Sample 2	
<p>ST:</p> <p>“He pushed open the door, and a hideous cheesy smell of sour beer hit him in the face. As he entered the din of voices dropped to about half its volume. Behind his back he could feel everyone eyeing his blue overalls. A <i>game of darts</i> which was going on at the other end of the room interrupted itself for perhaps as much as thirty seconds.” (Orwell, 1949, p. 111)</p>	
<p>TT 1:</p> <p>«چند نفر که در آخر سالن مشغول بازی بیلیارد بودند، بیوفت بازی را برای مدتی که به حدود سی ثانیه می‌رسید قطع کردند» (بهره‌مند، 1355، ص 100).</p> <p>(Bahremand, 1976, p. 100)</p>	<p>Back Translation:</p> <p>“Several people who were at the end of the room playing <i>billiards game</i> were stopped for a duration of about thirty seconds.”</p>
<p>TT 2:</p> <p>بازی کمانک که در قه‌های اتاق در جریان بود، به مدت سی ثانیه قطع شد» (حسینی، 1361، ص 89).</p> <p>(Hosseini, 1982, p. 89)</p>	<p>Back Translation:</p> <p>“The ongoing <i>game of arrow</i> at the far end of the room was interrupted for perhaps thirty seconds.”</p>

The interesting point in this sample is the equivalent for the game of “darts”. *Game of darts* refers to “a small missile usually with a pointed shaft at one end and feathers at the other” which are thrown at a target (Dart. (n.d.). Retrieved January 3, 2018, from <https://www.merriam-webster.com/dictionary/dart>). Bahremand (1976) omitted the word and instead, translated it into “بیلیارد [bilyard] (billiards)” very possibly owing to two reasons: firstly, at the time of this translation, the game of *darts* was unknown to the

Iranian community. The Islamic Republic of Iran Darts Association (DARTSIRAN) explains the history of *darts* in Iran and states that it was officially introduced and came into effect in 2004 (Official Portal of Islamic Republic of Iran Darts Association) and secondly because the game of billiards and card games were widespread in the clubs before the Islamic Revolution (Shateri, 2013). To van Dijk (1998), *knowledge* of a social member about a social event, action or phenomena is an effective means of constructing ideologies, therefore, one can understand why Bahremand (1976) decided to substitute an unknown game with a widespread one in the target language and culture. On the other hand, Hosseini (1982) translated it into “[baazi-ye Paykan] (game of arrow)” which seems like an explanation of what the game of darts is but it is really a literal substitution with a game similar in shape and style but different in size and regulations in the target language. As mentioned earlier, the *game of darts* was only known to Iranians in 2004 so Hosseini (1982), like Bahremand, did not have specific knowledge about this social phenomenon.

Sample 3	
<p>ST:</p> <p>“Even the literature of the Party will change. Even the slogans will change. How could you have a slogan like ‘freedom is slavery’ when the concept of freedom has been abolished? <i>The whole climate of thought will be different</i>. In fact there will be no thought, as we understand it now.” (Orwell, 1949, p. 68)</p>	
<p>TT 1:</p> <p>«در آن روز و وضع عکس می‌کشد و بی‌آنچه که مفید است <u>مستفروق خواهد نشد و این وضع عقده‌ها را طاقه ی</u></p>	<p>Back Translation:</p> <p>“On that day, the thinking situation will be completely different from what it is now</p>

<p>کلوگر را همشامل خواهدشد» بپهره نهد، 1355، ص 59.) (Bahremand, 1976, p. 59)</p>	<p><u>and this situation will inevitably include the working class too.</u></p>
<p>TT 2: «حال و هوای اندیش متغیوت خواهد بود» حسینی، 1361، ص 60.) (Hosseini, 1082, p. 60)</p>	<p>Back Translation: <u>“The climate of thought will be different.”</u></p>

In this sample, Syme, a party member who works on newspeak, is talking openly about the future and Orwell (1949) tries to show the vital importance of one's thoughts. In the pre-Revolution version, Bahremand (1976) made an addition to his translation. Bahremand (1976) added the part [in vase' qahran tabaqe-ye karegar ra ham shaamel khaahad shod]" which is "this situation will inevitably include the working class too" which has somewhat modified Orwell's (1949) intention. Van Dijk (1998) believes that, loyal members of a group (e.g. party members) always try to demonstrate the group's socio-cognitive ideologies (e.g. Marxism) as a goal and social identity (e.g. support of labors) and represent it in a social activity (e.g. translation) to support the group's sources (e.g. financial support of a party by an organization). Since Bahremand (1976) was a member of the left-wing *Tudeh* party in pre-Revolution Iran (Seyyedi, 2013) and the party was supporting labor rights (Omidvar, 1993), he had very possibly added this sentence to emphasize the discrimination of the working class as well as his party's ideology which was about improving the lot of the working class. But Hosseini (1982) translated the text almost verbatim or literally with no addition: "حال و هوای اندیش متغیوت خواهد بود. [haal va havaa-ye andisheh motefaavet khaahad bood]" which is "the climate of thought will be different".

The translation strategies used in these six samples from Orwell's two novels are reflective of the rest of the samples which are likewise modulated with religious cultural substitutions in many instances especially by Hosseini, the post-Revolution translator or which have additions or omissions of particular words or phrases as seen in translations of the pre-Revolution translators like Amirshahi and Bahreman. The employment of modulations, omissions and additions, as presented in the earlier discussions, reveal certain ideologies that each of these translators subscribe/d to owing to the socio-political influences of the era they live/d in.

3.7 Paratextual Level

Farahzad (2012) states that at the paratextual level, everything in relation to the source and TTs such as prefaces, findings and comments, the translators' and/or editors' and/or publishers' notes, the translators' footnotes and endnotes are important in understanding the translated product.

Farahzad (2012) believes that ideological positioning may be revealed by examining the paratextual information. She adds that the preface or introduction where a translator talks about the translation methods s/he has adopted and why it has been done so, "can be interpreted critically to detect ideological implications" (Farahzad, 2012, p.41). The preface can also illustrate the translators' thoughts about the original work apart from the translation and reveal positions that have been taken for or against it.

3.7.2 The Author and Translators' General Attitudes

To understand the translators' motive/s for or attitudes towards translating the novels i.e. *Animal Farm* and *Nineteen Eighty-Four*, one critical question needs to be asked, that is: "What is the aim of the translator in selecting this specific literary work for translation?" To answer this question, the researcher needs to scrutinize the tone and

emphasis of Orwell's discourse in the prefaces to *Animal Farm* and *Nineteen Eighty-Four* and the prefaces to their Persian translations.

Due to the fact that Orwell had no preface to *Animal Farm*, the preface he wrote for the Ukrainian translation of *Animal Farm* will be discussed in contrast to the preface in the post-Revolution translation. Likewise, because the original *Nineteen Eighty-Four* does not have an introduction or preface, parts of Orwell's essay "Why I Write" (1946) is discussed in place of the non-existent introduction. "Why I Write" clearly presents the conviction that fuelled Orwell's writings, and especially in producing *Nineteen Eighty-Four*.

The frameworks for this part of the research, as mentioned earlier, are Farahzad's (2012) Model for Translation Criticism and Lefevere's (1992) Theory of Translation, Rewriting, and the Manipulation of Literary Fame.

3.7.3 Paratextual Analysis for *Animal Farm*

An afterword by the post-Revolution translator of *Animal Farm* that is, Hosseini and Nabi Zadeh (2003) is analyzed here in comparison with the preface for Orwell's original text which was published by *Prometej* in Ukraine in 1947. There is no information about the original English preface by Orwell. According to Penguin's Appendix II on *Animal Farm*, the version which is known as Orwell's introduction for the Ukrainian translation of *Animal Farm* is a recasting back into English of the Ukrainian version. The Ukrainian translation was intended for Ukrainians in Germany who were living in camps for displaced persons; these camps were administrated by British and Americans after World War II. Ihor Szewczenko [or Igor Shevchenko], the person who was in charge of the translation and distribution of *Animal Farm* to the displaced Ukrainians had requested Orwell to write a specific preface for them. The preface describes these Ukrainians as supporters and defenders of the October Revolution who had turned against "the

counterrevolutionary Bonapartism of Stalin” and the “Russian nationalistic exploitation of the Ukrainian people”. They were common people, peasants, and laborers, and few had some education, but all were eager to read. Orwell insisted that he receive no royalties for this edition, nor for other translations intended for those too poor to buy them such as editions in Persian and Telugu. Orwell himself paid for the production costs of a Russian edition printed on thin paper, which was intended for soldiers and others behind the Iron Curtain.

3.7.3.1 Discussion on paratext of *Animal Farm*

In his preface, Orwell talks about his life first, to justify his political ideologies to his audience as he states that he would like to say something about himself and the experiences which had influenced his political position. Orwell was employed in the Burma Police, which was a most unsuited place for him as he had neither nationalistic sentiments for Burma nor supported the unjust imperialist activities of the British government which caused much suffering amongst the working class; the unsavory experience in the Burma Police made Orwell an anti-imperialist. This relates to van Dijk’s (1998) belief that profession one does can be one of the influencing factors in constructing one’s ideological knowledge. Orwell’s deep concern for the plight of the working class made him a socialist. Orwell justifies his socialist ideas in the following words:

I became pro-Socialist more out of disgust with the way the poorer section of the industrial workers were oppressed and neglected than out of any theoretical admiration for a planned society (1947, Preface).

The false interpretation of the USSR socialist opinions in the European democratic countries made Orwell serious to explode the mystery behind the totalitarian propaganda by analyzing Marx’s theory from the animals’ view.

Hosseini and Nabi Zadeh (2003) in their *Reflection on Animal Farm*, called the novel an allegorical story. Like Orwell, Hosseini and Nabi Zadeh (2003) believe that *Animal Farm* aims to reveal the true face of the USSR. The post-Revolution translators highlight “the unification of power and ideology and to eschew despotism” as the fundamental quests of a revolution in Orwell’s point of view (Hosseini and Nabi Zadeh, 2003, p. 147). Hosseini and Nabi Zadeh (2003) also state that Orwell’s intention in writing *Animal Farm* had deep implications; the translators cite a quote from Orwell about history – “history consists of a series of tricks that first, trap the masses and force them into a rebellion with the promise of a utopia, and once the masses did their duty, they would rebuild the new lords” as evidence that Orwell had wider targets and major themes such as the “incompatibility of justice and power, abuse of language, hence distortion of language directed on maintaining domination, extinction of history and the real world” (Hosseini and Nabi Zadeh, 2003, 146). This interpretation of Orwell’s intention by Hosseini and Nabi Zadeh (2003) reveals that language use is an important factor in influencing ideology.

As a sign of distortion of language, Hosseini and Nabi Zadeh (2003) include an excerpt from Orwell’s (1945) text, that is, “[A]fter the revolution, the cat joins the Re-education Committee and immediately learns to use the language in his own favor” (Hosseini and Nabi Zadeh, 2003, p. 147). The excerpt describes the behavior of the cat, after the Rebellion, in this way:

She was seen one day sitting on a roof and talking to some sparrows who were just out of her reach. She was telling them that all animals were now comrades and that any sparrow who chose could come and perch on her paw (Orwell, 1945, p. 14; Hosseini and Nabi Zadeh, 2003, p. 148).

Language ideologies are defined as “the ideas with which participants and observers frame their understanding of linguistic varieties and map those understandings onto people, events, and activities that are significant to them” (Irvine and Gal, 2000, p. 402). Irvine (1989) describes linguistic ideologies as “the cultural system of ideas about social and linguistic relationships, together with their loading of moral and political interests” (p. 249). Likewise, Woolard and Schieffelin (1994) state that language ideologies are not essentially about language; rather “they are in the service of other, more basic, ideological systems – concerning race, ethnicity, gender, sexuality, class, nationality, and other aspects of the social world – which they cloak in linguistic terms” (p. 57). Balockaite (2014) states that “language is controlled through a variety of unstated rules and regulations” in a society that both “originate from social relations and also reflect them” (Balockaite, 2014, p. 42). Balockaite (2014) also believes in power relations between the speakers of different social groups as well as the state exposed to language ideologies.

Hosseini and Nabi Zadeh (2003) see the manipulation of the rules of the rebellion in *Animal Farm* as a distortion of language use and linguistic ideology which becomes one of the reasons for the animals’ social corruptions and failed rebellion.

Ulterior corruption in the revolution arises from the fact that every single decree is distorted and it goes so far that there is no trace of revolutionary idealism. The pigs change the orders for their own wills because they can’t master the Reality by means of prediction and manifesto (Hosseini and Nabi Zadeh, 2003, p. 147).

According to van Dijk (1998), ideology is defined as “the shared frameworks of social beliefs that organize and coordinate the social interpretations and practices of groups and their members” (van Dijk, 1998, p. 8). Therefore, Hosseini and Nabi Zadeh (2003) see

that the state of “being deprived of the power of understanding and judgment” (as is the case of most of the animals at Manor Farm) serves as an advantage to the pigs to maintain power over the ‘lesser’ animals (Hosseini and Nabi Zadeh, 2003, p. 148). “But, the root of evil on the farm is nothing but the disability of its inhabitants in determining the truth, and this point is depicted in the theme of language distortion” (Hosseini and Nabi Zadeh, 2003, p. 148). Hosseini and Nabi Zadeh (2003) prove the validity of their statement by citing examples from the text. First, the manipulation of the 6th commandment is a reason to confuse the animals about the truth. Hosseini and Nabi Zadeh (2003) state that manipulating the 6th commandment from “No animal shall kill any other animal” (Orwell, 1945, p. 10) into “No animal shall kill any other animal without cause” (Orwell, 1945, p. 37; Hosseini and Nabi Zadeh, 2003, p. 148) shows the “transient nature of history” which is “one of the fears that the animals endure” (Hosseini and Nabi Zadeh, 2003, p. 148).

The second example is the complicated financial and economic relationship of Napoleon with Frederick and Pilkington which “is fed to the animals through statistics, gross domestic product value, and the distribution of food” shows the use of language for a specific purpose (Hosseini and Nabi Zadeh, 2003, p. 149). The third example which the translators provide for distortion of language is the manipulation of the sheep’s slogan which changes from “Four legs good, two legs bad!” (Orwell, 1945, p. 14) to “Four legs good, two legs *better!*” (Orwell, 1945, p. 52; Hosseini and Nabi Zadeh, 2003, p. 149). Hosseini and Nabi Zadeh (2003) believe that “in the politically motivated world, the slogan is the impetus of history, and the slogan is a strategy” (p. 149).

The next example is the manipulation of all the seven commandments by summarizing it into one commandment that is, “All animals are equal, but some animals are more equal than others” (Orwell, 1945, pp. 52-53; Hosseini and Nabi Zadeh, 2003, p. 149) which shows the ongoing “abuse of language and the distortion of society” (Hosseini and Nabi

Zadeh, 2003, p. 149). The animals get confused and cannot judge between true and false because on one hand, they see the rules (i.e., the shared frameworks of social beliefs) as the pillars of their rebellion but then on the other hand and they also witness the manipulation of these ‘sacred’ rules and the pigs’ convenient breaking of the rules for their own advantage (i.e. social interpretation and practice of beliefs of group members). This also, in Hosseini and Nabi Zadeh’s (2003) opinion, leads to an oligarchy system of government in the *Animal Farm* society (Hosseini and Nabi Zadeh, 2003, p. 150).

Lefevere (1992) refers to ideology as a translator’s worldview and defines it as “the conceptual grid that consists of opinions and attitudes deemed acceptable in a certain society at a certain time, and through which readers and translators approach text” (as cited in Hermans, 2014, p. 127). Therefore, it is noteworthy to highlight here that ideology in translation work is also tightly linked with politics and power dominance since Lefevere (1992) describes it as “the dominant concept of what society should be or can be allowed to be” (as cited in Shuping, 2013, p. 57). Lefevere (1992) believes that translation is “productive for cultural studies and deserves to occupy a more central position in cultural history” (as cited in Shuping, 2013, p. 59).

Hosseini and Nabi Zadeh’s interpretation of Orwell’s (1945) novel is thus, the translators’ worldview in Iranian post-Revolution society. The issues in *Animal Farm* are ideologically reflective of the Iranian political state under the Shah’s rule that led to the Islamic Revolution. The rules and slogans of the 1979 Revolution are comparable to the seven commandments in the *Animal Farm*; the slogans during the Iranian Revolution which were concerned about social and welfare reformation (Panahi, 2003) do not match the governors’ actions since after the Revolution there have been several economic embezzlements in the 39 years of the Iranian Islamic Republic (Qasemi, 2016) and Iranians social welfare has decreased in these three decades (Harris, 2017).

3.7.4 Paratextual Analysis for *Nineteen Eighty-Four*

In this research, the prefaces of the two translators of the *Nineteen Eighty-Four* are analyzed in comparison with parts of the article 'Why I Write' by George Orwell (1946).

3.7.4.1 Discussion on paratext of *Nineteen Eighty-Four*

Orwell (1946) states that "there are four great motives for writing, at any rate" which are "Sheer egoism", "Aesthetic enthusiasm", "Historical impulse" and "Political purpose" (Orwell, 1946, p. 2). If we think about Orwell's ideology in writing *Nineteen Eighty-Four*, all four motives relate to Lefevere's (1992) three major determiners in the act of writing which are: Patrons, Critics, and Culture. However, in Orwell's opinion, the author is more likely to be free and independent than what Lefevere (1992) believes. Lefevere's 'patronage' factor which is subdivided into three components that are, ideological, economical and status components, can also be said to match with Orwell's 'sheer egoism' and 'political purpose'. The 'critics' and 'culture' determiners could be the exact counterparts for aesthetic enthusiasm and historical impulse respectively.

In the Persian translations, each translator has expressed some views of his work within the preface. The pre- and post-Revolution translators were aware of their crucial role in translating a novel which had many ideological perspectives reflective of their own state of affairs.

Bahreman (1976), as the pre-Revolution translator seems to only express a literary perspective towards the novel since he tries not to mention any specific orientation/preference or inclination in his preface but introduces the novel in a narrative way. The sentence, "و طی جاد و تشکیلی آن چندان هم غرر ممکن نیست" [and this world may be possible to be formed]" (Bahreman, 1976, p. i) is the only utterance which commands some attention. It implies a warning about the probability of the emergence of a parallel world to the one in the novel. Bahreman (1976) was a member of the *Tudeh* [Mass] party in

pre-Revolution Iran (Seyyedi, 2013). The party described itself as a “party of Iranian working class” and aimed to “[...] mobilize broad sections of the working masses behind a clear outlook for struggle, using all means of open activity” (Omidvar, 1993). Omidvar (1993) informs us that the “working class” is the main social base of the party and the “formation of a united front of all progressive forces against imperialism” with the principal aim to demand all the urgent needs of the time “based on the common interests of all”.

Bahreman (1976) expresses the ideology of his patronage (i.e., supporting the working class against imperialism] through the warning in his Preface of an imminent parallel world which is also implied in his translation. For instance, certain additions and manipulations in a number of sentences in his translation show his undying support for the working class. Two examples are provided here. In the first example, Orwell writes “The whole climate of thought will be different” (Orwell, 1949, p. 41) with reference to the future of Oceania, a fictional superstate in the novel. Bahreman translates this by adding, “و این وضع عاقبتاً طبقه یکاگر را شامل خواهد شد” [and this will inevitably include the working class too] to emphasize the discrimination of the working class in the pre-Revolution era and his party’s ideology which focused on helping the working class to better the status of their lives (Bahreman, 1976, p. 59).

In another sentence, the novel explains a scene in a cinema where the police arrest a female laborer:

ST:

“[...] then there was a wonderful shot of a child’s arm going up up up right up into the air a helicopter with a camera in its nose must have followed it up and there was a lot of applause from the party seats but a woman down in the prole part of the house

<p>suddenly started kicking up a fuss and shouting they didn't oughter of showed it not in front of kids they didn't it ain't right not in front of kids it ain't until <u>the police turned her turned her out I don't suppose anything happened to her nobody cares what the proles say typical prole reaction they never</u> — —” (Orwell, 1949, p. 12)</p>	
<p>TT 1:</p> <p>پلیس آمد و او را گرفتند و هیچ‌کس نمی‌دانست چه خبر است آورند و هیچ‌کس نمی‌داند چه خبر است و هیچ‌کس نمی‌داند چه خبر است درگز ... (ب. مره‌نژاد، 1355، ص 11) (Bahremand, 1976, p. 11)</p>	<p>Back Translation:</p> <p>The police came and <u>took her. I could not find out that what happened to her, no one knew,</u> and nobody cared about whatever happened, never...</p>
<p>TT 2:</p> <p>پلیس خفه اش کرد و بعضی‌ها را می‌کشتند و بعضی‌ها را می‌کشتند فلک‌اندیش‌ها را گرفتند و بعضی‌ها را می‌کشتند، آن‌ها از سخن‌های سخن‌چینان بی‌گناه ... (حسینی، 1361، ص 17) (Hosseini, 1982, p. 17)</p>	<p>Back Translation:</p> <p>Police had <u>strangled her. I do not think anything happened to her. No one cares about the speech of the toilers,</u> they never react to the homogeneity of toilers...</p>

Here, Orwell attempts to show how the proles are treated as worthless members of society who suffer discrimination from the Party. This is expressed in “nobody cares what the proles say”. Bahremand (1976) omitted a sentence, “I don't suppose anything happened to her” and modified the utterance to show how the proles were unjustly treated. Instead of Orwell's “turned her out”, Bahremand translates as “او را گرفت” [took her]” means “the police arrested her”. Moreover, in the next sentence, Bahremand (1976) also modifies the discourse and highlights the fact that no one could find out what happened to her ([no one knew] ”). This is a historical element incorporated into the

translation since in pre-Revolution Iran, the information and security police known as “SAVAK[سواک]” arrested everyone who was against the Shah and his government. This reveals a measure of *historical impulse* and *cultural motivation* in Bahremand’s ideology which relates to Lefevere’s (1992) *culture* and *patronage* determiners. In Bahremand’s case, his patronage to *Tudeh* evokes a strong support of the proles or working class.

The post-Revolution translator, Hosseini (1982), apart from trying to imply his point of view towards translating *Nineteen Eighty-Four* by referring to Orwell’s article, “Why I Write” (1946), also compares his own translation with other versions produced before his. Hosseini (1982) is more interested in reproducing a work that would be praised for its quality; he, therefore, attempts to adorn it with ornate Persian equivalences compared to the original text. The following is an example:

<p>ST:</p> <p>“it was a sort of <u>hymn</u> to the wisdom and majesty of Big Brother” (Orwell, 1949, p. 21)</p>	
<p>TT 1:</p> <p>«طن آواز م برای ستایش و تحسین عقل و عظمت برادر بزرگ خورده می شد.» «بهره فد، 1355، ص 19)</p> <p>(Bahremand, 1976, p. 19)</p>	<p>Back Translation:</p> <p>“This <u>song</u> was usually used to praise and admire the wisdom and majesty of Big Brother.”</p>
<p>TT 2:</p> <p>نوعی سرود در ستایش خرد و ج ل ناظر کبیر بود.» «حسینی، 1361، ص 30)</p> <p>(Hosseini, 1982, p. 30)</p>	<p>Back Translation:</p> <p>“A <u>hymn</u> in praise of the wisdom and glory of the Great Observer.”</p>

Bahreman (1976) translated Orwell's use of the word "hymn" which refers to the chanting of religiopolitical reprises in the novel as "آواز [song]" which has a different implication in the Persian language – mostly an artistic song – and therefore he fails to represent the same ideological concept of the word in the ST. But Hosseini (1982) succeeds in rendering it as "سرود[hymn]" which is the exact equivalence of "hymn" in Persian. This is probably because, after the Islamic Revolution in Iran, all of the songs which were produced to praise the leaders were called "سرود[hymn]".

In another example, for translation of the phrase "what is done cannot be undone" (Orwell, 1949, p. 22), Hosseini (1982) provides a footnote indicating a hemistich from "Macbeth" to point to the allusion Orwell uses in his text. By using such footnotes, Hosseini (1982) shows his mastery in literature and possibly to prove that he makes an effort to produce a far better translation. His implicitly expressed intention to receive acceptance in the target culture by claiming the superiority of his translation reflects to an extent his *sheer egoism* and *aesthetic enthusiasm*. Hosseini (1982) discredits the previous translations of *Nineteen Eighty-Four* by listing the following flaws: "the weakness of linguistic quality, failure in creating space, aspects of the novel which cause misinterpretations and other factors" (Hosseini, 1982, p. 5). His outright criticism of the previous versions in the introduction of his translation relates to the *critic* determiner of Lefevere's (1992) Theory of "Translation, Rewriting and the Manipulation of Literary Fame".

3.8 Semiotic Level

This study considers semiotic analysis as it is the third level of analysis in Farahzad's Translation Criticism (2012). At the semiotic level, Farahzad (2012, p. 43) mentions all the "visual signs" surrounding the text which include book covers, in-text illustrations,

and visual images, fonts, layouts, colors and logos (in advertisements and websites). Visual signs provide information about the text as well as function as a representation mode. In Farahzad's (2012) view, these visual signs can manifest certain ideologies.

Here, the semiotic level is studied as a part of the paratextual analysis since Genette (1997) divides paratextual materials into peritexts and epitexts. According to Genette, peritexts are supplementary materials physically surrounding the book which can be divided into two categories:

1. Author/translator/editor's peritexts, which include introductions, prefaces, forewords, essays, etc.
2. Publisher's peritexts which include spines, back and front cover, list of other works by the author/translator, inside flaps, blurbs and the title page.

The corpus for the semiotic level in this study is the cover design of Orwell's *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949) in contrast with their Persian translations in pre- and post-Revolution Iran. The two frameworks employed for the semiotic aspect of the paratextual analysis are as follows:

1. *Linguistic Information/Typography* level which adopts the Serafini and Clausen (2012) model called *Typography as Semiotic Resource*.
2. *Illustration Information/Image* level which is adapted from Kress and Van Leeuwen's (2006) model for semiotic analysis.

The images below, are the front covers of the original *Animal Farm* and *Nineteen Eighty-Four* as well as their pre- and post-Revolution Persian translations, respectively.



(1) *Animal Farm* (1945) by George Orwell, Secker and Warburg Publication, London, United Kingdom.

(2) *Animal Farm* (1969) Trans. Amir Amirshahi, Jibi (pocket) book publishing organization, Tehran, Iran.

(3) *Animal Farm* (2003) Trans. Saleh Hosseini and Masouch Nabi Zadeh, Doostaan Publication, Tehran, Iran.

- (1) *Nineteen Eighty-Four* (1949), George Orwell, Secker and Warburg Publication, London, United Kingdom.
- (2) *Nineteen Eighty-Four* (1976), Trans. Mahdi Bahremand, Jibi (pocket) book publishing organization, Tehran, Iran.
- (3) *Nineteen Eighty-Four* (1982), Trans. Saleh Hosseini, Niloofar Publication, Tehran, Iran.

3.8.2 Linguistic Information/Typography Analysis

Generally, typography refers to “the style, arrangement, or appearance of printed letters on a page” (Typography. (n.d.). Retrieved April 19, 2018, from <https://www.merriam-webster.com/dictionary/typography>) while linguistic information in a book cover refers to the title of the book and the name of the author and translators which are used in expressing an intended meaning (Kress and Van Leeuwen, 2006). Serafini and Clausen adapted their model from Machin (2007, p. 87) who sees the letterforms as an important “overall meaning of composition” which “have become more graphic and iconic”. According to Serafini and Clausen (2012), typographical selections and typeface designs have meaning potentials and affect communication. Typography analysis can also be done for both cover and content pages.

There are six steps to analyze typographical features as proposed by Serafini and Clausen (2012). They are as listed below:

1. *Weight* refers to a “typographical feature that affects the appearance of a font, ranging from thin to bold, and is used to create emphasis in presentational formats” (Serafini and Clausen, 2012, p. 8). In their view, an increase in the weight of a font can increase the importance and/or the salience of “a particular typographical element in a multimodal ensemble” while thinning a font can

- possibly “diminish the attention” given to that (Serafini and Clausen, 2012, p. 8).
2. *Color* is used as a typographical feature for “classifying, discriminating among design elements, and developing associations across compositional elements” (Serafini and Clausen, 2012, p. 9). Furthermore, color is connected with certain emotions and social meanings. Color is also a semiotic resource used for “expressing and communicating meaning potentials in social contexts and cultures” (Serafini and Clausen, 2012, p. 9).
 3. *Size* of a specific design feature and/or a visual component is used to “provide emphasis and add salience” to certain aspects of a compositional element and/or typographical feature (Serafini and Clausen, 2012, p. 10). According to Serafini and Clausen (2012), larger elements attribute more salience. This can also be true for typographical elements since bigger words are noticed more readily than smaller ones.
 4. *Slant* of a typographical element refers to “the slope of the letters, ranging from vertical to angled to the right or left” (Serafini and Clausen, 2012, p. 11). A slant “can also suggest a more dynamic presence or increased level of energy” (Serafini and Clausen, 2012, p. 11). The directionality of information and items structure can also manifest certain ideologies from the semiotic view (Kress and Van Leeuwen, 2006).
 5. The degree of *Formality* of a font may add to the traits of a certain compositional element.
 6. *Flourishes* or additions to a certain font “can add to its meaning potential” (p. 13). Formal flourishes can add a sense of formality while other additions add to the informality of the text (Serafini and Clausen, 2012, p. 13).

In the original *Animal Farm* (1945), the title and the author's name are all written in the uppercase and in white color which provides a formal outlook in line with the serious message embedded in the fictional novel. Orwell's allegorical satire was explicitly political; it was a statement against the failings of Stalinism and the dictatorial socialism of the Soviet Union. White color in the western world reflects openness and simplicity which has a positive connotation (Bleicher, 2012). The title is in italics and on top of the page. The words 'A Fairy Story' is written under the main title in the same color and font but in a smaller sized font. Orwell's name is at the bottom of the page with a different font and even smaller sized compared to the font of the title and the phrase 'A Fairy Story'.

Serafini and Clausen (2012, p. 8) in relation to the 'weight' of typographical features state that an increase in the weight of a font can increase the importance and/or the salience of "a particular typographical element in a multimodal ensemble" while thinning a font can possibly "diminish the attention". Under the 'size' element, they further stress that larger elements attribute more salience since bigger words are noticed more readily than smaller ones. Also, a slant in the written form can also foreground one linguistic item over another which is presented without a slant.

A distinct contrast can be seen in the font-weight and size, shapes as well as the position of the written elements on Orwell's original book cover. The title and subtitle are in bigger fonts than the author's name resulting in more salience given to the story. Likewise, the italicized titles which provide a visual slant suggest "a more dynamic presence or an increased level of energy" (Serafini and Clausen, 2012, p. 11) compared to the author's name which sits in the conventional, un-italicized mold. Then, between the title and subtitle, clearly the main title takes prominence by being printed in a much larger font than the subtitle. While the subtitle, 'A Fairy Tale' is inserted to emphasize

the fictitious nature of the story, it is still kept much smaller than the looming size of the main title to probably imply otherwise; that *Animal Farm* has a significant, weightier message behind what is claimed to be a fable.

The directionality of information and items structure can also manifest certain ideologies from the semiotic view (Kress and Van Leeuwen, 2006). The cascading of the main title in the largest slanted font, at the topmost position, to the subtitle in a comparatively smaller slanted font, in a fairly middle position, to the author's name in the smallest upright standard font, placed at the far bottom middle position, expresses the hierarchical importance or directionality of the written items on the cover page. This is unlike book covers like the ones below (written in the same era as *Animal Farm*) where the author's name is given greater prominence in terms of font size and placement or position compared to the book title itself:



In the pre-Revolution *Animal Farm* (1969), the title is in light brown color and big size fonts. Orwell's name is in dark brown color and in smaller fonts contrasting with the title. Amirshahi's name is in dark brown color and smaller fonts than Orwell's name. All the linguistic information on the cover is written in a standard Arabic font which expresses a tone of formality. In Iranian culture, brown is a neutral color that is connected with the

material world and lust, hatred and wrath (Ostovar, 2012). All the linguistic information on the cover is written in a formal font. Moreover, the sentence ‘A Fairy Story’ from the original cover is deleted from the cover page. This is important since, in the Iranian perspective, it is not a fairytale but probably a true depiction reflecting the political state that Iran was going to have – a world similar to the one in *Animal Farm*.

In the post-Revolution *Animal Farm* (2003) the title is in black color and bigger size font. Below the title, on the right side, there is a red half-line. Below the half-line is the author’s name with black color and a smaller font compared to the title. Below Orwell’s name, is the translators’ name in black color and in smaller fonts than the author’s name. All the fonts are formal on the cover page. Black is the color of misery, disappointment, and misfortune in Iranian culture (Ostovar, 2012). Below the title, exactly below the word ‘حیوانات [heyvaanaat] (animals)’, the word is rewritten vertically in a funnel shape in red color where the top word is bigger than the bottom’s ones. The red color in the Iranian culture refers to danger, victims and sacrifice (Ostovar, 2012), and may also be the color of martyrdom (Schimmel and Soucek, 1992). This can possibly refer to the discrimination and execution of the animals throughout the novel. In addition, the sentence ‘A Fairy Story’ is deleted from the cover page as in the case of the pre-Revolution book cover suggesting, as said earlier, the implication of the reality of the political situation; that Orwell’s fiction is more than fictional in Iran’s context.

In the original *Nineteen Eighty-Four* (1949), Orwell’s name is moved to the top of the page which occupies the same width as the title. Below the author’s name is the title with the same font but in a bigger size. There is a phrase ‘a novel’ written at the bottom of the page in a smaller size than the title and author’s name. All the linguistic information on the cover page is written informally in italics. Bringing Orwell’s name from the bottom to the top shows his possible popularity among the readers after publishing *Animal Farm*.

The pre-Revolution *Nineteen Eighty-Four* (1976) book cover is very alike the book cover of the pre-Revolution *Animal Farm* (1969) with a difference in the title representation. The title of the pre-Revolution *Nineteen Eighty-Four* (1976) is written in the numeral form in white color in contrast to the original version. In this version, the titles are in extra-large fonts at the bottom of the cover pages and occupy half of the cover space. Above the titles, the author's name comes with a smaller font but occupies the top-right hand of the cover pages. On the opposite side i.e. top-left hand, the translator's name is written in a smaller font compared with the author's name. Writing Orwell's name in a larger font possibly shows the popularity of the novel in Iran since it was the bestseller in the last three decades (Shoqi, 2017). Bahremand translated the novel in 1976 – eight years before 1984 – and warned in his preface about the possibility of creating a world parallel to the tyrannical totalitarian administration in *Nineteen Eighty-Four*. The numeral format that the title of Bahremand's book cover is printed with strengthens Bahremand's warnings and implies his concern about the future of Iran.

In the post-Revolution *Nineteen Eighty-Four* (1982) book cover, the title is written informally in an Arabic numeral form in big red font diagonally from the top-left side of the cover page to the middle of the page, which occupies almost half of the cover page. Orwell's name is written in black and in a smaller font above the numbers eight and four of the title. Below the number *eight*, the translator's name appears. The translator's name is written in black with smaller fonts in comparison with the author's name. In this version of the book cover, the title is written in extra-large fonts and occupies the top half of the cover page. This possibly manifests the popularity of the novels among Iranian readers since the novel is the most-read British literary book among Iranians (Shoqi, 2017).

3.8.3 Illustration Information/Image Analysis

The illustrations on the book covers are analyzed based on the semiotic analysis model proposed by Kress and Van Leeuwen (2006). The illustration refers to “a picture or diagram that explains or decorates” a book’s cover (Illustration. (n.d.). Retrieved April 20, 2018, from <https://www.merriam-webster.com/dictionary/illustration>). The illustration analysis in this research has nine levels as proposed by Kress and Van Leeuwen (2006):

1. *Frame and Setting* are mental structures triggered by words and construct the worldview. These mental structures are part of the unconscious mind which automatically operates to make sense of the world. The frame can both separate and connect certain visual elements in a multimodal set. Borders and lines as formal frames are used to set off certain compositional elements. Informal framing can also be done by relative position, white space, and color. The setting is also an element of a visual composition including visual shapes and colors.
2. *Foreground and Background* have two purposes. First, is the artistic purpose such as in theatre, cinema and costume; and the second (which relates to this study) is the linguistic aspect such as phonological and syntactical forms.
3. *Color and Light* as a signifier and its meaning as “signified” contribute a certain ideology in recognizing the intended meaning.
4. *Cultural, Historical and Social Reference* are considered as tools to determine certain ideological implications via sign markers.
5. *Logo Sign* of the publishers represents the possible commissioner of the book. Logo sign can also show a bestselling novel.
6. *Marked Sign* is the nucleus and gist of the novel.

7. *Point of View* refers to how the viewer looks at the semiotic scene and is possibly impressed by it. In fact, the distance created by the point of view, relates the viewer, more or less, to the design elements and helps to understand the cover meaning properly. It may also indicate the author's opinion.
8. *Elements of Storyline* represented on the cover page of books help the viewers to distinguish the marked signs and understand their hidden ideological implications.

According to Kress and Van Leeuwen (2006), the setting is an element of a visual composition including visual shapes and colors. This includes borders and lines which are formal frames used to set off certain compositional elements. In Orwell's *Animal Farm* (1945), a diagonal line, from the top-right hand corner to the bottom-left corner, divides the front cover into two triangles with grey being the color of the upper left-hand triangle and an army or olive green filling the lower right-hand triangle. The diagonal line which splits the space into two separate dimensions, specifically triangles, represents the two conflicting ideologies of the world of the animals (socialism) and the humans (capitalism). Kress and Van Leeuwen (2006, pp. 54-55) discuss the meaning values expressed by cyclic shapes like circles and angular shapes like triangles in their book on visual grammar as presented below:

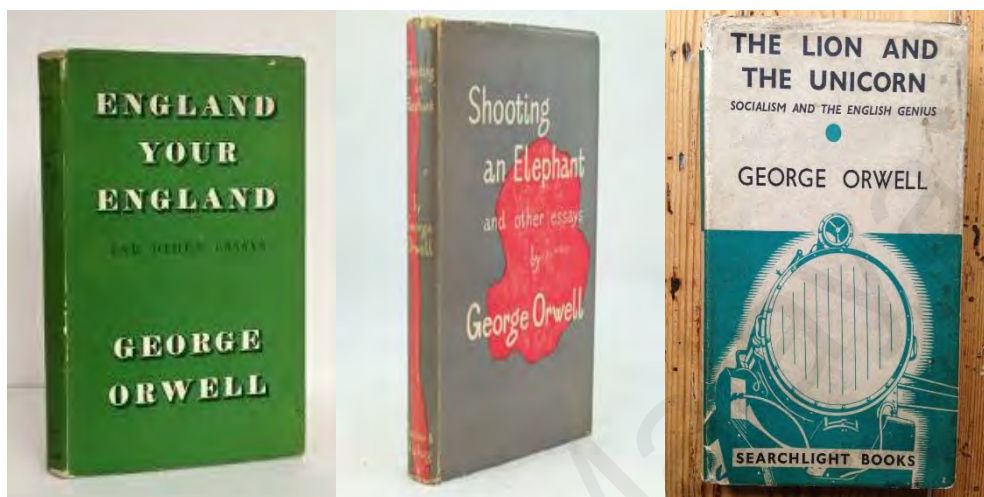
Circles and curved forms generally are the elements we associate with an organic and natural order, with the world of organic nature... Angularity we associate with the inorganic, crystalline world, or with the world of technology, which is a world we have made ourselves, and therefore a world we can, at least in principle, understand fully and rationally. A triangle is angular, like the square – an element of the mechanical, technological order.

The two triangles on the book cover as such do not represent the world of organic nature but ones created by humankind and striving against each other, i.e. the capitalist economy where specific individuals or businesses have monopoly of production and profits against the socialist economy where the ideal is for everyone to be equal owners of the factors of production.

Kress and Van Leeuwen (2006) stress the fact that color has always been used as a semiotic resource although it has never been a unified system owing to different cultures having varied value systems; they state that debates about color symbolism have existed since the Middle Ages. Serafini and Clausen (2012, p. 9) state that color is connected with certain emotions and social meanings; that it is a semiotic resource used for “expressing and communicating meaning potentials in social contexts and cultures”.

The title, subtitle and author’s name on the book cover of *Animal Farm* are all in white as mentioned earlier. The color white in the Western world reflects openness and simplicity which has a positive connotation (Bleicher, 2012) against the grey in the left triangle and the khaki or military green in the right triangle. Grey, a neutral color that has negative and mysterious connotations in the Western culture (Bleicher, 2012) which in the context of *Animal Farm*, quite certainly symbolizes the bleakness of the political era Orwell lived in. Green, in general refers to the color of life and energy with particular reference to the natural environment (Bleicher, 2012). However, the shade of green on the book jacket is not a bright, lively or pastel green but a saturated or dark green signifying a certain militancy in the psyche of both capitalism and corrupt socialism. Also, it is possible to see the green as an olive green which also stands for justice, hope and peace in certain contexts. It is possible that this too is an intent of the publisher and author, i.e. a hope for a better world in the midst of the bleakness of the political upheavals in the early 1940s.

A survey of Orwell's fictional or non-fictional writings published by Secker and Warburg, on the whole, shows that the book covers of his publications only have typographical features and reveal a stark absence of visual images. Below are some of the book covers to highlight this observation:



Secker & Warburg was established in 1936 from the merger of the firms, Martin Secker and Frederic Warburg. The British publishing company was known for its anti-fascist and anti-communist political stance, which stood out against the political spirit and culture of many intellectuals of the time. Apart from Orwell's writings, Secker also published other anti-Stalinist authors which included C. L. R. James, Rudolf Rocker, and Boris Souvarine as well as works by Lewis Mumford. Secker & Warburg was also prominent for introducing foreign writers such as Kafka, Mann, and Musil to the English readership (Biblio, n.d.).

The only visual that can be seen in the examples above is in the book cover of Orwell's Lion and the Unicorn - Socialism and the English Genius (1950) but even this visual which is the headlights of a train is, in fact, a logo of Searchlight Books, a series launched by Secker & Warburg in 1941 to publish a series of essays as hardback books. Orwell was one of the two editors of this series which was short-lived due to bomb damage that

destroyed the printer's paper stock; only ten out of the proposed seventeen series were successfully published between 1941-1942 (Biblio, n.d.).

Frederic Warburg was chairman of Secker and Warburg Ltd. from 1936-1971 and after his retirement served as president of the publishing house. Warburg and Orwell were close friends and the reasons are evident in the obituary written for Warburg which was published by *The New York Times* on May 28, 1981:

He befriended Mr. Orwell and accepted "Animal Farm," a satire on life under totalitarian rule, in 1944 when other publishers rejected it on the ground that it might annoy the Soviet Union, Britain's then wartime ally. The novel eventually sold nine million copies. Mr.

Orwell's next work, "1984," sold 11 million.

During World War II, Mr. Warburg and Mr. Orwell served together in the British Home Guard, the publisher as a corporal and the writer as his sergeant (AP, 1981, para, 3-4).

It can be safely implied that the mutual dependence between Orwell and Warburg was an almost equal one. While Orwell was an important contributor to Secker & Warburg's publications, it was Warburg who had helped materialize the publication of *Animal Farm* after eighteen months of rejections from other publishing houses and had subsequently seen through all of Orwell's publications. The presentation of the book cover for *Animal Farm* as such would have been an agreement between the publisher and author.

The cover for Amirshahi's (1969) *Animal Farm* is divided by a white horizontal line into two parts. The lower part is dark brown and has the title. The upper part is light brown and also divided into two parts by a white vertical line. The right side is light brown and has Orwell's name. The left part is again divided into two parts by a white

horizontal line. The lower part is light brown and has the translator's name. The upper part is again divided into two parts by a white vertical line. The right side is dark brown and has the publisher's logo in white. The left part is light brown and empty. The logo of the publisher is placed at the top-left side of the cover, above the title and the names of the author and translator.

In Iranian culture, brown is a neutral color that is connected with the material world and lust, hatred and wrath (Ostovar, 2012). This aligns with the elements of the storyline of *Animal Farm* which progressively escalates into greed, betrayal, animosity and the loss of identity. The different shades of brown can also imply different levels of evil, some being viler than others like *Napoleon the Commander pig* who is the cruelest amongst all the ruling animals. Moreover, the subtitle, "A Fairy Story" present in the original cover is starkly absent on this cover page. This is important since, in the Iranian perspective, there are parallels between the political state that Iran was imminently approaching at that time – a world similar to the one in *Animal Farm* (Shokri, 2011).

Amirshahi (1969) also changed the target text title into "قلعه [qale'] (castle)" which is totally different from 'farm' in the source text. Castle, as mentioned earlier in the textual analysis part, carries two different meanings associated with military and monarchy. This shift in meaning in the translation of the title can be assumed as the translator's and publisher's criticism of the Iranian monarchy government before the Islamic Revolution. By using castle, Amir Shahi (1969) intensifies both the martial and luxurious implications expressed by 'قلعه [qale'] (castle)'. Van Dijk (1998) believes that the use of negative meanings shows one's perspectives and interests which reveals his/her ideological, social and political position. The substitution of 'castle' for 'farm' clearly shows this ideological stance against the Shah at that time.

In the post-Revolution translation of *Animal Farm*, green pasture with a pig, a cow, a horse and a rooster, is backgrounded. White is a colorless and simple color that connotes death in the Iranian culture (Ostovar, 2012). The cover for Hosseini and Nabi Zadeh's (2003) translation is in green color. In the post-Revolution translation of *Animal Farm*, the setting is a green pasture. There is a white pig, illustrated on the top-right side of the cover. Pigs emerged as the leaders of *Animal Farm* after the rebellion. So, illustrating a pig at top of the cover possible shows the dominance and superiority of the leaders in society. At the bottom of the cover page, there are illustrations of a cow, a horse, a sheep and a rooster in black and white color which possibly connotes the inhabitants of the farm who were under the government of the pigs. Here, the cover reveals the farm nature of the text by backgrounding a green pasture and manifests the priority of the pigs (leaders) over other inhabitants in the novel by bringing a pig illustration at top of the cover. The logo of the publisher is placed at the top-left side of the cover, above the titles and the names of author and translators. The diagonal writing of the word "حیوانات [heyvaanaat]" which means 'animals' under the title in red color can be a marked sign for the cover page.

There are four distinct colors on this cover page – black, white, red and green. In Iranian culture, black is the color of misery, disappointment, and misfortune and red refers to danger, victims and sacrifice (Ostovar, 2012). Red is also seen as the color of martyrdom (Schimmel and Soucek, 1992). The Doostaan publishers have obviously chosen symbolic colors as both the red and black closely relate to the suffering, discrimination and execution of the 'lesser' animals throughout the novel. The animals are all represented in white color as they represent the socialist idealists whose early intentions were genuine and pure. The bright green is in keeping with the farm theme but will also appeal to the Islamic readers who would recognize this as the color most

associated with Islam. In fact, the cover page has the three colors that make up the colors of the Iranian flag as can be seen below:



The green in the flag stands for Islam; the white for peace; and, the red for courage. The red symbol in the middle of the flag stands for the five principles of Islam (Iran Flag And Description, 1994). The Arabic writing for ‘animal’ printed in red signifies the suffering farm animals’ courage to fight their treacherous human master (capitalism) via a revolution. The pre-Revolution translation, therefore, depicts all the animals – the pig, the goat, the horse, the sheep and the rooster (all of which are characters in *Animal Farm*) in white as these were the revolutionists fighting for a good cause – for peace, freedom and an equal share of prosperity. While in Islam, white stands for peace, in Iranian culture, white also stands for death (Ostovar, 2012). Those who fight for peace inevitably face death as do some of the animals in *Animal Farm*.

With reference to frame and setting, the pig is placed at the topmost right-hand corner while the other four animals are clustered together almost diagonally opposite at the bottom of the page from the left-hand to the right-hand corner. The pictures tie in with the title to provide an idea of the players in this story. The pigs emerged as the dictatorial leaders of *Animal Farm* after the rebellion. So, illustrating a pig at top of the cover is evidently to depict their dominance and superiority as leaders of the farm. The four animals at the bottom represent the inhabitants of the farm who were subject to the oppressive governance of the pigs. It is also significant that the faces of the animals at the

bottom are turned away looking to the right, away from the pig, which is also, depicted as looking straight ahead with no eye-contact with the other animals. The message clearly is, that the animals are not equal and are disunited; this is a subversion of the seventh commandment of 'Animalism' – 'All animals are equal' which at the end is amended to "All animals are equal but some animals are more equal than others" so that the animals who disagreed with the pigs could be eliminated (which depicts Communism). The cows, as their milk was always stolen by the pigs, resemble the poor but devoted working class; the horses refer to the less educated but hardworking male citizens; the sheep represent the duped citizens of a totalitarian state; the rooster representing the chickens, parallels the sailors at the Kronstadt military base who unsuccessfully rebelled against Communist rule (Moran, 2001, pp. 49-54).

Despite a thorough search for information on Doostaan Publications, the publisher of the post-Revolution version, no records were found. As such the publisher's ideological stance cannot be traced. However, in post-Revolution Iran, all publications had to be approved by the Ministry of Culture and Islamic Guidance also known as *Irshad* which is responsible for restricting access to any influence (media, publications) that fails to comply with Islamic ethics or advocates values foreign to the Iranian Revolution. As such, it can be safely assumed Doostaan publishers would have been subjected to an Islamic-oriented political stance.

Next, is the analysis of the book covers for the second *Nineteen Eighty-Four*. In the original *Nineteen Eighty-Four* (1949), the numeral nineteen eighty-four (1984) is foregrounded in a light gray color against a background of solid dark green. The book, on the whole, has a somber look in line with its grave theme. The foregrounding of the numeral 1984 implies Orwell's possible warning of the future since the novel is a critique of the totalitarian world (Howe, 1982, pp. 290-293). The grey font of the title is

significant; grey in the Western culture is a neutral color which has no personality of its own but can become extraordinary and mysterious (Bleicher, 2012). The title and the author's name are all written in casual italics instead of the standard formal fonts. This somewhat lessens the otherwise stern look of the book cover. Orwell's name is moved to the top highlighting his authorship.

In the pre-Revolution book cover of Bahremand's (1976) translation, the title which is the Arabic numeral of *Nineteen Eighty-Four* is written in white in big fonts foregrounding it against the background. Unlike the pre-Revolution book cover, the post-Revolution cover has marked symbolic visuals on it. In the post-Revolution book cover of *Nineteen Eighty-Four*, the setting is a white background with a black rat and four black and white human eyes. The rat possibly refers to a Persian proverb which warns of spies. In Persian, there is a proverb which says "دیوار موش دارد موش همگوش دارد" [divaar moosh darad moosh ham goosh darad] which literary means "wall has rat and rat has ears". This proverb is equivalent to "wall has ears" in the English idiom. The human eyes also possibly refer to Big Brother or the Secret Police who practiced extreme surveillance of the people's thoughts and actions. The depiction of a rat and four human eyes evokes a sense of fear and of being watched all the time; this symbolizes the totalitarian system of the fictional Oceania super state in *Nineteen Eighty-Four* which in some ways resembled the state of the Iranian Republic.

3.9 Concluding Remarks

This data analysis and discussion chapter has attempted to answer the three research inquiries of this study which are related to identifying ideological viewpoints of the pre- and post-Revolution Persian translations of Orwell's *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949) at the textual, paratextual and semiotic level. At each of these levels, it is clearly seen that the socio-political situation of the era in which the translators wrote

affected their translations based on certain group beliefs and values of the governing bodies.

Universiti Malaya

CHAPTER 5: CONCLUSION

5.1 Overview

This study looked at the translations or rewritings of two of Orwell's politically oriented novels that are *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949) to plot ideological patterns that were possibly embedded in the Persian translators' versions in pre- and post-Revolution Iran.

There are usually numerous factors that can influence the translator's ideals and images such as patronage, culture, politics, economic instigations, etc. Lefevere (1992, p. 14) believes that "ideology is often enforced by the patrons, the people or institutions who commission or publish translations". Sometimes an ideological item of the source text may be substituted by a different equivalent in the target language, and in such cases, it will result in a loss of significant ideological implications in the target text, while if a non-ideological item of the source text is translated into a significant ideological item in the target language, the power relations established in the target text would become quite different from those in the source text.

Hatim and Mason outline that "behind the systemic linguistic choices" made by a translator, there is "inevitably a prior classification of reality in ideological terms" (1997, p. 161). They believe in the translator as a part of the social context and thus state that "it is in this sense that translating is, in itself, an ideological activity" (Hatim and Mason, 1997, p. 121). Sometimes the translator, as a processor of texts, filters the text world of the source text through his/her own worldview or ideology "which leads to differing results" Indeed, the perceptible trend of ideology can be seen in the extent to which translators intervene in the transfer process, feeding their own knowledge and beliefs into their processing text (Hatim and Mason, 1997, p. 122).

According to Bassnett and Lefevere (1998, p. 11) “translation, like all (re)writings is never innocent” since translation unambiguously occupies a dominant position among power and manipulation. Bassnett and Lefevere (1998, p. vii) consider translation as a rewriting which is a “manipulation, undertaken in the service of power”. Rewriting a literary work thus turns into a tool for power.

The main purpose of this study, as mentioned earlier, is to highlight that in some literary translations and especially in two different Persian translations (from two different historical eras) of two English novels, the role of the translator as the messenger plays a pivotal role. The message embedded in the translated literary work is as important as the author’s work in the original output as the dominant ideology of the target culture or the translator’s own system of thought and philosophy can powerfully steer his pen on paper and determine what and how to transmit ideas and concepts from the source culture to the target culture.

5.2 Concluding Remarks

As can be seen from several types of research that have been discussed in the literature review, there is no similar research to the current one. Khorsand and Salmani (2014) for example, assessed the quality of Persian translations of the anthems in the *Animal Farm* based on House’s (1999/2009) discursal model. Then, Assadi Aidinlou et al. (2014) used critical discourse analysis to assess the quality of two different Persian translations of *Animal Farm*. They chose Homayoun Noor-Ahmar (1983) and Narges Heydari Manjilis’s (2009) Persian translations as their target texts. In their study, Assadi Aidinlou et al. (2014) focused only on analysis and discussion of Persian translations of the seven commandments.

For *Nineteen Eighty-Four*, Rashidi and Karimi Fam (2011) worked on two different Persian translations done by Zhila Sazegar (1980) and Saleh Hosseini (1982) to determine

the discourse and ideology shifts in translation based on van Dijk's (1996) critical discourse analysis model. Later, Heidari Tabrizi et al. (2014) also assessed the quality of a Persian translation of *Nineteen Eighty-Four* done by Hamidreza Balouch (2004) based on House's (1997) model of translation quality assessment (TQA).

It is therefore clear that no past studies have studied both novels at the textual, paratextual and semiotic level as the current study has done. At the textual level, samples were chosen based on Farahzad's (2012) first dimension i.e. lexical, grammatical and translational choices and discussed in accordance with the micro-level of van Dijk's (1998) theory of ideology. In most of the samples, the translation strategies adopted are substitutions which put forth an ideological viewpoint as in the case of 'revolution' and 'rebellion', 'execution' and 'death', 'slaughtered' and 'executed', 'song' and 'hymn', 'wine' and 'khamr', 'illegal' and 'non-religious', 'short garment' and 'long shirt' for 'tunic' etc. While they look like close synonyms, there evoke different tonal nuances that imply certain ideological inclinations of the translators be it communal or personal. The more religious and conservative lexical choices like that of the post-Revolution translator, Hosseini, show the "beliefs" and "values" of the Islamic Iranian society while the pre-Revolution translator like Bahremand who often has the working class at the top-most of his mind reflects this in his translations. Van Dijk's (1998) concept of "social functions" and "group membership" in constructing a person's "ideology" are repeatedly manifested in the translations of these Persian translators from two different historical eras.

By analyzing the samples at the textual level, it was possible to answer the first research question. As stated earlier in this study, after the Islamic Revolution, the Iranian socio-political atmosphere has become more conservative and religious (Khoi, 2009) and the Ministry of Culture and Islamic Guidance has been screening all domestic productions as well as the foreign cultural products which are translated into Persian (Karimi-Hakkak,

2009; Mollanazar, 2011; Haddadian-Moghaddam, 2014). This screening process is done at the lexical level (Ramazani, 2009; Izadi, 2014) particularly for book translations. Therefore, the post-Revolution Persian translators act very discreetly in their language use and cautiously adhere to the cultural and religious rules of the said ministry in relation to publications. As a result, the post-Revolution translators tend to adopt a more conservative discourse in the translation of Orwell's novels. Also, the language is more intensified thereby explicit at times especially when the Shah of Iran is reflected in some of the characters of *Animal Farm*. For example, Hosseini directly refers to the much-hated Shah of Iran in one part of his translation likening him to the character, Napoleon at the point when the pig walks upright before the other animals and by doing so breaks the first commandment of the animal's rebellion.

It must be reiterated that the paratextual analysis of Persian translations of *Animal Farm* and *Nineteen Eighty-Four* is the first of its kind and it, therefore, makes the current research unique. Although there are some limitations in this part of the study as no paratextual material was available for the pre-Revolution Persian translation of *Animal Farm* by Amirshahi, there were enough paratexts (i.e., prefaces and introductions) to provide some insights into the other Persian translators' views on and aims for translating Orwell's novels. This helped in understanding at least partially the ideology that caused these translators to manipulate some parts in the original novels. These ideologies were related to Lefevre's components of 'historical impulse' as in the case of Bahremand who was a left-winger, 'status' (or Orwell's 'sheer egoism') in the case of Hosseini who was interested in self-promotion as a translator.

The comparative analysis of the paratexts showed that Orwell and the Persian translators were of the same mind with regard to the false interpretation of the Soviet Union by the world at that time and this appears to be the main reason that had initiated

their writing/translation of the novels. The translators were acutely aware that the events in the fictional stories were, in fact, happening around them. Lefevere (1992) believes in one's occupation as an aspect of patronage and one of the influencing factors in the translator's ideology. It therefore can be said that Hosseini (2003) as the post-Revolution Persian translator of *Animal Farm*, as well as a leading critic nominated by the Ministry of Culture and Islamic Guidance for a couple of years, was very likely influenced by his occupation as a critic to write a foreword to his translation which highlights language distortion in the animals' commandments and likewise in the promises made in the slogans chanted during the Islamic Revolution that insidiously led to a failed rebellion/revolution. By comparing the novel's incidents with the real world, that is, by mentioning the misuse of language by the new leaders of the farm and how they manipulate the slogans of the rebellion, it appears that Hosseini (2003) aims to criticize his own society after the Revolution since Iran too, after nearly half a century, did not stand up to what was depicted in its Revolution slogans.

At the para-textual analysis level related to *Nineteen Eighty-Four*, the prefaces of the Persian translations for both the pre- and post-Revolution era were contrastively discussed with an essay by Orwell called 'Why I Write' (1946) which is considered as a pre-written introduction in the novel (Hosseini, 1982; Popova, 2012; Jura, 2017). The paratexts, particularly the prefaces which have been discussed in this study, reveal various facets of the translators' lives and priorities. Based on Lefevere's (1992) theory of translation, rewriting and manipulation of literary fame and Orwell's 'Why I Write' (1946), the two different Persian prefaces of *Nineteen Eighty-Four* and the translated versions have been studied to investigate how a translator's system of beliefs i.e. ideology can affect the translation product.

Bahreman (1976), as one of the members of *Tudeh* (Mass party) in Iran, drew the attention of his readers to the plight of the working class and drove home the point that Iran was in danger of facing a draconian world parallel to the one in *Nineteen Eighty-Four*. Patronage, therefore, influenced Bahreman's ideology in translation. In contrast, Hosseini (1982), the post-Revolution translator, emerges as a critic of past translations and praises his own work. This proves Orwell's (1946) *sheer egoism* as well as the *historical impulse* which are also aspects of one's ideology as the reasons for re-writing a literary work in one's own native language.

The findings at the textual and paratextual level of this study have clearly proven van Dijk's (1998, p.87) belief that:

...socially shared representations, as well as personal models, may influence the structures of discourse. Most clearly this happens at the level of content or meaning of discourse, that is, in what people say: The topics they select or avoid, the standard topoi of their argumentation, the local coherence of their text or talk, what information is left implicit or expressed explicitly, what meanings are foregrounded and backgrounded, which details are specified or left unspecified, and so on for a large number of other semantic properties of discourse.

In the semiotic analysis, the front covers of both the original novels were contrastively discussed with their pre- and post-Revolution Persian translations at both the linguistic and image information levels. In the original novels, there is only the use of typography in the front covers; there are no visuals. In the pre-Revolution versions, the front covers are based on a certain book frame which is prepared by a left-winger publisher, while in the post-Revolution versions, the front covers foreground visual elements and have graphical illustrations.

To conclude on the analysis of cover pages in this study, for original texts, there is no certain ideological opinion since, in the old visual literacy, almost all the book cover designs were dominated by writings (Kress and Van Leeuwen, 2006). Both of the original novels were published by Secker and Warburg. There is no specific clue in the cover pages to identify the ideology of the publisher, however, Orwell and Angus (1968) state that the Secker and Warburg publication was both anti-fascist and anti-communist and considered as a company which published mostly intellectuals' writings.

Both of the pre-Revolution Persian translations of the novels were published by Jibi (pocket) Book Publishing. Jibi had a fixed framework for its cover pages. The cover pages have no illustration and the typographical elements are used alongside a frame. Fadzlinezhad (2012) states that the Jibi Book Publishing was a part of the American Franklin book program in Iran and was funded by the Iranian modernist intellectuals to spread leftist ideologies in pre-Revolution Iran. The founders of the Franklin Book Program in Iran (like Homayoun Sanaatizadeh, Majid Roshangar, and Sirous Parham) believed in leftism as a way to be considered as an open-minded intellectual in pre-Revolution Iran (Alinezhad, 2016; Parham, 2017). The simplicity and mono-chromaticity in the cover page designs of the pre-Revolution novels very likely express the ideological patronage, that is, patronage to the left-wing ideology of the book publishers. The book cover of Amirshahi's translation is therefore subject to Jibi's pocketbook design which has minimal linguistic information with no illustrations.

In the post-Revolution *Animal Farm*, illustrating the picture of a farm reveals the setting of the story. Placing a pig at the topmost position of the cover, away from the other animals at the bottom of the page indicates the dictatorship of the pigs in the story. Moreover, writing the word 'حيوانات' [heyvaanaat] which means 'Animals' in a funnel mode with a bright red color shows the discrimination and oppression the animals are

subjected to. The omission of the phrase, “A Fairy Story” possibly represents the connections between the story and the real world.

Finally, in the post-Revolution *Nineteen Eighty-Four*, the title which is written in Arabic numerals in a large font and bloody red color possibly shows the priority of the title (i.e. which relates to the critical political theme of the story that closely reflects the Iranian socio-political context) over the author’s name. Illustrating a mouse and pairs of eyes on the cover page foregrounds the fearsome symbol of the Secret Police and the omnipresent Big Brother in the novel.

The findings of the study have very evidently revealed that at every level of the translators’ work and the publications of their translated product, ideologies (historical, political, social, etc.) that consciously or unconsciously influence each of their personal and societal lives to come significantly into play in their decision-making.

5.3 Further Research

This study makes a small but important contribution to the research in Translation Studies as it confirms that translation is an ideological activity and therefore how one decides to translate especially a literary text of great socio-political value needs to be considered carefully as the impact it might have on readers can be powerful enough to transform mindsets and effect change. Further research should, therefore, be encouraged on the whole, in identifying the kinds of ideological implications affected by translators of literary texts and what motivates them to do so. Literary translations play a pivotal role in representing thoughts and ideas between cultures; they, therefore, promise a rich provision of data to study various types of ideological representations like gender, race, culture, marriage, formula for success, etc. Finally, research can also be specifically extended to Orwell’s other literary works which have been translated into Persian in Iran

or into other languages and contexts. This will contribute significantly to the Orwellian scholarship.

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