

T.C.
İSTANBUL 29 MAYIS ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM VE TERCÜMANLIK ANABİLİM DALI

DISCOVERING THE TRACES OF TRANSLATION: A MULTIFACETED
APPROACH TO *KOYUN MASALI* BY SABAHATTİN ALİ AND *ANIMAL FARM*
BY GEORGE ORWELL

(YÜKSEK LİSANS TEZİ)

Öykü KAPLAN DİKBAŞ

Danışman:
Prof. Dr. Ayşe Banu KARADAĞ

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TEZ ONAY SAYFASI

T. C.
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SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Mütercim ve Tercümanlık Anabilim Dalı, Çeviribilim (İngilizce) Tezli Yüksek Lisans Programı'nda 200522YL04 numaralı Öykü KAPLAN DİKBAŞ'ın hazırladığı “*Discovering the Traces of Translation: A Multifaceted Approach to Koyun Masalı by Sabahattin Ali and Animal Farm by George Orwell*” konulu yüksek lisans tezi ile ilgili tez savunma sınavı, 17/06/2025 günü 11:30 - 12:30 saatleri arasında yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin başarılı olduğuna oy birliği ile karar verilmiştir.

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BEYAN

Bu tezin yazılmasında bilimsel ahlak kurallarına uyulduğunu, başkalarının eserlerinden yararlanılması durumunda bilimsel normlara uygun olarak atıfta bulunulduğunu, kullanılan verilerde herhangi bir tahrifat yapılmadığını, tezin herhangi bir kısmının bu üniversite veya başka bir üniversitedeki başka bir tez çalışması olarak sunulmadığını beyan ederim.

Öykü KAPLAN DİKBAŞ

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ABSTRACT

Through the frameworks and concepts of Translation Studies, this thesis investigates the noteworthy parallels between George Orwell's *Animal Farm* and Sabahattin Ali's *Koyun Masalı* (Sheep Tale). Both texts are prominent political allegories that employ irony, satire, and symbolism to critique dictatorship, revolution, and the corruption of ideological principles. The study explores whether Sabahattin Ali may have been influenced by Orwell's allegorical work, examining how these two texts, emerging from different historical and cultural contexts, use the fable genre to convey complex ideological messages. Even though the lengths of the works are different, both employ strikingly similar narrative strategies, character archetypes, and allegorical techniques, produced in the same period, experiencing a world crisis, despite coming from different cultural contexts, Britain in the wake of World War II and Turkey during the early Republican period. In light of these points, this thesis tries to identify convergences that may go beyond simple coincidence by conducting a thorough comparative analysis of literary elements such as story structure, symbolism, and satirical techniques. Using the notions of "imitation", "adaptation", "assumed translation", "interference" and "contact", it questions the conventional boundaries between original literary production, translation and adaptation. The research also positions Sabahattin Ali as a cultural mediator or agent who may encounter and adapt transnational literary approaches, taking into account his translator identity and his confirmed access to Western literary works.

Keywords:

Sabahattin Ali, George Orwell, *Koyun Masalı*, *Animal Farm*, translation, adaptation, political allegory, literary inspiration.

ÖZ

Çeviribilim alanının kuramsal çerçevelerinden ve kavramlarından yararlanan bu tez, George Orwell'in *Hayvan Çiftliği* ile Sabahattin Ali'nin *Koyun Masalı* adlı eserleri arasındaki dikkat çeken benzerlikleri incelemektedir. Bu iki önemli siyasi alegoride yazarlar ironi, hiciv ve sembolizmi bir araya getirerek diktatörlüğe, devrime ve bozulmakta olan yönetimlere eleştiri getirmektedir. Sabahattin Ali'nin, Orwell'in alegorik başyapıtından etkilenip etkilenmediğini de sorgulayan bu çalışma, farklı tarihsel ve kültürel arka planlara sahip bu eserlerin ideolojik fikirleri ifade etmek için fabl türünü nasıl kullandıklarına da odaklanmaktadır. Eserlerin uzunlukları farklı olsa da her ikisi de çarpıcı biçimde benzer anlatı stratejileri, karakter arketipleri ve alegorik teknikler kullanmaktadır. Biri II. Dünya Savaşı sonrası İngiltere'de, diğeri ise erken Cumhuriyet dönemi Türkiye'sinde üretilmelerine rağmen aynı dönemde, dünyada bir kriz yaşanırken kaleme alınmışlardır. Söz konusu benzerlik öğeleri göz önünde bulundurularak eserlerin hikâye yapıları, sembolizm kullanımları ve hiciv teknikleri gibi edebi unsurların kapsamlı bir karşılaştırmalı incelemesi yapılarak tesadüfün ötesine geçebilecek ortak noktalar tespit edilmeye çalışılmıştır. “Taklit”, “uyarlama”, “varsayılan çeviri”, “müdahale” ve “temas” gibi kavramlar kullanılarak, özgün üretimi çeviri ve uyarlamadan ayıran geleneksel sınırlar sorgulanmaktadır. Ayrıca çevirmen kimliği ve Batı eserlerine erişim imkânı hesaba katılarak Sabahattin Ali, farklı ülkelerdeki edebi yaklaşımlara hâkim olabilecek ve bunları uyarlayabilecek bir kültürel aracı veya eyleyen olarak konumlandırılmaktadır.

Anahtar Kelimeler:

Sabahattin Ali, George Orwell, *Koyun Masalı*, *Hayvan Çiftliği*, çeviri, uyarlama, politik alegori, edebi esinlenme.

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INTRODUCTION

For centuries, a great number of literary works have been shaped by and have shaped the cultures they emerged from and these works' reflections in other cultures have also been a crucial focal point in the field of translation studies. The interaction between the cultures and the literary works have long been discussed through various perspectives, in literature, adaptation studies and translation studies. The phenomenon of being influenced by other cultures and traditions and the reflection of this interaction to the target culture, certain motivations have been questioned and for some cases it provided valuable insights regarding the nontextual elements as well such as the social, political and ideological tendencies of certain societies. In this context, some historical examples illustrating this kind of approach have functioned as a starting point for me and that Turkish literature has a long history of cultural transmission that often goes beyond conventional classifications of originality and translation also shaped my ideas to start this thesis. For instance, Ayşe Banu Karadağ and Hülya Boy (2022) discuss the case of Molière's reflection in the Turkish context in an article called "From *Les Fourberies de Scapin* by Molière to *Ayyar Hamza* by Ali Bey, the "Ottoman Molière": "Original" through "Translation"". In this research, Karadağ and Boy observe that *Ayyar Hamza* was presented to the target audience as original, published under the title of "Turkish Literature Classics" when a detailed analysis takes place between *Les Fourberies de Scapin* by Molière and Ali Bey's *Ayyar Hamza*. They also question if a work produced through "adaptation" can be studied in the context of translation (Karadağ and Boy 2002, 130). Similarly, in her article "Constructing a National Identity through Translation in the First Turkish Popular Novels" exploring the Turkish works called *Türklerin Sherlock Holmes'ü Amanvermez Avni*, *Kazıklı Voyvoda* and *Baytekin* in the context of translation studies, Özge Altıntaş claims that "although these first local examples were presented as original, they have been discussed within the framework of concepts such as imitation or adaptation due to their close similarity to Western counterparts" (2021, 841).

These case studies are also closely linked to Saliha Parker's fundamental article called "Terceme, Te'lif ve Özgünlük Meselesi" (2014) in which she mentions the

tradition and richness in Turkish literature in terms of a vast number of examples challenging the traditional boundaries between original vs translation. She claims Ottoman understanding of “te’lif” works is different from the interpretation of “original” works in today’s world even though they are mistakenly used in very similar contexts, like they mean the same thing:

Osmanlı’nın te’lif eser anlayışı ile günümüzün orijinal eser anlayışı aynı değildir. İkisi de Türkçe eser üretme kategorisine girer, ama geleneğe göre te’lif, çoğunlukla yabancı sayılabilecek kaynak ya da kaynaklara dayanan, kısmen terceme olabilen, kısmen yazarın katkılarıyla üretilen bir eser iken, günümüz anlayışında orijinal, yazarın tümüyle kendi ürettiği kabul edilen eserdir (Paker 2018, 38).

(The Ottoman understanding of a “te’lif” work is not the same as today's understanding of an original work. Both fall into the category of producing a work in Turkish, but according to tradition, a te’lif is a work mostly based on a source or sources that can be considered foreign, can be partially translated, and is partially produced with the author's contributions, whereas in today's understanding, an original is a work that is considered to be entirely produced by the author.)¹

On the other hand, she refers to “terceme” as a concept which implies “word-for-word” translation besides expanding the concept of translation depending on the translator’s ideas or other sources or omitting some parts while being partially faithful to the source text (cf. 2018, 42). The motivation behind that kind of free approach to source text is contemplated as an aim to introduce the works which can be thought as canonical in another culture and found relevant for their literature, society and historical context they were in, yet being able to expand or shorten work, blend and localize the themes (cf. 2018, 43). In my opinion, this kind of tradition has paved the way for alternative research areas in an interdisciplinary translation studies field.

In light of these discussions, the tendencies in the field and similar historical cases, this thesis questions an interesting case of cross-cultural literary transfer or influence, looking at literature and literary translation or adaptation becoming a powerful tool for social criticism besides its artistic purposes. Being among the tools that have long served to critique the sociopolitical dynamics of a certain society, allegorical fables use

¹Unless indicated otherwise, all translations are my own.

anthropomorphized characters and seemingly straightforward plots to expose the brutal truths of tyranny, power, and resistance besides its role to educate children about certain aspects of life, thus having a didactic nature. George Orwell's *Animal Farm* (1945), with its talking animals representing the different sides of the society, is unquestionably the most well-known example of an animal fable used for political reasons among the allegorical classics, which is also an apparent critique of the Stalinist regime. On the other hand, Sabahattin Ali's *Koyun Masalı* (Sheep Tale), written in 1946, might be less well-known to audiences around the world but equally important in Turkish literary history, which also employs anthropomorphized animal characters to criticize political corruption and hierarchical power systems the author experienced first-hand. The striking parallels between these two works, produced during the same turbulent historical period but separated by geographical distances and distinct traditions, raise interesting questions regarding literary influence, cross-cultural exchange, and possible parallel development, which will probably push the conventional ideas of translation to cover more expansive ideas of cross-cultural literary transfer and reflections.

In light of above-mentioned ideas, the main aim of the present thesis is to question the potential interpretations behind remarkable similarities between George Orwell's *Animal Farm* and Sabahattin Ali's *Koyun Masalı* using the concepts such as imitation, adaptation, assumed translation, interference and contact by also touching upon the historical context of culture planning as suggested by Itamar Even-Zohar and Translation Bureau example. Although these texts have no direct translation connection in traditional terms as in the case of source texts vs target texts, their shared features may open up a space for study employing the conceptual tools that were first put forward to comprehend and explain complex translation phenomena more effectively.

By positioning these works within their respective cultural and historical contexts, this study attempts to investigate whether Sabahattin Ali may have been influenced by Orwell's work, either directly or indirectly, or whether both authors independently developed similar allegorical strategies in response to comparable sociopolitical pressures in the same period. This kind of inquiry has been addressed and questioned in some of the research, which may also strengthen the claims to a certain point. For example, in her article "Social Problems in Sabahattin Ali's *Sırça Köşk*", Merve Yılmaz (2016) refers to George Orwell's *Animal Farm* in her concluding remarks as follows:

(...) masalsı anlatımıyla George Orwell'in *Hayvan Çiftliği* adlı romanı buna verilebilecek güzel bir örnektir. Adı geçen yapıt, biçemi ve izleğiyle de incelediğimiz öyküyle benzerlik göstermektedir. (...) Görünen o ki edebiyatı amaç değil toplumu bilinçlendirmek için bir araç olarak gören yazarların vermek istedikleri iletiler ortak bir paydada buluşmaktadır. (2016, 156)

(George Orwell's *Animal Farm*, with its fairy-tale narrative, is a good example of this. The work in question also has similarities with the story we are examining in terms of its style and theme. (...) It seems that the messages conveyed by the writers, seeing literature not as a goal but as a tool to raise public awareness, meet on a common ground.)

On the other hand, the thesis questions if it is valuable to analyze the possible interpretations even when there is not enough evidence to prove if there is an actual intertextual and literary influence, by delving into their thematic and textual features of both works also focusing on their character archetypes, symbolism and narrative frameworks. Thus, a comparative textual analysis will be employed to present a more concrete background and support the aim of the thesis, which is mainly challenging the boundaries of the translation studies field. Last but not the least, the research also challenges the traditional dichotomies of “original” vs “translated” literature by examining what this comparative case study may display about broader processes of cross-cultural literary exchange during a crucial historical moment of crisis, by also revealing complex nature of textual influence, adaptation, and intercultural contact across distinct literary traditions.

The first chapter of the thesis unveils the concepts employed to support this comparative study by offering a strong conceptual framework for analyzing the parallels between Orwell's and Sabahattin Ali's works. In this section, remarkable notions of imitation, adaptation, assumed translation, which will be used in the following comparative analysis to interpret the findings of the study. Toury's target-oriented approach will be benefited from, emphasizing the role of texts in receiving cultures rather than issues of impact or source. It delves deeper into the concepts proposed by Itamar Even-Zohar which are interference and contact. All these concepts are expected to meet the research questions while underlining the complex nature of the study.

In the second chapter, the focus is on Sabahattin Ali's relatively short yet full-of-experience kind of life and his works, especially *Sırça Köşk* in which *Koyun Masalı* was

published. Starting from his experiences studying in Germany to his return to Turkey and his work as a teacher, journalist, and novelist during the early Republican era, this section traces Sabahattin Ali's background as a writer. Sabahattin Ali's political stances, such as his leftist inclinations, his critique of the authoritarian elements, and the punishments he had due to his political views, including several imprisonments, and finally his mysterious death are given special consideration since they offer vital background information for comprehending the ideological connotations of *Koyun Masalı*. Following his biography, *Sırça Köşk*, a collection of short stories and tales, in which *Koyun Masalı* is presented to readers, is investigated in detail to discover the dominant common themes, which provides valuable information to understand the background of *Koyun Masalı* as well.

The third chapter is devoted to George Orwell and his literary and personal life, which traces Orwell's intellectual growth from imperial civil servant to democratic socialist opponent of totalitarianism. So, this section looks at Orwell's early life experiences that had a significant impact on his political views and literary output, such as his time spent serving in Burma, his involvement in the Spanish Civil War, and his observations of both fascism and Stalinism. The immediate historical background of the writing and publication of *Animal Farm* in 1945 is given special attention, including the publishers' initial hesitant approach to publish a work critical of the Soviet Union during the wartime alliance and the allegorical critique's international reception. This section also examines *Animal Farm* in the context of Orwell's larger literary development, looking at the fable's connections to his other significant works and how it represents his changing political views. Finally, the chapter touches upon the first translated version of *Animal Farm* in Turkish literature and its publication process since might reflect a compelling case, which reflects the nature of the works in question, being related to and shaped by sociopolitical and ideological trends. Following the details of the issue, the sociocultural and historical context is also established, followed by a brief reference to Itamar Even-Zohar's Polysystem theory, particularly the concepts of culture planning and cultural repertoire. This is then contextualized through the example of the Translation Bureau.

The fourth chapter, which is the comparative analysis of *Koyun Masalı* and *Animal Farm*, is the core of the thesis since it systemically looks at the two works from various perspectives, such as their titles, genres, character archetypes, narrative

structures, plots, resolutions, symbolism, and the use of satire and irony. In addition to highlighting the structural and thematic similarities and differences in the texts, this part incorporates theoretical ideas to examine how these aspects serve as ideological instruments and present both possibilities and barriers for the possible interpretation of translation and adaptation. Thus, this comparative study acknowledges and interprets important distinctions as well while also providing textual evidence from both works to highlight observations about their common features. The section closes with a detailed part which interprets the findings obtained from a comprehensive comparative study through the lens of translation studies, employing the theories and concepts explained in the theoretical framework, and tries to find a position in the field.

Finally, the fourth chapter, the conclusion, summarizes the results of comparative analysis while referring back to the research questions and providing supported interpretations based on the conceptual and historical framework besides obtained textual evidence. While admitting the limits of historical data, the section presents the most likely interpretation of the connection between these works by carefully balancing the evidence for direct impact against the likelihood of parallel development. Finally, the thesis highlights the relevance of these theoretical approaches for comprehending literary exchange in a world becoming more and more interconnected, identifies areas for future research, and suggests how this comparative methodology might be usefully applied to other similar instances.

CHAPTER 1

CONCEPTUAL FRAMEWORK

This section of the thesis focuses on key concepts that facilitate a more effective analysis of *Koyun Masalı* and *Animal Farm* within the framework of Translation Studies. Concepts such as imitation, adaptation, assumed translation, interference, and contact are explored, as they provide a nuanced perspective that moves beyond the notion of mere linguistic transfer. These frameworks allow for a deeper examination of the complex dynamics involved in translation and adaptation processes. Translation is motivated by imitation, which reflects a desire to mimic or conform to a model but is fundamentally about change and creativity rather than precise replication. Often hiding the distinction between translation and re-creation, adaptation emphasizes the imaginative alteration of source writings to suit the cultural, linguistic, and ideological context of the intended audience. On the other hand, Toury's concept of assumed translation provides a methodological viewpoint that emphasizes the importance of reception and interpretation in translation studies by concentrating on writings that readers understand as translations, regardless of where they actually came from. Finally, the concepts of interference and contact put forward by Itamar Even-Zohar explain how literary and cultural systems interact. While interference refers to the process by which components from one system permeate and influence another, frequently resulting in innovation or transformation within the target system, contact refers to the interaction across those cultures or systems.

1.1 Imitation and Adaptation

Imitation and adaptation, in general, may show how players creatively bend, or break, them to achieve cultural, ideological, or aesthetic goals. However, the concepts have been controversial due to their nature and in a literal sense, imitation can evoke a negative impression especially in the context of art and creative productions since it simply means the process of closely mimicking, reproducing, or duplicating the shape, manners, style, or traits of a model, which can be a person, piece of literature, artwork, or tradition. Nevertheless, they can still provide a practical perspective to comprehend how translations become acts of cultural reinterpretation rather than a mere language

transmission. In the context of translation, John Dryden and Douglas Robinson are among the scholars who talk about the notion of imitation. Robinson, for example, claims that “imitation has come to be virtually synonymous with free translation” (Robinson 2001, 111). He extends his argument by referring to John Dryden who mentioned imitation to refer to free translation in translation theory in his 1680 preface to Ovid’s *Epistles* (cf. 2001, 111). According to Dryden, “imitation of an author is the most advantageous way for a translator to show himself, but the greatest wrong which can be done to the memory and reputation of the dead” (Dryden 1680 quoted in Robinson 2001, 111).

The later proposed scope of imitation covered other aims as well while discovering the translator’s unfaithful approach to text standing in between two stances of whether it is a source of inspiration or copying. While talking about Mehmed Fuat Köprülü’s work dealing with the Ottoman mainstream literature, Saliha Paker states he considers “foreign influence” (Persian and subsequently, French) to be the key focus of study, with imitation serving as the primary object of critical evaluation and challenge (Tahir Gürçağlar, Paker, and Milton 2015, 30).

On the other hand, Gerard Genette (2017) specifies three ways of imitation in his work *Palimpsests: Literature in the Second Degree*: playful, satirical and serious (quoted in Chan 2016, 2). Playful imitation mostly refers to the cases of parodies and pastiche while satirical can be caricatures criticizing certain situations. Finally, serious imitations can be examples of what may be regarded as forgery or plagiarism. Now that the notion of imitation has been discovered briefly, it is necessary to move on to adaptation, which might be a more thorough and systemic example reshaping the works to fit them into new ideological and cultural contexts.

While imitation can maintain a recognizable core of the original while altering its stylistic or rhetorical characteristics (e.g., Pope’s *Imitations of Horace*), adaptation may involve more radical interventions, such as converting genres (a novel into a film), updating historical settings (adapting classical works into modern times), or adjustment of ideological messaging (censoring or amplifying elements for target audiences). In other words, works can be adapted for a number of reasons and John Milton mentions several aims of adaptation in the chapter “Adaptation” in *Handbook of Translation Studies* (Gambier and Van Doorslaer 2010, 3-6). For instance, adaptation may be widely used for localization cases or in the advertising field to adapt foreign elements to target culture for

commercial purposes. Other areas might be translation of children's literature and drama texts, where adaptation studies can be greatly benefited from since the elements of these texts naturally include, which may require a high number of alterations while rendered into another culture. For example, in the case of drama translation, the whole medium changes from texts to stage, which inevitably causes a great deal of modifications or children's literature may involve elimination of vulgar or inconvenient elements that might be explicit content for children or shortening/omission of some parts so as to make the work more understandable, fluent and suitable for children.

Furthermore, adaptation can also be performed for censoring, shown in the example of the studies on the Spanish dubbing in the period of Franco's dictatorship when remarks relating to divorce, extramarital affairs, and derogatory statements about Catholicism were all replaced (cf. Milton 2009, 48). These are all various instances of adaptation, which may in nature cover a wide range of productions in translation studies as well. However, there has long been a tension regarding the academic distinctions between translation and adaptation, sparking debates about authenticity, creativity, and intercultural communication. Conventionally, the faithful rendition of a source text into a target language, with a focus on conveying the meaning, style, and intent of the original writer has been considered translation. On the other hand, adaptation is frequently viewed as a more flexible process that indicates an extensive modification of the original content to fit into the new cultural, linguistic, or ideological circumstances.

However, recent research is progressively challenging such a distinction, acknowledging that the lines between translation and adaptation become transparent. In other words, the rigid distinction between translation and adaptation is tried to be toned down by some circles, with researchers attracting attention to the overlapping and interdependent functions of both processes. For instance, Laurence Raw's *Translation, Adaptation, and Transformation* (2013) investigates the theoretical foundations of adaptation besides emphasizing the blurred boundaries between translation and adaptation besides recognizing their overlapping semantic and cultural functions. On the other hand, Patrick Cattrysse (2020) challenges the traditional categorical distinction between translation and adaptation implying that translation studies are increasingly adopting a broader conceptualization that includes adaptive practices as part of a spectrum of textual mediation in his *Translation and Adaptation Studies: More Interdisciplinary*

Reflections on Theories of Definition and Categorization. Yet, most of these works look at adaptation in the form of intersemiotic translation and consequently may adopt a multimodal approach.

1.2 Assumed Translation

Gideon Toury attempts to provide a broader definition of translation in order to address the tendency in translation studies field, which is about the restrictive comments about what a good and bad translation seems like and tries to eradicate this kind of prevalent traditional approach to translation. Thus, it signifies a significant change in the field of translation studies, especially in relation to the descriptive translation studies (DTS) paradigm. Toury suggests a target-oriented method, in which the main subject of research is the target text as it is understood within the target culture, instead of defining translation solely by its linguistic relationship to a source text. By emphasizing how a text is viewed and functionally positioned in a target culture rather than its direct association with a source text, he challenges conventional notions of translation and uses the concept of “assumed translation”.

According to Toury, assumed translations are “all utterances in a [target] culture which are presented or regarded as translations, on any grounds whatever, as well as all phenomena within them and the processes that gave rise to them” (2012, 27). Thus, it would be fair to claim that whether a text has a verifiable source or not, it is considered a translation if it is accepted as such (e.g. the case of pseudotranslations). He finds this kind of definition essential and mentions two reasons for this:

1. a considerable expansion of the range of objects of study, in full agreement with those real-life situations we set out to account for;
2. functional operability even in cases where the basic principle might have seemed factually inapplicable. (Toury 2012, 28)

Also, this might be a reflection of Toury’s claim “translations as facts of target cultures” (2012, 23). This kind of context may expose how cultural systems manipulate the category of “translation” to further ideological or literary goal by emphasizing function and reception over long-lasting traditional perspective, which also expands the

scope of translation studies to include pseudotranslations, indirect translations, and other unconventional instances.

In the context of assumed translation, it is also beneficial to investigate Toury's methodological recommendation to begin with observable textual characteristics and move backward toward the choices and limitations that led to them, instead of imposing predefined fidelity or equivalency criteria. So, the notion of assumed translation may be extended to the present study, considering the possible findings regarding how *Koyun Masalı* and *Animal Farm* function within their own literary and sociopolitical settings, forming ideological statements, symbols, and narrative structures to mirror the expectations and limitations of the target culture. Toury's proposition of three postulates, which is deliberately named so as they are not facts, but the things posited, to mention assumed translation comes in handy here. In this regard, he refers to Source-Text Postulate, Transfer Postulate and Relationship Postulate.

Firstly, he talks about Source-Text postulate as an assumption that there is chronologically or logically superior text in another language and culture (cf. Toury 2012, 29). Yet, he believes that the focus should not be on the source element, even if some cases have not used the ST/SL, it is still worth studying. Secondly, the Transfer postulate centers the delivered elements to the target culture, described as "transfer from the assumed source text of certain features that the two now share" (2012, 29). Finally, the Relationship postulate focuses on the "tangible relationships that tie it to its assumed original, an obvious function of whatever the two texts allegedly share (Postulate 2) and of what is taken to have been transferred across the cultural-semiotic (and linguistic) border" (2012, 30).

The methodological implications of assumed translation are what make it significant. In other words, it may inspire researchers to examine translations as cultural facts that are embedded in the target system and influenced by target culture-specific norms, customs, and ideological elements. On the other hand, a methodological approach to characterizing and explaining translation phenomena within their socio-historical settings is offered by Toury's three-stage process, which consists of detecting presumed translations, comparing them to source texts (where accessible), and determining translational norms through observable shifts.

1.3 Interference and Contact

The concepts of interference and contact, which are central to Itamar Even-Zohar's renowned Polysystem Theory looking at literature and culture as dynamic, diverse systems that are always interacting and changing, may also shed light on the focus of the thesis. These notions may indicate an initial point at which two or more systems interact, opening doors for borrowing and influence.

In his article "Nine Hypotheses on Cultural Interference", Even-Zohar (2017) explores the notions of contact and interference and how they develop. He simply defines contact as "relations between the cultures", so if there is an acknowledgement or knowledge of a certain culture's piece in another culture, there comes a contact. On the other hand, interference happens when the transfer or transmission takes place in the environment of contacts (cf. Even-Zohar 2017, 388). He connects these notions to the core of human history, where interference becomes responsible for the creation, survival, and evolution of the majority of human cultures worldwide. However, civilizations may rely on one another's resources for a number of tasks and objectives, yet interference can only be mentioned when those resources are domesticated by a culture and (re)produced locally (2017, 388). Nevertheless, it is not so easy to mention the boundaries between cases of active contact and interference. Consequently, the possibility of interference happening between cultures and literatures is quite high, which may expand the scope of translation studies too, attracting attention to the products which are not regarded as "translation proper" with a necessity of a certain source and target text. In line with the base of the thesis, the notion of interference may offer an understanding that focuses on a literary system's impact on another through a variety of intricate processes, including but not limited to direct translation:

One implication of this recognition is that when one must choose for analyzing a certain case between the hypothesis of separate development vs. the hypothesis of interference, unless refutable on very clear grounds, in spite of our accepted inclinations, priority ought to be given to the interference hypothesis. The meaning of this is that a researcher is thus encouraged to look for interference as a highly likely option, and reject it only if a non-interference solution can be demonstrated to be stronger. (Even-Zohar 2017, 390)

Even-Zohar also points out the lack of evidence and he asserts that if the possibility of interference is high, one can still mention it regardless of the sufficient evidence to prove it and he evaluates this kind of situation as not being able to access the necessary information, rather than eliminating the likelihood of interference:

It is true that we lack evidence of interference for some cultures that nowadays seem remote and isolated. However, in the light of the overwhelming evidence of interference for the majority of the cultures of the world, the lack of evidence in some particular cases may suggest that the evidence is not yet accessible rather than that there has been no interference. (2017, 390)

All in all, interference characterizes the real process of cultural borrowing and transformation within polysystems, whereas contact establishes the framework for cross-cultural conversation and possible exchange. These ideas offer a strong framework for examining translation and adaptation as sociocultural processes, shedding light on the ways in which works such as *Animal Farm* and *Koyun Masalı* spread, impact, and transform literary systems across cultural divides.

CHAPTER 2

SABAHATTİN ALİ’S LIFE, WORKS AND *KOYUN MASALI*

Sabahattin Ali was one of the most prominent writers in Turkish literature, whose works have still been read by lots of people nowadays not only in Turkey but also in other countries and especially known for his timeless work *Madonna in A Fur Coat*. Even though *Madonna in A Fur Coat* may be considered as a romantic book in the general sense, Sabahattin Ali tended to cover themes of problems in society, especially the poor and question the sociopolitical dynamics in his works, which has led him to be a distinguished writer while being exposed to lots of criticisms as well. In order to understand this tendency and evaluate his works better, it is a good idea to look into his life and artistic background.

He was born in 1907 in a small town in the Ottoman Empire and his father was working as an officer. While he was studying at elementary and middle school, he had to face the difficulties of World War I as a child. He managed to graduate from İstanbul Primary Teacher Training School with a teaching certificate. During his years as a student, he started to engage in writing. After teaching for a year in Yozgat, he went to Germany and he began taking language classes in Potsdam in 1928, where he read Russian literature, wrote stories and poems, and became familiar with Western literature, which greatly influenced his literary identity (“Atatürk Ansiklopedisi,” n.d.).

After returning to Turkey, he taught German in high schools in Aydın and Konya and continued to produce his own works. However, he was imprisoned for three months in 1931 due to his words which were found threatening for the values of country. One year after he was released, he was found guilty of his words, which were regarded as a threat to the state and state officials and was sent to prison again and again in the upcoming years. After he was released from the prison again, where he spent several months, because of amnesty in 1933, he went back to work, got married and had a child. He was also assigned a post in the department of publication in the Ministry of National Education, and he did his military service twice, the second of which was because of World War II. Especially after the 1940s, he became more and more productive, writing stories, publishing his own works, founding journals (Marko Paşa, Merhum Paşa, Malum Paşa, Ali Baba). However, these journals were shut down due to political reasons several

times, that's why he subsequently founded another one with similar names. During that period, he mostly criticized the nationalist atmosphere in Turkish politics, claiming that their ideas are predominantly racist and aimed at discrimination, which was also reflected in his works especially through the use of satire and irony.

Living a relatively short life but producing lots of works and having unusual experiences, Sabahattin Ali was killed in 1948 while he was trying to escape from his country as he was sentenced again. His works are still read, appreciated and found relevant nowadays, especially being famous for *Madonna in a Fur Coat*, which was translated into other languages.

2.1 Sabahattin Ali's Literary Works and Style

Having written three novels, a number of stories and plays, poems and translating some works, Sabahattin Ali was a productive author with a distinctive literary style. He is mainly renowned for how he blends social realism with clarity and simplicity in language without the use of embellished word choices. Most of Sabahattin Ali's works deal with the problems of the society, especially of the working class and almost most of his works portray the situation in that specific period in Turkey. In addition to reflecting the outside world, this realistic depiction explores the psychological conditions of his characters, exposing their aspirations, anxieties, and existential conflicts. On the other hand, a number of his stories are interwoven with his criticism of authoritarianism and support for individual liberties, mainly through the struggles of his characters standing against restraints, which makes his works have a timeless characteristic. Therefore, he and his works do not only capture the historical background of his day but also speak out about fundamental human issues.

Even though Sabahattin Ali's writings are firmly rooted in social realism, he occasionally uses metaphorical devices to criticize censorship and authoritarianism. As something that strengthens his expression of his ideas, the use of symbols and allegory provides deeper insight beyond the immediate narrative. Among his works that reflect this approach, Sabahattin Ali's collection of short stories, *Sırça Köşk (The Glass Palace)*, is one of his best-known pieces, which reflects this tendency and mastery of using allegory and symbolism as a tool of criticism thanks to the combination of political

critique and realist human stories. It was first published in 1947, one year before his tragic passing and it is known as his last piece of work published during his lifetime. The publication of the work faced challenges due to Sabahattin Ali's criticism of the current regime and his ideology, which was also heavily reflected in his stories and tales in the collection. Thus, the censorship of his works and suppression became inevitable and *Sırça Köşk* was no exception. Right after its publication in 1947, it was banned and removed from the shelves by the Council of Ministers as the stories were interpreted as revolt against the government, criticizing the social injustice, exploitation of power and authorities through the lens of everyday people and their struggles by referring to different spheres of Turkish society. However, his use of allegory and symbolism rather than explicit critique while exploring these themes led him to criticize the regime indirectly and may have made it reach a wider audience especially to the readers who might be careful when it comes to an overtly political content.

2.2 A Fragile Palace of Social Critique: Unveiling the Themes in *Sırça Köşk*

In order to understand the nature of the work, it would be beneficial to examine the recurring themes in the collection, which consists of 13 stories and 4 tales. The names of the stories in order are *Portakal (Orange)*, *Beyaz Bir Gemi (A White Ship)*, *Katil Osman (Killer Osman)*, *Böbrek (Kidney)*, *Cıgara (Cigarette)*, *Millet Yutmuyor (The People Do not Believe)*, *Bahtiyar Köpek (Happy Dog)*, *Çilli (Freckled)*, *Dekolman (Detachment)*, *Hakkımızı Yedirmeyiz! (We Will Not Let Our Rights Be Wasted!)*, *Cankurtaran (Lifeguard)*, *Çirkince (Ugly - actually referring to a district name in Turkey)* and *Kurtla Kuzu (The Wolf and The Lamb)* while the names of tales are *Bir Aşk Masalı (A Love Story)*, *Devlerin Ölümü (Death of The Giant)*, *Koyun Masalı (The Tale of Sheep)* and the title *Sırça Köşk (The Glass Palace)*. In order to grasp how Sabahattin Ali conveyed his ideology and his criticism of the prevailing regime of his period and society, which eventually led him to escape from his country, it is wise to take a closer look at the content of the stories and discover how they are possibly connected.

In *Portakal*, he mostly talks about violating other people's rights for one's own benefit and how people in power may obtain the desired feelings by creating panic and helplessness. In *Beyaz Bir Gemi*, he focuses on the situation of the artist and art, waiting

hopefully for something desired even though it may never come while *Katil Osman* is a story of self-fulfilling prophecy, in which the character somehow finds himself killing somebody just because the society expected him to be someone like this. *Kidney* focuses on the health system through a character who comes to Istanbul from a small town to find a solution to his kidney problem, also by emphasizing the inequality between the rich and the poor in every sphere of life. The fifth story named *Cigara* is about the children deprived of human rights and focuses on the everyday lives of ordinary people while *Millet Yutmuyor* is about people who try to deceive others and no matter what happens they continue cheating. In *Bahtiyar Köpek*, it feels like Sabahattin Ali responds to criticisms about his “pessimist” perspective. The quote “Why should I always write about painful things? Friends, tender-hearted friends, do not like this” shows his motivation to write this story, which led him to talk about the possible ideal circumstances in a society via the symbol of a happy dog (Ali 2014, 59-62). In *Çilli*, he mentions the lives of prostitutes, which is another facet of society facing difficulties while *Dekolman* is a critique of the health system, also referring to labor exploitation and racism. *Hakkımızı Yedirmeyiz!* discusses religious figures who do not hesitate to use religion for their own interests and eventually being unfair. On the other hand, *Cankurtaran* focuses on the challenges the poor woman who lives in the village faces. The name of the story *Çirkince* refers to a village in the Aegean side of Turkey, which is actually called Şirince. Şirince was a village where the population changed in the 1920s until when Orthodox Greeks inhabited, and Sabahattin Ali criticized the situation of the village after the population exchange. Finally, *Kurtla Kuzu* recalls Sabahattin Ali’s own memories and unfortunate experiences in that the story is about persecution against free thought, which mentions how authorities may exploit their power.

The first of the tales, which is called *Bir Aşk Masalı*, seems like a typical love story as the name suggests and talks about a man who tries to come together with his lover and needs to overcome challenges and obstacles. On the other hand, *Devlerin Ölümü* is an allegorical tale. The giant is used as a symbol which represents absentmindedness despite a huge body, emphasizing the importance of using our brain and acting sensibly. *Sırça Köşk*, the title story, serves as another allegorical analysis of authoritarianism and the fragile nature of power systems. The story is about a group of men who construct a stunning glass palace because they think it would symbolize how strong, unbeatable and

great they are. Yet, the palace becomes unstable and eventually falls, which signifies the unavoidable falling of repressive structures based on selfish ideas and injustice. One can refer to Sabahattin Ali's profound concern for social justice and his criticism of the sociopolitical context of Turkey in the 1940s from this book, which can still resonate with the readers, making the work relatable, timeless and universal.

2.3 A Brief Critique of Turkish Society Disguised in Sheep's Clothing: *Koyun Masalı*

In line with the overall themes explored in the work, another brief but striking narrative that criticizes mindless obedience, authoritarianism, and the exploitation of the masses, *Koyun Masalı*, is one of the most noteworthy tales in *Sırça Köşk* and the focus of the thesis. Similar to *Sırça Köşk* and *Devlerin Ölümü*, *Koyun Masalı* adopts animals as symbolic characters to communicate his ideas, suggesting similarities to *Animal Farm* by George Orwell in its use of allegory to question political systems. The narrative demonstrates the typical traits of a tale (or fable), including the use of language, the employment of animals as the major protagonists, and a crucial message in the conclusion. The story revolves around a shepherd, a flock of sheep, dogs and wolves, each of which symbolizes different aspects of authority vs the ones under the authority. The tale begins with a flock of sheep that are fed up with the shepherd's domination, but even though they suffer from their conditions and how the shepherd treats them selfishly and cruelly, they cannot find a way out of it, they do not feel confident enough to stand up for themselves. However, one day the dogs become a kind of hero as they stand against the attack coming from wolves and then kill the shepherd together. The power the dogs hold makes them more and more corrupt, which creates another challenge for the flock; even though the character(s) in power has changed, the circumstances stay exactly the same or get even worse. According to Yaşar and Aydın (2022), "the shepherd prioritizes his individual interests over protecting the interests of the flock of sheep and he looks at life only from his own perspective rather than from the perspective of the flock and the sheep" (35). In this regard, the story emphasizes how wealth and power are distributed unfairly in society and the dogs symbolize the individual interests of the authority. The sheep continue to live under the control of the dogs at the end of the tale, which may

imply that tyranny is a self-reinforcing and cyclical system in spite of the changes in the system. This can be a reflection of Sabahattin Ali's pessimism over the possibilities for significant change in the face of long-standing power institutions. On the other hand, one can make an inference on the fact that even though the actors change in the political systems, the power they get inevitably seduces them, which eventually leads to similar outcomes even under different circumstances. Thus, literature comes once again as an influential tool to criticize political systems and explore social contexts as in the case of George Orwell and *Animal Farm*, which was also greatly influenced by the writer's background and ideas regarding political struggles. Accordingly, both works may function as the interpretations of the writer's perspectives on their ideologies and experiences as also in the form of reflections of the ongoing sociopolitical circumstances during their period, yet it is not only limited to the period they lived in but both of them managed to go beyond their time and geography.

CHAPTER 3

GEORGE ORWELL'S LIFE, WORKS AND *ANIMAL FARM*

Bearing similarities to Sabahattin Ali's life even though they are from completely different geographies and being one of the most renowned authors of the 20th century, George Orwell has had an extraordinary life to a certain extent. Originally known as George Orwell, Eric Arthur Blair was born in British India in 1903 "where his father, Richard Walmesley Blair, was working as an Opium Agent in the Indian Civil Service, into what – with the uncanny precision he brought to all social judgments – he described as 'the lower-upper-middle classes'" (The Orwell Foundation, 2023). However, later Orwell went to England and was raised mostly by his mother and sisters. As a hardworking student, he was able to get a King's Scholarship to Eton College, yet he left the school almost four years later and decided to join Indian Imperial Police. The years spent in Burma after being assigned to this post were not the happiest moments of Orwell and he left the position because of his medical condition. Inspired by his experiences there, he published his first novel called *Burmese Days*. Burma has a significant role in his life as his inherent opposition to authority was strengthened by this, and he became highly conscious of the working classes for the first time besides enduring poverty and the feeling of failure (cf. Orwell 1946). There, he got the chance to witness the nature of imperialism even though all the things he had observed were not enough for him to have a specific political stance.

According to Orwell, after his experiences in the Spanish Civil War, Hitler's tyranny and other events, since 1936, all of his work of serious writing has been developed in opposition to totalitarianism and in favor of democratic socialism as he perceives it (cf. Orwell 1946). It becomes inevitable to point out the writer's political ideas when discovering his literary tendencies since Orwell himself also admits he cannot help writing about politics and ideologies while blending them with aesthetics and his literary instincts and states that "what I have most wanted to do throughout the past ten years is to make political writing into an art" (1946). In accordance with these ideas, he analyzes the writing motivation of authors under four titles: sheer egoism, aesthetic enthusiasm, historical impulse and political purpose. While referring to the historical impulse of the author, he asserts "the opinion that art should have nothing to do with politics is itself a

political attitude” (1946), which may claim the ideological side of his works is inseparable from his understanding of literature. He believes that all these impulses make the author write although some of them might change or fluctuate depending on the person and time while emphasizing the potential crucial role of literature in (re)shaping the society. Similar to what Sabahattin Ali tried to express in his story “Bahtiyar Köpek”, Orwell refers to his urge to write about the problems in his age by claiming “in a peaceful age I might have written ornate or merely descriptive books and might have remained almost unaware of my political loyalties” (1946).

After leaving Burma, he went back to London, he taught in private schools and lived in Paris for a while, later he mentioned his memories there in his book *Down and Out in Paris and London* (1933). At the end of 1934, he had to stop teaching as he got sick and needed to stay in Southwold to recover and he completed his second novel *A Clergyman's Daughter* (1935). Going to London and working in a bookshop, Orwell met his first wife Eileen O'Shaughnessy and penned his third novel *Keep the Aspidochelone Flying* (1936), which is about an artist who tries to defy materialism and money yet faces how important they are besides social values.

3.1 George Orwell's Literary Works and Style

Even though Orwell is mainly famous for his novels and primarily known as novelist, there are other works which were derived from his own experiences, such as *The Road to Wigan Pier* (1937) in which he talks about the life conditions of the lower class in Northern England and *Homage to Catalonia* (1938) which is heavily about his memories of the Spanish Civil War as a soldier. The persistent themes in his works, such as social criticism, abuse of power, and his stance against totalitarian regimes, may have been influenced by all these experiences. In addition, his two well-known novels, *Nineteen Eighty-Four* and *Animal Farm*, also deal with such issues and criticize oppressive regimes by employing a dystopian perspective. In this context, the concept “Orwellian”, which describes a case, concept, or societal state that George Orwell believed was detrimental to the prosperity of an open and free society, was introduced into the literature, especially influenced by his novel *Nineteen Eighty-Four*. Thus, the concept is used to express the contexts of suppressive authority, censorship of the truth, extensive monitoring, and

manipulative language. In addition, the expressions “Big Brother”, the name of the leader in *Nineteen Eighty-Four*, representing a totalitarian government that consistently monitors and manipulates its people and “thoughtcrime”, the act of having opposed ideas and question the government, have also been widely used. Considering the above, Orwell has had a tremendous influence both on language and literature. Although his writings were first published several decades ago under different conditions, it is fair to claim that his ideas and works have stood the test of time and remained timeless, which are still found relevant by many regardless of their country and period.

3.2 *Animal Farm*: An Animal Allegory on Propaganda, Revolution, and Human Nature

His classic novel, which is regarded as one of the best examples of allegorical and political fables of all time, *Animal Farm* had a challenging publication process, similar to Sabahattin Ali’s *Sırça Köşk* due to political debate. In spite of the success of the novella, which was adapted into theater plays, films and animations, it did not go through a smooth process to be published because of the concerns of the publishing companies as they were hesitant about the possible impact on the diplomatic relations of that period, Orwell was well aware of all these concerns. Published in 1945, *Animal Farm* was completed by George Orwell during World War II, when the Soviet Union fought with the United Kingdom and the United States against Nazi Germany.

The novel is a satirical allegory criticizing the Soviet Union with a farm and its animals representing the events of the Russian Revolution and the characters who formed totalitarian dictatorship. George Orwell himself is aware of the reason why publishers do not want to publish the novel because of its representations of Soviet Union, which he stated in the proposed preface to *Animal Farm*, called “The Freedom of the Press”, which had not been released in the beginning, only found and published in 1972, as “any serious criticism of the Soviet régime, any disclosure of facts which the Soviet government would prefer to keep hidden, is next door to unprintable” (Orwell 1972). In the mentioned preface, he extensively elaborates on his ideas regarding the tendencies of the press to reject the works which are not aligned with the politics of the time as well as avoiding the negative reaction received from the public. Thus, he underlines the voluntary censorship

applied by the publishers for the sake of being politically correct during the time when they were allies with the USSR, making references to the difficulties he faced while he was trying to find a publisher for *Animal Farm*. He strongly opposes English intelligentsia for their unconditional commitment to Soviet propaganda at that time and how they are willing to censor unfavorable facts about the Soviet government.

The genuine freedom of speech, according to George Orwell, involves having the freedom to convey critical or unpopular perspectives, even when they contradict with what is commonly accepted. It might be the reason why in his works he did not hesitate to question the problems in the politics, criticize the actors in the system and certain ideologies or regimes even when it was likely for him to come up against very critical remarks. However, his strong tendency to write about political and ideological matters is predictable in some respects, since he experienced two world wars along with taking part in the Spanish Civil War. During the First World War, he was a child, but the aftermath of war had an important impact on him due to the rise of totalitarianism and nationalism as well as economic difficulties, which may have made him distrust the authorities. Similarly, participating in the Spanish Civil War had a lasting impact on him as he fought against fascist forces in Spain while he criticized the totalitarian leftist regimes advocating democratic socialism. Finally in the Second World War, he became a part of the Home Guard as he was not accepted to the army and worked for the Indian Service of BBC. He got to see the rise of the totalitarian regimes both in Germany and Soviet Union, which may have greatly affected his upcoming works (especially *1984*) as these regimes were examples of the extensive use of propaganda, manipulation of truth, violence and surveillance in order to control the masses. Thus, he might also have written *Animal Farm* so as to criticize the Soviet regime which was getting more and more totalitarian, and this was interpreted as an abandonment of socialist principles by Orwell. All in all, these experiences led him to be skeptical of monopolized authority and how they corrupt eventually regardless of the form of power, whether fascism or communism and intensified his desire to speak out for the freedom of people and the importance of truth while making the struggles of people from lower classes more transparent.

Following its publication under challenging conditions, *Animal Farm* was then used as a propaganda tool during the Cold War period between the US and Soviet Union. The rights for a film adaptation were purchased from Orwell's widow Sonia after she was

approached by agents working for the Office of Policy Coordination (OPC), a branch of the CIA that dealt with the use of culture to combat communism (cf. Senn 2015, 149). According to Robert Weaver, “the subsequent popularity of *Animal Farm* and *1984* had much to do with their usefulness in attacking the USSR and “International Communism”” (Weaver; quoted in Orwell 1971). The CIA funded an animation of the novella in 1954, which would emphasize the anti-communist elements in the narrative.² The reason why the work was chosen as a propaganda tool is that the CIA saw it as a means of undermining Soviet influence without coming off as obviously propagandistic. On the other hand, the allegorical nature of the work may have made it easier to be understood by the public and people were aware of the fact that George Orwell himself was a former socialist. The CIA acted upon this plan after George Orwell’s death, therefore considering his ideas regarding the manipulation of the truth and controlling the masses, it is unclear what Orwell himself would have thought of the use of his work as a tool for Cold War propaganda, which was not well received by certain circles. While some argue that the CIA’s use of the book contradicted Orwell’s original intentions, others saw it as a reasonable decision made during the Cold War.

Having been turned down by a few publishing companies, *Animal Farm* had been first published by Secker and Warburg in England in August 1945. The original name of the novel was *Animal Farm: A Fairy Story*, yet publishers removed the subtitle when it was published as people might assume it belonged to children’s literature like a unique fairytale, and only one of the translations during Orwell’s lifetime kept it, which was the Ukrainian edition. Orwell wrote a preface to this translation as well and this translation was noteworthy since following the Second World War, Ukraine was a part of Soviet Union and the Ukrainian translation of the book was mainly produced for Ukrainians staying in the camps for displaced people in Germany, run by the United States and Britain. Thus, the British government saw literature as a chance to weaken their influence in Eastern Europe. In addition, the case may also be associated with the power of translation to shape and spread certain ideologies in a particular society. In the preface, George Orwell mainly talks about his life and various experiences that shape his works and worldview, by making inevitable references to his perception of the Soviet regime

²Frances Stonor Saunders also provides information about this issue in his book *The Cultural Cold War: The CIA and the World of Arts and Letters*.

and also revealing his specific inspiration to write *Animal Farm*. Pointing out his experiences in the Spanish Civil War and the following events, he asserts “I understood the negative influence of the Soviet myth upon the Western socialist movement” (Orwell 1947) and that he wished for “revival of the Socialist movement” (Orwell 1947). He also talks about how his experiences in the Spanish Civil War fighting for Spanish Trotskyists taught him just how easily educated people’s opinions may be influenced by dictatorial propaganda in democratic societies (cf. Orwell 1947). Having them in mind, one day he realizes a little boy in a village who was driving a horse cart and whipping it whenever it tried to turn to another side. This is how he got his first clues to form the basis of *Animal Farm*:

(...) if only such animals became aware of their strength, we should have no power over them, and that men exploit animals in much the same way as the rich exploit the proletariat. (Orwell 1947)

Then, he delved into Marx’s theory from the perspective of animals, yet he did not directly start to write the novella, but the main outline of the tale shaped in his mind for six years when he actually started to write it. In this preface, he also admits despite being drawn from the real history of the Russian Revolution, the specific events are portrayed conceptually, and their chronological order is altered.

Criticizing the Soviet regime and the rise of Stalin, *Animal Farm* revolves around a number of animals, each representing a distinct side of Orwell’s critique, also the political figures in real life. The story begins with the revolt of animals of Manor Farm against their human tyrant, Mr. Jones, inspired by the visionary pig Old Major (who might stand for Karl Marx/Lenin), who encourages animals to rebel by delivering a speech about his dream of how peaceful a humanless world would be. Following the rebellion, the pigs called Napoleon (symbolizing Joseph Stalin), and Snowball (Leon Trotsky) lead the animals to create a communist utopia and come up with seven commandments for their community, which are about the equality of every animal, strong opposition to humans and prohibition of any humanly characteristics. Yet, Napoleon then dismisses Snowball, taking the full power of the whole farm and in time all Snowball’s contributions to their community erase, which resembles the story of Stalin and Trotsky. However, the horse called Boxer remains very loyal to Napoleon and his commands all the time, which stands

for the society's blind obedience to the person in power and the regime. On the other hand, Squealer holds the power of controlling language to manipulate the animals in order to justify and maintain the oppression. The pigs eventually take on negative human characteristics, as well as rewriting all the seven commandments in accordance with their interests. Finally, "All animals are equal" (Orwell 1999, 31) transforms into "All animals are equal, but some animals are more equal than others" (Orwell 1999, 126), which represents the tendency of authoritarian governments that use language as a weapon to justify their self-serving actions. The pigs and humans become indistinguishable by the book's conclusion, signifying the transformation of revolutionary principles into tyranny. Orwell's concerns about the vulnerability of democracy when opposition is suppressed, and critical thought is undermined are evident in the portrayal of this cyclical return to totalitarianism in the symbolic farm.

3.2.1 The First Published Turkish Translation of *Animal Farm*

The first Turkish translation of *Animal Farm* is remarkable, primarily because it has striking parallels to the experiences of Sabahattin Ali, George Orwell and under which circumstances their works were created and published as examined extensively. What makes the case noteworthy is mainly about how the decisions in the literary system may be influenced by the ongoing sociopolitical and ideological tendencies of a specific period.

Considering the environment in which the Turkish translation of *Animal Farm* was released, the work's entrance to the Turkish literary system becomes an interesting case. The first translation of the book was not published until 1952 when Halide Edip Adivar translated it for the magazine called *Cumhuriyet* as a series, then the whole translation was published by the Ministry of Education in 1954. This instance is intriguing since it shows how the translated work was introduced to the target literature system and can be manipulated for the sake of political and ideological concerns. While introducing *Animal Farm* to the Turkish system, the bureau, as a cultural mediator, manipulated the way translated text was presented in order to influence its reception in the target literary system. An article called "Translation and Politics: How George Orwell's *Animal Farm* was rendered into Turkish" written by İsmail Kaplan deals with the introduction of Halide

Edip's translation into Turkish readers. He looks at this instance by firstly claiming "translation is not only a linguistic act but closely interrelated with other elements, therefore should be considered within its relationships with other spheres of social life" (Kaplan 2006, 359). Then, Kaplan briefly introduces the original work, the conditions and political atmosphere of the time. According to him, "political power was bluntly intervening in the world of arts and letters and foregrounding a literary work by political manipulation for abusing it as a tool of power relations" (Kaplan 2006, 360). One of the most crucial points in the article is regarding the entrance of *Animal Farm* into the Turkish literary system though. The 55th issue dated January 1953 official magazine *Tercüme* published by the Translation Office announced the translation and publication of *Animal Farm*, translated by Halide Edip Adivar and under the list of "From the New American Literature Series". Even though introducing the work under American literature but not English seems an insignificant misstatement, Kaplan argues that it is more than a "small mistake of mind" (Kaplan 2006, 360). He extends his argument by discussing the necessity to look at the issue from a sociopolitical perspective focusing not only on the literature but politics and Turkish American relations of the period. In this regard, Bengi-Öner mentions "the canonized status of the ascending American norms in the target system during the 1950s" (Bengi-Öner 1990, 110; quoted in Kaplan 2006, 363). The CHP ruled Turkey as a single party for decades and 1945 marked the year when Turkey entered into a multi-party period, which paved the way to significant transformations especially during the 1950s. Founded in 1946 by Celal Bayar, Adnan Menderes, and others, the Democrat Party (DP) offered a more liberal-conservative alternative to the statism and secularism of the CHP. The DP won an overwhelming majority in the 1950 elections, marking the first peaceful handover of power in Turkish history. The motto of the party was to make Turkey a junior America. In order to realize this junior American dream, a number of actions were taken such as sending soldiers to Korea and becoming a member of NATO. At that time, Halide Edip Adivar was the deputy of Democratic Party. During the War of Independence, Halide Edip had been a close supporter of Atatürk; nevertheless, he eventually became critical of his authoritarian inclinations and secular reforms. She encouraged the rise of the DP because she disagreed with the CHP's oppressive practices, including its repression of opposition, yet she always supported women's rights and democracy.

Ahmet Erhanlı also touches upon this instance in an article published in *Ürün Sosyalist Dergi* in 2003, called “CIA ve Edebiyat Bir Operasyonun Öyküsü” (CIA and Literature the Story of an Operation). While claiming that it cannot just be a mistake, he maintains:

Akla uygun bir açıklama için, salt çevirinin sınırları ötesine geçmek, çeviriyi öbür alanlarla etkileşimi içinde değerlendirmek, kuramlarımızı toplumsal-insani etkinliklerin bütünselliği kavramını gözeterek şekilde oluşturmak gerekecektir. (Erhanlı 2003)

(For a reasonable explanation, it will be necessary to go beyond the boundaries of pure translation, to evaluate translation in its interaction with other fields, and to construct our theories in a way that considers the unity of all socio-human activities.)

Taking all into consideration, the political dynamics of the period affected the way a work was presented to target culture, and this “small” mistake had not been corrected for almost 40 years (from 1953 to 1990 when the title of American literature disappeared for the first time without any explanation). This is in line with the powerholders’ impact on the literary system and how the literary system is shaped and even manipulated by the dominant ideology of the time as discussed in the cases above. Presenting how all these elements can play a crucial role in literature, Erhanlı summarizes the publication process of *Animal Farm* in Turkish context as follows, which can show how the ideology and politics shape the whole journey a literary work’s translation:

Öyleyse, Hayvan Çiftliği’nin öyküsünü kısaca şöyle özetleyebiliriz: Soğuk Savaş ortamı, Amerikan Merkezî İstihbarat Teşkilatı CIA’nın *Animal Farm* kitabını Soğuk Savaşın kültür cephesinde bir koz olarak kullanmaya karar vermesi, Türkiye’nin İkinci Dünya Savaşı’ndan sonra Amerikan etki alanına girmesi, Demokrat Parti hükümetine bağlı Milli Eğitim Bakanlığı’nın bir kurumu olan Tercüme Bürosu’nun kitabın Türkçe’ye çevrilmesini kararlaştırması, kitabın Demokrat Parti milletvekili Halide Edip Adıvar tarafından Hayvan Çiftliği adıyla çevrilmesi, Milli Eğitim Bakanlığı tarafından yayımlanması ve Türkiye toplumuna Amerikan edebiyatının ürünü olarak sunulması. (Erhanlı 2003)

(So, we can briefly summarize the story of *Animal Farm* like this: The Cold War environment, the decision of the American Central Intelligence Agency (CIA) to use the book *Animal Farm* as a trump card on the cultural front of the Cold War, Turkey entering the American influence following World War II, an institution of the Ministry of Education affiliated with the Democratic Party government, Translation Office’s decision to translate the book into Turkish, the translation of the book by Halide Edip Adıvar, a member of parliament from the Democratic

Party, under the title *Animal Farm*, its publication by the Ministry of National Education and its presentation to Turkish society as a product of American literature.)

In her preface, Adivar promotes the upcoming propaganda movie of the book mentioned above, which may strengthen the feeling of encouraging readers to watch the movie as well so that they can relate to the ideas better:

Bu oyun daha ne kadar sürer? Bunu kimse bilmez. Fakat bu oyunun mahiyetini Orwell'in eserinde okumak veyahut bunu hazırlanmakta olan "Hayvan Çiftliği" filminde seyretmek herhalde çok faydalı olacaktır. (Adivar 1954,11)

(Nobody knows how long this game will last. However, it would probably be very useful to read the nature of this play in Orwell's work or to watch it in the upcoming movie "Animal Farm".)

Although paratexts are not the main focus of the thesis, they are nonetheless worth discussing as they provide valuable context for the works beyond the original text as in the case above where Adivar excitedly advertises the upcoming movie. Thus, all these instances may indicate that not only the original work but also the translation cannot sometimes avoid being exposed to the interests and ideologies of specific groups and may be subjected to certain intentions and even modifications.

3.2.1.1 The Position of *Animal Farm*'s First Turkish Translation within the Turkish Literary Polysystem

The part explains the sociopolitical context of the time when the first Turkish translation of *Animal Farm* was published, which is also aligned with Sabahattin Ali and his role in Translation Bureau. Polysystem theory is also briefly introduced to set the context more effectively along with important notions such as culture planning and cultural repertoire.

Introduced in the 1970s and later expanded through the groundbreaking work called *Polysystem Studies* (1990), Itamar Even-Zohar's Polysystem Theory is a significant study for translation studies as it has expanded the scope of the field, keeping it away from the superficial and restrictive perspectives which do not usually focus on and evaluate the contexts they are created while talking about translation. According to the theory, literature is regarded as a dynamic system of competing subsystems (original

vs. translated, canonical vs. non-canonized, including original, translated works and adaptations). The concept can be simply defined in the context of translation studies as an approach aiming to clarify the dynamics of these literary systems and the influence of translation on them. Even-Zohar maintains that literature is a component of a wider literary system, or polysystem, rather than existing in isolation and mentions “dynamic stratification”. This system consists of a number of interrelated components, such as languages, literary genres, and cultural factors, which are subject to a certain hierarchy and become dominant or marginalized depending on various elements, which makes them dynamic. There might be more than one center and periphery, and “transfers” can take place between them.

Besides the dichotomies such as “static vs dynamic”, “canonized vs non-canonized” and “central vs peripheral”, Even-Zohar also mentions “primary vs secondary types”, in which primary refers to innovative works creating a transformative role while secondary is about more conservative ones. So, Even-Zohar claims that “change occurs only when a primary model takes over the center of a polysystem: its perpetuation denotes stabilization and a new conservatism” (Even-Zohar 1990, 299). According to Tahir Gürçağlar, this dynamic nature of the systems and the “transfers” are not purely linguistic shifts, but they are social-cultural transformations achieved by various institutions and/or groups (1990, 195). Translated literature is a part of the system, influenced by the fluctuations and changes in the systems, which may cause translated works to go into the center. Even-Zohar claims that this is “identified with major events in literary history” (1990, 46), acting as forces of innovation. Moreover, he designates three circumstances which enable translation to maintain the central position: when literature is “young” or in the process of being established; when a literature is “peripheral” or “weak” or both and imports these literary types; when a literature is experiencing a “crisis” or turning point or when there is a vacuum in the literature (cf. 1990, 47). During this process, new literary styles and devices can be introduced to a certain system, yet the works to translate are selected depending on “their compatibility with the new approaches and the supposedly innovatory role they may assume within the target literature” (1990, 47). Comparing the original and translated literature, Even-Zohar touches upon the interesting contradiction about the role of translated literature in a peripheral position, asserting “translation, by which new ideas, items, characteristics can be introduced into a literature, becomes a

means to preserve traditional taste” (1990, 49). Thus, Polysystem Theory has been a critical step in that translation has been freed from the restrictive commentaries of what is good and bad and the perspective of solely focusing on the final product ignoring the sociocultural elements that may shape them. Thus, the theory has been referred to and made use of as foundations of a number of studies in the field of translation for a long time, especially in the works exploring their country’s literary systems, explaining how new works were introduced in certain periods and the canonization of specific genres.

In this regard, because of the critical position of translation in shaping a national literature with intentional choices, it is necessary to delve into the role of translation as “culture-planning” and the concept of “cultural repertoire”. The function of translation as culture-planning can be simply defined as the deliberate importation and adaptation of foreign repertoires into target systems in order to influence a society’s literary and ideological landscape. On the other hand, culture repertoire can be defined by Even-Zohar as “the totality of options or the accepted totality of options used in organizing life by a group and its individual members” (Karadağ 2012, 49).

3.2.1.1.1 The Case of Translation Bureau and Culture Planning

A noteworthy period regarding the reflection of Polysystem theory in the Turkish context is the foundation and development of the Translation Bureau. Before providing the details of the institution, it may be necessary to look at the social and political atmosphere and the modernization process during the period, which may inevitably shape the systems.

A revolutionary sociopolitical endeavor, Turkey’s modernization led by Mustafa Kemal Atatürk’s founding of the Republic in 1923 with the goal of destroying the heavily religious and imperial principles of the Ottoman Empire and establishing a more secular, Western-oriented nation-state. The new republic, which emerged from the devastation of World War I and the Turkish War of Independence (1919-1922), had to coordinate and reunite a population torn apart by conflict and establish legitimacy for its rule. Even though it was a challenging transition process, lots of actions were taken to realize this dream in various facets of life, such as the abolition of the caliphate (1924), adoption of Latin-based alphabet (1928), the adoption of Civil Code (1926) and the woman suffrage (1930). This Westernization process also witnessed culture planning in education and

literature, through the importation of Western literary repertoire. By employing translation to create a new cultural repertoire, the government aimed to replace the Ottoman-Islamic literary canon with nationalist tales, rationality, and Western humanist ideas.

Established in 1940 under the Ministry of Education following the First Turkish Publishing Congress in 1939, the Translation Bureau played a major role in shaping the poetics of canonical translation activity in Turkey (cf. Tahir Gürçağlar 2008, 163). Assigned the responsibility of methodically translating Western classics into Turkish, the Bureau continued to play a decisive role in Turkey's cultural modernization, influencing academic discourse, educational curricula, and literary preferences for many years. It overlooked Ottoman and Eastern traditions while giving priority to works of Greek, French, German, and English literature, especially those holding Enlightenment philosophy, realism fiction, and science. The state's aim to expose the Turkish citizens to a secular, rationalist mindset was reflected in this selective perspective, which is closely connected to Even-Zohar ideas of deliberate work choices when shaping the center in the literary system. In order to make foreign concepts relatable to the society and gradually match them with nationalist narratives as well, the Bureau also standardized translation procedures, preferring domestication techniques (or in Even-Zohar's terms adequacy became more important). The Bureau's part in this cultural revolution is critically and thoroughly examined in Şehnaz Tahir-Gürçağlar's 2008 work, *The Politics and Poetics of Translation in Turkey*. Looking at the actions of the Bureau from Polysystem Theory as well, Tahir-Gürçağlar also maintains the establishment of the Translation Bureau was a major step towards the planning of literature and translation and was one of the pillars of the culture planning project (cf. 2008, 73). She also remarks the endeavors of the Bureau in using translation as a tool in culture planning are political:

The planning of translation, encompassing the selection of titles, source literatures and translation strategies within the Translation Bureau, was an attempt at defining the poetics of the field of translated literature, while the use of translation as an instrument of planning was a political act. (2008, 308)

The principles of the Bureau were different from the translation activities in the Ottoman period, which meant making more “conscious” choices when deciding the works

to be translated or the dynamics shaping the translation process. For instance, unlike the previous periods, translators became much less autonomous not being allowed to translate only some parts of the original work, which indicates more fidelity to the source text. So, adequate translation and direct translations from the source language were aimed (Karantay 1991, p. 98 quoted in Tahir-Gürçağlar 2008, 25). Even though such general principles were provided for translators and plain language use was aimed, they inevitably reflected their unique style into the translations in different ways. However, when everything is taken into account, the key aspect here should be the foundation and activities of the Translation Bureau during that period significantly contributed to the newly developing Turkish literature system. In light of Polysystem Theory, the foundation of the Translation Bureau during the period when the republic was newly founded and sought to transform its sociocultural and political components is a remarkable instance of translation in the central position. Accordingly, the organization helped to broaden Turkey's cultural repertoire by translating works from a variety of languages, contributing to the development of Turkey's literary system especially between 1940 and 1960 by bringing in new voices, styles, and cultural perspectives.

In brief, an effective case study for Polysystem theory is provided by the Translation Bureau's actions in early republican Turkey, which shows how translation plays a major part in culture planning. The Bureau systematically tried to alter Turkey's cultural repertoire by actively importing Western literary and philosophical works, establishing translated literature as a major subsystem inside the developing national polysystem rather than keeping it as a peripheral activity. By censoring Ottoman-Islamic and discordant voices and picking up canonized Enlightenment books, the Bureau shows how translation may be used as a medium for ideological dominance, while also supporting state-led modernization.

CHAPTER 4

A COMPARATIVE READING OF *KOYUN MASALI* AND *ANIMAL FARM*

This section of the thesis centers the comparative analysis of *Koyun Masalı* and *Animal Farm*, focusing on the similarities and differences and highlighting the significant parallelisms in the context of the adopted conceptual and historical framework explained above. Exploring this curious instance is also an attempt to try to find a position in the field of translation studies even though it is not a direct example of what is called “translation proper” or “adaptation”, consequently questioning and challenging the borders of the discipline. Examining two timeless allegorical fables, which question societal dynamics and power systems through the eyes of animals as characters, this part of the study also seeks to spot convergences and divergences and investigate how both works convey themes of oppression, resistance, and conformity by looking at specific word choices and what they represent as well as their key literary elements, such as the title choices, the development of characters, and the narrative structure and their conclusion.

In addition, the genre of fable will be examined briefly in order to grasp how both works employ language to highlight sociopolitical conditions, and how the use of irony and satire, which are at the center in both works, function in this regard. Finally, this comparison also aims to show how all these allegories and textual/thematic choices had distinct resonances in different contexts and how each work was received by the audience while how it affected and was affected by their cultural and historical contexts as well.

By employing this kind of multifaceted approach, the study not only clarifies the stylistic and thematic similarities between *Animal Farm* and *Koyun Masalı* by drawing parallels to the ideologies of their writers, the contexts they were written in and the “destiny” they shared, but it also places them within larger literary translation and adaptation discourses, therefore contributing to provide a more nuanced understanding of their position in the field. When examining the cases, *Koyun Masalı* will be used in its original language, while the Turkish translation of *Animal Farm* by Celal Üster (2014) can be used if the original work is not enough and the Turkish translation should be referred to.

4.1 Titles

In almost every field like literature, cinema, or even in scientific publications, titles hold a significant position since they serve as the initial point of contact between readers and a work, defining and shaping their first expectations from the work. Even though they are mostly very short, it should not be overlooked that they may encapsulate important ideas, motifs or symbolic foundations of a work very efficiently, reflecting the core of the plot to a great degree. Thus, a well-written title may also spark interest, make people curious about the work or even create an immediate emotional or intellectual bond, all of which can strategically influence how a book is going to be received, by also communicating the genre, tone, or main themes of the work to readers on a number of levels, including literal, metaphorical, cultural, and ideological. In the context of allegorical and political literature too, the titles can maintain a crucial role in that they can reflect the critique embedded in the narrative and appeal to people to discover a deeper understanding. Therefore, while writers or translators come up with a title, it can require deep thinking, or they can naturally find it easily because of the nature of the work. While some prefer shorter and relatively simple titles to their works, others may spend some time to find an appealing one that can attract a great number of receivers. Besides, while some titles serve as mirrors, reflecting the main ideas of the work in a straightforward manner, some may choose not to express the work overtly and only reveal layers of meaning upon closer look, so they can decide to be declarative or elusive.

On the other hand, the translation of titles may create a separate area to study since how they are handled is crucial as they need to keep a delicate balance between being faithful to the source while also appealing to the target audience and making it relevant for them. Accordingly, in addition to equivalence, translators may also need to consider commercial aims, genre expectations, and cultural meanings. Thus, while in some instances translators prefer to keep the original name exactly the same in the target language, other cases may show the titles have been completely changed due to the reasons mentioned before. For example, the film series called *Now You See Me* (2013) has been presented in the Turkish market as *Sihirbazlar Çetesi* (The Gang of Magicians) or *Eternal Sunshine of Spotless Mind* is known in Turkish audiences as *Sil Baştan* (All Over Again) since the original title was too long and would have made no sense if a very

faithful approach had been adopted. Jonathan Ross (2013) draws attention to the translation of film titles as a focus of study in his article “No Revolutionary Roads Please, We’re Turkish: The Translation of Film Titles as an Object of Translation Research”, in which he asserts it is a relatively overlooked area within the field of translation studies. The article highlights how various elements and agencies besides translators may have an impact on the translation of movie titles, focusing on the factors like cultural background, local traditions, business concerns and different expectations. This case is not only limited to the movie titles, yet in literature titles or the translation of titles are equally significant. That’s why it is wise to start the comparison with the first clues and encounter with the literary works and notice the interesting parallelisms and what they may signify.

Published as *Koyun Masalı* (literally meaning “The Tale of Sheep” or “Sheep Tale”) gives the direct impression of what fables can offer as it employs the word of “masal” (tale). So, when the readers come across the work, they can easily grasp that it might be an allegorical work, adopting the animals as characters. Nevertheless, it may be unlikely to perceive it as a political critique as it gives no hint with this kind of simple and broad title choice. *Animal Farm* shares identical aspects regarding the title, which is also simple, general and easy to keep in mind. Likewise, encountering the title, one cannot directly understand that it is a piece of work which profoundly criticizes politics and certain ideologies. Another noteworthy consideration here is that even though Sabahattin Ali’s work was openly presented as a fairy tale and preferred to reflect its stylistic features, in George Orwell’s *Animal Farm* the full title was not kept due to several reasons. Originally, Orwell named his novella as *Animal Farm: A Fairy Story* which clearly characterizes the work as a modern fable or allegory with fairy tale characteristics. Orwell may have intended for this subtitle to indicate that the narrative was satirical and metaphorical rather than a simple political text. However, when published in the USA in 1946, the subtitle “A Fairy Story” was eliminated since it would have a position under the title of children’s literature which was not found marketable enough at that time and it would carry the risk of diminishing the political and satirical potential of the work (cf. Davison 2000). Thus, except for the Telugu translation, keeping the original title, the majority of translations throughout Orwell’s lifetime either left it out or replaced it with phrases like “A Satire” or “A Contemporary Satire”. The alterations and subsequent removal of the subtitle may draw attention to the various elements that come into stage

during the publication process of *Animal Farm*, primarily shaped by the audience expectations, literary categorization, and political messages it conveys. For example, the Turkish version of the novella translated by Celal Üster published in Can Yayınları preferred not to use the subtitle in the cover, yet it was presented on the first page inside the book.

The motivation of the publishing might be similar to what has been previously discussed, yet providing the subtitle inside the book instead of completely eliminating it might indicate the reasonable balance they came up with. Translator Üster himself seems to decide to highlight Orwell's tendency to express his work as a form of "fairy tale" in the epilogue he wrote, by naming it "Ürkünç Bir 'Peri Masalı'" (A Horrifying 'Fairy Tale'). In his epilogue, he also refers to the trend not to keep the subtitle in many editions as they may have refrained from the impression of aiming children as a target audience. Nonetheless, he believes that the subtitle is an attempt to emphasize the position of the book in the context of satire and criticisms yet written in a pure language as tales (Orwell 2014, 151). All in all, the titles *Koyun Masalı* and *Animal Farm* can be seen as important signifiers that both shape readers' expectations from the beginning and reflect the key allegorical and thematic elements of each work, both of them being quite simple while putting the animal imagery in the forefront.

4.2 Character archetypes

While shaping the plot and developing the story, one of the most crucial elements is how the characters were built since the stories are told and the themes are conveyed through them. In other words, how they are presented, portrayed, and evolved, influences how the readers interpret the moral, social, or political lessons of the narrative. Especially in the case of fables, as a unique literary form, what the characters possibly represent is also critical as the narrative particularly relies on symbolism and character archetypes in order to convey lessons clearly because of its didactic nature. Even though the characters seem simple at first glance specifically in the case of fables, they embody much deeper elements the story wishes to convey. Thus, this section focuses on how characters are developed and what they possibly represent, by also touching upon the parallels and divergences between two works and what the potential interpretations are. While handling this kind

of analysis, Voyant Tool will be used in some parts to investigate the most repeated character names in both stories and explore what they can signify. By facilitating methodical, data-driven comparisons between texts, Voyant Tools provides various benefits for the ones conducting comparative literary analysis besides being quite accessible, functional and having a user-friendly interface. It relies on interactive visualizations like word clouds, frequency graphs, and keyword-in-context (KWIC) displays for both quantitative and qualitative textual analysis, which will contribute to the findings of the thesis.

Both works *Animal Farm* and *Koyun Masalı* employ the animals to communicate their sociopolitical critique. Yet, while Orwell prefers to give the animals specific names in *Animal Farm*, Sabahattin Ali opts for solely using the animal names and does not name them separately. The reason behind this might be about the fact that *Animal Farm* is much longer than *Koyun Masalı*, which is only around four pages long (depending on the document format). That's why creating well-established, distinct characters with their own names and developing them may have become much easier for Orwell. On the other hand, *Animal Farm* has characters which may symbolize real individuals from history, like Stalin, Lenin or Trotsky. However, in *Koyun Masalı* it is not obvious that the characters actually embody real life figures, which will be argued extensively later on. In *Koyun Masalı*, Sabahattin Ali builds characters that are highly symbolic, representing people from various socioeconomic classes and highlighting changing dominant power structures, primarily revolving around three main characters, which are the shepherd, dogs and sheep.

First of all, the shepherd symbolizes authority and longstanding leader. He is the only human character who is elderly, self-serving and bad-tempered. The character only considers himself and his own interests, not putting any effort into developing anything related to animals. He also does not refrain from sacrificing the sheep, his own animals, whenever he wishes to reward himself with a delicious treat. In the story, the last shepherd is found slacker and negligent by the flock, as he does not care about anyone but himself. Yet, due to humans' long-lasting authority, the sheep still respect and are frightened by him at the same time, since it is believed that he is the one who protects and maintains the order among them, which should not be challenged. Even though the sheep does not want to destroy the existing system for a while, they eventually become fed up with their

cowardly and lazy leader and together with the dogs, they bring the shepherd down and stand up for themselves. Here, it is also obvious that the sheep, the primary emphasis of the title, attempts to address the oppressed and submissive society, being wholly loyal to their leaders no matter what they do. Initially, they support and trust their “protector” and are not aware of their own capacity, yet they gradually come to realize their power and see that they are capable of resistance.

On the other hand, looking at the choice of this specific animal might be important as “koyun” has a connotation which suggests the group of people who passionately yet submissively follow the ideals of a specific class, without even questioning them. In respect to this, Sabahattin Ali may have wanted to put the sheep in the foreground to emphasize how the society can blindly conform to the authorities and come to the point where they are not aware of their potential even though they can manage to stand against the corruption in the system caused by who holds the power and create a positive change. Even when they resist the shepherd, they are mostly motivated and encouraged by the dogs, which are the agents of control or enforcers in the story, firstly working for the shepherd but later turning into a new form of dominance themselves. Thus, the dogs are significant symbols to demonstrate how the agents in the tyranny may change yet the oppression remains and shows itself in distinct ways. In this regard, dogs display the characteristics of hubris syndrome, which occurs when a powerful person’s perception of themselves and their capabilities becomes exaggerated and inflated, leading to extreme self-confidence, a fixation with one’s appearance, and a disdain for criticism (cf. Boogaard 2023). They also sometimes associate themselves with the wolves, glorifying themselves and their tyranny saying “Bizim de aslımız kurt değil mi?” (Aren’t we originally wolves?) (Ali [1947a] 2014, 133) or “asil kurt kanı taşıyan köpekler” (dogs of noble wolf blood) (134). This might be a reference to the people who adopt a Nationalist ideology in Turkey as the wolf holds a traditional and historical significance as in Turkic mythology, they represent sacredness and guidance. In addition, there might also be a reference to the longing for old and glorious Ottoman times, as shown in the quote below.

“Bizim gibi soyu ormanlara hükmetmiş kahramanların miskin miskin koyun bekçiliği etmesi ne demek?” diye aralarında hayıflanıyorlar, tekrar vahşi ormanlardaki saltanatlı günlere dönmek istiyorlardı. (Ali [1947a] 2014, 133-134)

(“How meaningless is it that we, whose ancestors ruled all the forests, are idly looking after sheep?” they wondered among themselves, wishing to return to the days of their reign in the wild forests.)

The line may suggest that the dogs, having a distorted image of themselves, are yearning to regain their ancient position as strong, uncontrollable rulers rather than being submissive in the sheep’s ownership, which emphasizes a desire for a return to their past when the rulers had glorious times and could have a thorough power, which may closely be related to the some groups who were resisting Republic’s Westernizing and democratizing reforms, and wished to maintain a centralized, hierarchical government modeled after the Ottoman sultans. In addition, the quote above perfectly captures the concept of corrupted authority and the cyclical cycle of oppression, by also attracting attention to the social stratification where arrogant dogs see themselves superior to sheep, thinking that they are naive, weak and dependent, so belonging to the lower parts of the community. As the story adopts an allegorical narrative, it becomes impossible to come up with a specific interpretation, which, in my opinion, makes the work even more compelling as it is open to various readings. For instance, according to Yaşar and Aydın (2022), while the shepherd symbolizes the authoritarian agents in the regime, dogs represent the police force, especially in the beginning of the story, who follows the orders coming from the shepherd and protects the flock (37). Yet, without a question dogs could not help maintaining the oppressive authoritarian system and being drunk with power after taking over the reign from the shepherd, reflecting the successive tiers of authority while the sheep illustrate how oppressed the society can be, yet gradually can have the awakening and standing up for themselves. The other referred characters are wolves and other wild animals in the forest, which the sheep should defend themselves from, yet ironically their actual enemies can be mostly within their groups and the ones who should supposedly protect them. One thing about the characters in *Koyun Masalı*, making it different from *Animal Farm*, is that it does not make use of the real-life historical figures for the whole story, or at least it is not as apparent to readers as in *Animal Farm*, whose characters may hold more resemblances to actual historical people. Nevertheless, this kind of complex and multilayered characterization in *Koyun Masalı* encourages readers to contemplate the relationship between resistance, leadership, and social transformation,

which also set the stage for a more thorough comparison with *Animal Farm* and its own allegorical cast.

Throughout the story, George Orwell also uses a cast of animal characters to symbolize various political officials, social groups, and ideological forces inspired from the Russian Revolution and its aftermath. The choice of characters and their possible representations are similar to *Koyun Masalı* while also bearing major distinctions. At the heart of the story, there are the rival revolutionary leaders, Joseph Stalin and Leon Trotsky, portrayed by the pigs whose names are Napoleon and Snowball. Similar to *Koyun Masalı*, the story begins with the human characters as the owners of a ranch, Mr. and Mrs. Jones and all the animals in it, which are getting tired of their owners' exploitation, their cruel and selfish acts. As a result, animals rise up against them, which is sparked by a wise boar Old Major, representing the ideological basis of communism, thus symbolizing whether Karl Marx or Vladimir Lenin. After shaping the revolution, Old Major dies, which creates a tension between the pigs Napoleon and Snowball, indicating a crucial power conflict. At first, both pigs support Old Major's revolutionary ideas, but tension quickly arises as a result of their divergent personalities and political philosophies they have developed in time. Snowball is presented as an ambitious and more caring leader who really aims to enhance the quality of life for all animals through gradual modifications in their community, such as building a windmill to reduce workload and attempting to take the revolution outside of the farm. On the other hand, Napoleon is more tactical and thirstier for power, thus being okay with the use of force on the animals, which may remind of Stalin's totalitarian government. He doesn't hesitate to play some tricks to overthrow Snowball and take full power, which consequently led him to demonize and accuse him of being a traitor in order to justify his authoritarian rule. In the quote below, how Napoleon makes use of propaganda to send Snowball away:

‘Comrades,’ he said quietly, ‘do you know who is responsible for this? Do you know the enemy who has come in the night and overthrown our windmill? SNOWBALL!’ he suddenly roared in a voice of thunder. (Orwell 1999, 36)

While Snowball and Napoleon clearly reflect how the authorities work, what kind of tools they can use and how they can differ, there are other important characters worth examining in order to comprehend how society can receive and react to ongoing political

and ideological challenges in a society. In that sense, one of the most important characters is Boxer, who is a very loyal and hardworking carthorse, not questioning the actions of the authorities at all. For example, he adopts some mottos like “I will work harder” or “Napoleon is always right”, which can be unquestionably connected to the devoted working class who are blindly committed to their regime and whose power is taken advantage to a great degree. On the other hand, being one of the key characters, Squealer is a crucial figure who is in charge of the dissemination of Napoleon’s propaganda through manipulation. Described as a big, persuasive pig, he is primarily responsible for legitimization of the pig’s progressively harsh behavior and preserving his dominance over the other animals. Another horse called Clover represents the silent suffering and growing skepticism of the female working class, being a motherly caring character starting to perceive the corruption and betrayal of the revolution’s objectives despite being loyal at first. Similarly, the disappointment and how helpless certain groups are reflected in Benjamin, the cynical donkey, representing the skeptic intellectual who acknowledges the abuses of the system but mostly stays passive and cannot take any action. The bourgeoisie or petit bourgeoisie, who does not care about political and ideological goals, are symbolized by Mollie, the pretentious and self-centered mare, finding her comfort more important than anything else. In the end, she leaves the farm in order to find a place where she can maintain a more privileged life. The literate goat Muriel represents the educated working class, being able to recognize the changing and manipulated commandments, which is one of the key points in the story, yet unable to bring about change. Finally, Moses, the raven, spreads stories about Sugarcandy Mountain, a kind of paradise, promising a better afterlife and also preventing resistance, which can be seen as a representation of a religious system, which hinders opposing ideas through propaganda by claiming an exceptional eternity. All these characters in the mastery of Orwell’s use of allegory serve as a great tool for his political and ideological critique while also revealing a mosaic of characters in the society, from opportunists and ideological manipulators to loyal workers and hesitant observers, which also displays how the manipulation is used and received to consolidate power.

4.2.1 Characters through the Use of Voyant Tools

In the last part of this section, Voyant Tools will be employed to compare these two similar narratives more effectively and have a more concrete background to be able to come up with solid remarks. The word clouds will be presented for both works and the main focus will be on the most frequent word choices, which are unavoidably mostly the character names in both products. Looking at the order of the frequency of character names, the possible tendencies and interpretations will be explained, which hopefully consolidate the basis of the study. It should come as no surprise that the character names were in the foreground for both works since in general the most repeated words are mainly the characters in the majority of literary products as the whole narrative usually depends on and conveyed through them. Thus, in an allegorical work, the construction of the characters and what is transferred thanks to them inevitably reflect the dominant themes explored and the tendencies of the writer as well.



The word cloud of *Koyun Masalı* obtained by Voyant Tools

The word cloud above shows the word cloud of *Koyun Masalı*. As one can predict, the most common word is “koyun” which can be interpreted as Sabahattin Ali might have wished to put the figure of sheep at the center to emphasize and criticize the groups in the society who are blindly conforming to the authorities without being skeptical of their rule

and actions. The second most common character can be seen as dogs, which symbolize the corrupted authorities and the shepherd as well.



The word cloud of *Animal Farm* obtained by Voyant Tools

The second word cloud above indicates the frequency of words in *Animal Farm*, in its original language in order to refrain from misleading information if looking at Turkish translation which shows significant differences probably because of the linguistic distinctions. According to the data obtained, the common words are “animals” and “Napoleon”. Animals here can be interpreted as a reference to all the animals in the farm, which can be evaluated in the sense of a community or society. After that, it can be seen that Napoleon has got the primary emphasis, which is again not unexpected when the fact that *Animal Farm* is a critique of Stalin’s regime is considered, and Napoleon symbolizes him. Following Napoleon, Snowball comes as he is the rival, and the book focuses on their opposition. Boxer is also in the foreground among the other particular character names. Considering this, it can be asserted that similar to *Koyun Masalı*, the group of loyal and dedicated working class which are passive actors in the society regarding authoritarian rule has been preferred to showcase at the center as well. Unsurprisingly, the propagandist Squealer take the stage after Boxer.

In conclusion, the in-depth analysis of characters in *Animal Farm* and *Koyun Masalı* attempts to show how George Orwell and Sabahattin Ali use animal representations as powerful symbols to discover the themes of political oppression, power struggles, certain social hierarchies and groups. Characters like the sheep, shepherd, and

dogs in *Koyun Masalı* represent disadvantaged people, opportunistic rulers, and control authorities, illustrating the complexity of resistance and authority in Turkish culture. Besides, the dogs' longing for their "wild" past and their change from defenders to oppressors highlight the recurrent pattern of dominance. While *Koyun Masalı* is not apparently a representation of a specific real-life authoritarian instance, there are some possible interpretations. For example, claiming that the title story *Sırça Köşk* might have been written against the corruption the CHP authorities impose during that time, Asım Bezirci (2007) talks about the issue as follows:

"Sırça Köşk" aslında alegorik bir masaldır ve dolayısıyla başka yorumlara da açıktır: Dileyenler, CHP'nin yerine burada faşizmi, kapitalizmi yahut emperyalizmi de koyabilirler. Öbür iki toplumcu masal, "Devlerin Ölümü" ile "Koyun Masalı" için de aynı şeyler söylenebilir. (Bezirci 2007, 162)

("The Glass Mansion" is actually an allegorical tale and therefore open to various interpretations: The interpretations regarding CHP's authority can be replaced with fascism, capitalism or imperialism. The same can be said for the other two socialist tales, "The Death of the Giants" and "The Sheep's Tale".)

Similarly, *Animal Farm* features a cast of animals whose allegorical roles correspond to historical figures and social classes from the Russian Revolution. For example, while Squealer represents the use and spread of propaganda and manipulation and Boxer represents the exploited working class, Napoleon and Snowball embody rival political leaders. On the other hand, the shared feature of the frequency of character names in both works, supported by Voyant Tools output, highlights the fact that both allegorical narratives depend on their characters to convey the recurrent themes of manipulation, oppression and exploitation of power, which attribute literary and sociopolitical value to both works. In other words, these themes are not explicitly used in either story; the word cloud retrieved from Voyant Tools shows no theme-related word among the most common uses. Finally, the use of Voyant Tools may also have provided more reliable quantitative data to support the comparative analysis in that it indicates the overall tendencies of both writers and the recurring features in their products that closely align with each other.

4.3 Mapping the Narrative and Storytelling Structures

This section of the comparative analysis concentrates on the fable as both works' genre, their narrative structure and techniques, plot and how the story concludes in both works, which are among the key elements of literary products. What makes them crucial is that they heavily affect how a narrative develops and how the reader gets a grasp of the explored themes. Events are presented according to a framework provided by the narrative structure, which also affects pace and tension in the narrative besides character and concept development. On the other hand, the series of incidents and conflicts (or plot), leads the narrative and attracts the readers, while the resolution provides closure and gives hints regarding the work's thematic implications as well as the eventual state of the characters and how their actions have affected their ultimate states. These components are essential to literary works because they provide information regarding the author's cultural and ideological background in addition to ensuring coherence and causing emotional reaction as well. It becomes particularly crucial to comprehend the narrative structures and conclusions of allegorical fables, as in the case of Orwell's *Animal Farm* and Sabahattin Ali's *Koyun Masalı*.

4.3.1 Fable as a Genre of Both Works and The Function of Allegory

Before delving into the details of these works, it is beneficial to explore the fables as a genre with a focus on the primary characteristics. According to Abrams (2008), fable is a short narrative, either in prose or poetry, that illustrates a general moral principle or abstract moral thesis; often, the narrator or one of the characters states the moral at the end as a form of epigram (10). Having a long history and tradition, fables mostly utilize straightforward plotlines and various character archetypes to highlight fundamental truths about society and human nature. Thus, even though it does not often employ embellished narrative, it is loaded with lots of life lessons, which emphasizes their didactic nature. The aim of fables might also be educating the younger generation, besides being the sociopolitical critique as in the case of *Animal Farm* and *Koyun Masalı*. In some schools, there are compulsory books for children to read, such as Aesop's Fables, one of the best-known instances.

On the other hand, allegorical narrative, a more general literary technique mostly used together with fables, is the methodical use of symbolic characters, actions, or events to communicate abstract concepts and deeper meanings. The word “allegory”, originally Greek, literally means “a speaking about something else” (“Allegory - Etymology, Origin & Meaning” 2025). So, in allegory, the narrative predominantly stays on the surface while more complex metaphors and reality lay underneath it, which encourages the readers to look closer and interpret them. This, in turn, makes allegory and fable strategic vehicles for political speech and dissent in addition to being literary strategies especially in cultures where outspoken criticism is looked down upon or prohibited. For example, Lois Parkinson Zamora (1986) claims that political dissent is frequently expressed in literature through allegory in her work “Allegories of Power in the fiction of J.M. Coetzee”. Similarly, Elana Gomel (1995) discovers the link between allegory and censorship through the novels of Arkady and Boris Strugatsky in her work called “The Poetics of Censorship: Allegory as Form and Ideology in the Novels of Arkady and Boris Strugatsky”.

Those kinds of multi-layered texts with loaded meanings require more consideration in the context of translation and adaptation as well, where the translators should be aware of the textual, cultural and ideological features of the texts, where a thorough text analysis would be beneficial.

In this context, George Orwell’s *Animal Farm* and Sabahattin Ali’s *Koyun Masalı* both serve as excellent examples of how fable and allegory may be used to challenge long-established power systems, unveil social injustice, and criticize authoritarian regimes, which invites readers to be active and discover the author’s intended messages. Both of them offer insightful criticism of their political contexts using the well-known fable patterns of animal communities, recurring narratives, and obvious moral dichotomies. Their allegorical nature produces a protective distancing effect that enables the writers to speak truth to power while maintaining plausible deniability as mentioned above; at the same time, the universality of animal characters extends linguistic and cultural barriers, making the political messages understandable. In addition, they accomplish a careful balance between originality and universality through the allegorical framework: the animals express everlasting human tendencies toward corruption, deception, and the abuse of power, while also representing specific historical personalities

or social groups, as in the case of *Animal Farm*. Finally, one of the most important points might be that having employed allegorical narratives that communicate universal struggles against tyranny, manipulation, and the corruption of ideals, Sabahattin Ali and George Orwell deliver crucial ethical lessons to societies at and from important historical points, both of which have been written in the aftermath of world wars. All these points make these lessons timeless and culturally relevant.

4.3.2 Narrative Structures and Plots

Keeping the characteristics of fable and allegorical narrative in mind, the focus will shift to the narrative structures and plots in both works in an attempt to highlight the parallelisms while discovering in which ways they are diverging too. Plot and narrative structure are both essential architectural components that also create special opportunities and challenges for translation and adaptation studies in that they are intricate systems of meaning that go beyond simple chronological events to include more profound cultural, ideological, and artistic aspects. Navigating complex networks of cultural references, genre expectations, temporal rhythms, and cause-and-effect relationships that may function differently across cultural boundaries becomes necessary when translating or adapting narrative structures. Thus, it goes far beyond simply transferring plot points from one language or medium to another. For instance, Even-Zohar's Polysystem Theory may suggest that the movement of plot patterns and narrative techniques across cultural boundaries frequently reflects broader power dynamics in intercultural exchange, which may offer a useful framework for comprehending how narrative structures from "stronger" literary systems might influence or be transformed within "weaker" or developing literary systems. Besides, the narratological shifts can also provide a valuable insight to identify how political allegories might be modified to appeal to different audiences while keeping their critical characteristic. Therefore, close examination of narrative structure becomes especially revelatory when examining possible influence or adaptation between works such as George Orwell's *Animal Farm* and Sabahattin Ali's *Koyun Masalı*, as parallels in plot development, pacing, climactic moments, and resolution may suggest conscious borrowing, unconscious influence, or parallel development responding to similar historical conditions.

George Orwell's *Animal Farm* and Sabahattin Ali's *Koyun Masalı* both have dramatic structures that are strikingly similar, but they also differ in important ways that reflect their different literary and cultural backgrounds. The themes of revolutionary hope, betrayal, and eventual disillusionment can be traced in both works using a linear chronological development, which reflects the historical pattern of idealistic political movements corrupted by power. In *Animal Farm*, the construction of the whole story follows the stages of revolutionary overthrow of human rule (Mr. Jones), the establishment of foundational and democratic principles (the Seven Commandments), the gradual corruption of power (the pigs' ascendancy), the revision of foundational ideals (modifications to the Commandments), violent punishments (the confessions and executions), growing tyranny (consolidated through manipulation and Squealer's propaganda), and the tragic merging of pig and human power structures in the novel's catastrophic conclusion. Key incidents like the Battle of the Cowshed, the building and destruction of the windmill, and the betrayal of Boxer all serve to highlight this development of the narrative and the cyclical nature of power and corruption. Sabahattin Ali's *Koyun Masalı* adopts a similar yet a simpler narrative structure. The reason behind the simplicity should not be deceptive though considering the genres of the works; while *Animal Farm* is a novella, *Koyun Masalı* is in short story form, much more limited regards to word count, which inevitably requires more effort to squeeze the ideas to have a more compact narrative. Nevertheless, by employing an escalating narrative rhythm that develops toward moments of recognition where the sheep protagonists progressively awaken to their manipulated status, the story similarly tracks the transformation of liberation into new kinds of tyranny. It starts with showing the sheep's miserable life under the self-centered and indifferent shepherd, his dogs overtaking the throne, yet getting more and more corrupted and the progression through some sheep realizing they are being exploited and ends with a fight against both internal oppressors and exterior enemies. The climax, which is a crucial component of literary works, may show how similarly the narratives of the works operate. In *Koyun Masalı*, the climax happens after overthrowing the shepherd and when the dogs are getting more and more selfish and manipulative. Similarly, in *Animal Farm*, the climax can be attributed to the parts when Napoleon brutally eliminates Snowball as a potential member of authority and the language and initial ideals of the community starts to be manipulated. All things

considered, both authors prefer to call attention to gradual and subtle transformation in a society where a revolutionary promise has been completely altered through a mostly linear and chronological narrative structure, both of which gives readers the feeling of the same step-by-step awareness that the animal characters experience. The meticulously developed conflict between revelation and concealment of reality is essential to both stories. In order to establish narrative focal points that highlight how authoritarian rule strengthens their power, both authors include crucial moments of public gathering and proclamation where authority is tried to be reinforced by oppressive speech and intimidation. Thus, both narratives use a fable plot structure that masks their intricate political allegories, reflecting on larger historical and social realities through the rise and fall of revolutionary expectations.

4.3.3 Narrative Closures

Looking at the resolutions of the stories, on the other hand, it can be clearly deduced that Sabahattin Ali's story ends with an overt lesson, which is an apparent characteristic of traditional fables, which feels like the writer calling out the moral of the story to the readers directly:

Bu dünyada çobansız da, köpeksiz de yaşanabilirmiş. Ama bunu anlamak için her defasında bu kadar kanlı kurbanlar verecek olursak pek çabuk neslimiz kurur. Bari siz gözünüzü açın da, ilerde başınıza yeniden itler, hele kendilerini kurt sanan palavracı itler musallat olursa, sürüyü canavarlara paralatmadan onları defetmeye bakın! (Ali [1947a] 2014, 135)

(It is possible to live in this world without a shepherd or a dog. But if we have to make such bloody sacrifices every time to understand this, our race will dry up very quickly. At least open your eyes and if dogs, especially the liars thinking themselves as wolves, come after you again in the future, try to get rid of them before they tear the flock apart!)

However, Orwell prefers to draw a picture which requires the readers to interpret rather than conveying explicit lessons as in the case of *Koyun Masalı*, which can be considered more didactic:

Twelve voices were shouting in anger, and they were all alike. No question, now, what had happened to the faces of the pigs. The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which. (Orwell 1999, 131)

So, both works' narrative resolutions seem to fulfill their allegorical purposes. While Orwell's resolution, in which pigs and humans become indistinguishable, delivers its political message through powerful visual symbolism, Sabahattin Ali's conclusion similarly exposes the ultimate failure of revolutionary promise but may also leave more room for future resistance. Consequently, the resolutions of both stories, marked by disappointment and the restoration of oppressive hierarchies, serve as potent commentary on the fragility of revolutionary ideals, while their cause-and-effect progressions make it easier for readers to understand complex ideological concepts. Yet, as one of the divergences again, Sabahattin Ali's more concentrated fable stresses collective experience over individual characterization, whereas Orwell's more expansive narrative allows for the detailed development of individual animal characters reflecting different responses to tyranny (compliance, resistance, escape, willful blindness).

Examining and comparing the plot developments and narrative structures of *Animal Farm* and *Koyun Masalı* not only provides a better understanding of their thematic resonances but also may shed light on the challenges and approaches associated with adapting and translating political allegories at linguistic and cultural levels since they are embedded with a number of cultural, ideological and political patterns.

4.3.4 Narrative Voices and Tones

In the narrative structure, the narrative voice and the tone are worth examining too, which has been also extensively discussed in the field of translation, leading to debates regarding the visibility and voice of the translator. *Animal Farm* and *Koyun Masalı* both use unique narrative voices and registers influencing their overall tone and how the reader interacts with their allegorical content. The narrative of *Animal Farm* is told from a collective limited third-person point of view, which closely reflects the animals' viewpoint while also enabling the reader to see political critique and dramatic irony that the animals are unable to comprehend, so the point of view operates like an eye looking at the farm from

outside. *Koyun Masalı* follows a similar tone, which is again supported by a traditional third-person point of view, which makes both works have a slightly distant narrative voice. So, both of them employ a bit of a formal, metaphorical and distant narrative voice, which enhances the use of symbolic language and dramatic imagery too. While *Koyun Masalı*'s reflective and sincere tone encourages a direct moral consideration of tyranny and resistance, *Animal Farm*'s sarcastic and deceitfully straightforward voice encourages readers to sense political manipulation and contemplate the themes by themselves. Since these components have a significant impact on how the allegory is understood and interpreted across cultures and languages, it is crucial for translation and adaptation studies to keep in mind these variations and parallels in narrative voice, register, and tone and prefer to keep or transform them in their cultures, which can remind "domestication" or "foreignization" dilemma, examined by scholars such as Lawrence Venuti (1995) and Schleiermacher (1813).

Examining genre, narrative structure, plot, resolution, and tone in *Animal Farm* and *Koyun Masalı* uncovers both similar and unique elements that deepen our comprehension of both allegorical tales, while also remarking the important parallels that should not be overlooked. Both of them adopt the anthropomorphized animals and allegories that are typical of the fable genre to criticize social and political power structures. They do so within narrative frameworks that are both linear and progressive, yet also specific to their own historical and cultural contexts. Through this kind of comparative analysis, the study may demonstrate how *Koyun Masalı* and *Animal Farm* handle the difficulties of presenting intricate sociopolitical criticism in easily understood fable forms and how their narrative techniques support their ongoing relevance and cross-cultural resonance.

4.3.5. The Use of Satire and Irony Through Symbolism

Considering the textual elements explained in detail, the focus will shift to the use of satire and irony in both works and how they operate under distinct circumstances while they reflect similar tendencies at the same time. Satire and irony are potent literary devices which function by drawing attention to discrepancies between appearance and reality, frequently in order to criticize moral, social, or political issues. Since both *Animal Farm*

and *Koyun Masalı* are allegorical works that critique the sociopolitical dynamics of societies in a form of fable, the use of satire and irony becomes inevitable. Both works' basic satirical mechanism works by methodically exposing the conflict between the reality of ongoing exploitation and revolutionary or protective promises. As readers become aware of manipulations that characters only gradually notice, this technique is an example of dramatic irony, which can be defined as a literary device by which the audience's or reader's understanding of events or individuals in a work surpasses that of its characters (The Editors of Encyclopedia Britannica 1999). However, there are some slight differences regarding their use of irony: Sabahattin Ali tends to incorporate irony more subtly into dialogue and narrative description, resulting in fewer explicit markers that could lead to censorship in a restrictive Turkish political environment, whereas Orwell makes explicit textual records of this contradiction through the progressive modification of the Seven Commandments. Thus, Orwell employs metaphors and symbolism more while reflecting his irony and satire and one of the reasons can be that he has more freedom to achieve this because of the length of his work. So, *Animal Farm* is a bit richer in symbolism with the use of farm, windmill and Seven Commandments, which are worth examining a bit closely.

Firstly, the farm, or Manor Farm, itself might be an apparent image of the Soviet Union, while the animals in it represent various social strata and political figures as discussed above. On the other hand, in order to maintain their privileges, the pigs eventually change the Seven Commandments, which are the ideals of society at first stood for equality and justice. In this regard, Orwell's strong sarcasm is especially embodied in the well-known paradoxical principle, "All animals are equal, but some animals are more equal than others" which highlights how totalitarian regimes can be hypocritical and ridiculous when it comes to abuse of power. These commandments are also crucial in that they reflect how the pigs progressively adopt human behaviors and attributes as all the human qualities have been banned in the principles, yet they betray them again. For example, they walk upright, wear clothes, drink alcohol, sleep in beds, which creates a systematic visual record of moral deterioration besides generating powerful satirical effect through the stark contrast between initial principles and their eventual transformation. Last but not the least, the windmill is also at the center of the story's

symbolism as also can be seen in the word cloud provided via Voyant Tools that it is in the eleventh place in its original version in English, right after the use of “work”:

			Term	Count
☒	☐	1	animals	248
☒	☐	2	farm	167
☒	☐	3	napoleon	147
☒	☐	4	animal	109
☒	☐	5	snowball	108
☒	☐	6	said	93
☒	☐	7	pigs	93
☒	☐	8	boxer	76
☒	☐	9	time	75
☒	☐	10	work	72
☒	☐	11	windmill	71

The word frequency of *Animal Farm*

Thus, among the most outstanding symbolic device in the story, the windmill progressively turns into a monument to power that mostly benefits the pigs after being first presented as a labor-saving tool that would help all animals. This may symbolize industrial development and group accomplishment, while being a powerful metaphor for the failed five-year Soviet plans or, more generally, the empty promises of authoritarian governments that demand sacrifice but provide no real benefits. The windmill’s stated purpose and its actual function within the power structure are gradually becoming disconnected, which makes this symbol especially effective and ideal as a satirical tool for Orwell’s ironic disclosure of how revolutionary projects have been taken over by the new ruling class. Thus, this kind of symbolic and allegorical narrative referred above led Orwell’s work to be open to a number of interpretations. This can be seen in William Empson’s warning to Orwell when he mentioned different readers may interpret his novel in rather different ways since the allegory implies more than the author intends (cf. Empson 1945; quoted in King and Crick 1982, 377).

In *Koyun Masalı*, though, the most of symbolism depends on the characters, which has been explained extensively in the previous sections. Sabahattin Ali does not seem to

provide more metaphors like a place or a thing as in *Animal Farm* to broaden the symbolic nature in the story. However, being in the form of short story with its limitations and employing animal characters to communicate his ideas and criticism while aiming to be didactic, *Koyun Masalı* is also good at portraying a society with its distinct aspects and brilliantly reflecting how the society resists or conforms to oppressive leaders and their actions, by indicating social realism principles.

4.4 Discussion and Interpretation of Key Findings

The primary focus of this part of the thesis is on the discussion and findings which could be inferred from the comparative analysis above, which may claim an intricate network of structural, thematic, and textual connections. I will try to draw conclusions regarding the parallels and divergences between two works and come up with reasonable remarks in order to highlight how George Orwell and Sabahattin Ali wrote *Animal Farm* and *Koyun Masalı* in the same period, in different countries and under different yet similar conditions and how it was reflected into their writings. In addition, my study also attempts to explore the likelihood of any intertextual inspiration, which may not be just a coincidence, and what kind of position can be proposed for this specific instance in the field of translation studies and challenging the boundaries of the field, acknowledging broader interpretations of cross-cultural literary exchange. The findings will be discussed in several aspects, such as their historical and political contexts when they were created, how animal characters represent political individuals in both works and how they portray power dynamics and leadership. Besides, the use of language as a tool of control and themes of resistance and conformity as well as symbols, motifs and messages will be scrutinized. Finally, the similar destiny that both works have shared will be touched upon. In addition to pointing out thematic and structural similarities, this comparative approach may facilitate a fruitful discussion and propose valuable insights for translation studies about how politically charged allegories transcend linguistic and cultural boundaries.

On the other hand, the discussion also emphasizes how crucial it is to comprehend not only linguistic equivalence but also the maintenance of cultural identity and political context in the certain narratives and their transfer in specific cultures, which expands the scope of the thesis beyond establishing potential direct influence. Thus, the discussion

will hopefully display a more complex comprehension of how political allegories go beyond cultural boundaries, transformed while retaining their crucial role, by applying translation studies frameworks to the observed parallels, rather than only sticking to the basic considerations around influence.

Firstly, the historical and political contexts of the creation of *Animal Farm* and *Koyun Masalı* may imply significance in that they were written and published around a similar time. Their themes and storytelling were greatly influenced by the political tensions and social criticism that were characterized by the times when they were produced. Orwell wrote *Animal Farm* during World War II and was able to publish it in 1945, and with an urge to criticize the 1917 Russian Revolution and the emergence of Stalinism that followed. His experiences, especially in Spanish Civil War, and growing opposition to the totalitarian regimes led him to write a fable that critiques the risks of authoritarianism and propaganda, along with the betrayal to socialist principles. The characteristic of the work being apparently a critique of Stalin delayed the publication as this kind of portrayal of certain ideology would be a threat during the time when they were allies with the country. On the other hand, Sabahattin Ali penned *Koyun Masalı* during Turkey's challenging transition from Ottoman Empire to secular Republic. This period was marked by one-party rule, trying to apply Westernizing reforms, and several restrictions on political expression despite apparent modernization. Thus, the period Sabahattin Ali wrote his fable was characterized by conflicts between growing authoritarian rule and an evolving society.

In time, Sabahattin Ali's ideological path shifted from early support for reforms to a gradual dissatisfaction with the authoritarian rule and a developing attraction to socialist principles and writing works which revolved around social realism. In light of these experiences, Sabahattin Ali's fable, having its roots in Marxist and social realist ideas, offers a sociopolitical criticism of the power and class relations that were common in Turkey at that time by criticizing the apathy of the members of society as well through the oppressed sheep and their exploiting shepherd and dogs. Thus, although coming from different backgrounds, countries and conditions, both authors criticize the same or very similar things by employing alike textual features. Also, both writers faced direct political threats: Orwell was watched by British intelligence services for his left-wing activities and had experiences in wars while Sabahattin Ali suffered more serious consequences,

including imprisonment for his political writings and his eventual mysterious death in 1948 while allegedly trying to escape Turkey, which is generally assumed to have been a political assassination.

These biographical, historical and contextual similarities also apply to their literary roles; both authors were journalists who gained a reputation for political criticism before using animal allegory to fight against political corruption in settings where criticisms may directly pose serious risks to their careers and personal safety, and in a period when censorship was prevalent. Thus, having politically sensitive literary works, both authors faced censorship and certain restrictions to their works, which made them suffer the same fate. As mentioned in the earlier parts of the thesis, Orwell had a very challenging publication process while he was trying to find a company which would accept his work ignoring the ideological meanings it carries as it had that controversial potential to harm the political relations during the wartime. Similarly, *Sırça Köşk*, in which *Koyun Masalı* was presented to readers, was also banned and collected as soon as it was released in 1947, one year before Sabahattin Ali was killed, since the stories in it besides the title story *Sırça Köşk* were apparently a satire of the authorities and the suppression, which is consequently regarded as a revolt and threat against the government. This parallel may highlight how brave and important their criticisms are and positions their publishing histories in the perspective of studying politically charged literary works and how they have been received in various historical and cultural contexts.

Another remarkable similarity between the works is definitely about how George Orwell and Sabahattin Ali employ and load allegorical characters with their criticism of cyclical totalitarian regimes. Even though the amount and portrayal of characters vary, what they represent, and their developments bear significant similarities. First of all, they highly rely on rich symbolism to convey their critiques, while representing various facets of society, including the authorities, differing reactions to oppressive authorities moving between resistance and conformity. For example, major characters in *Animal Farm* represent real historical personalities and social roles with their own names: Napoleon, the pig, represents Joseph Stalin with his deep desire for the consolidation of power while Snowball symbolizes Leon Trotsky, the idealistic but ultimately expelled figure. On the other hand, Boxer, the devoted workhorse, represents the exploited proletariat whose strength is abused for the interests of the authorities and other animals represent different

social groups within the Soviet context, such as the people responsible for the dissemination of propaganda through manipulation, using religion to influence masses and the ones who are aware of the brutal acts yet staying passive and not being able to take any action to combat it. Likewise, in *Koyun Masalı*, the shepherd and dogs symbolize the ruling class and its enforcers, who uphold power via manipulation and threat, while the sheep symbolize the exploited people who are firstly unaware and act obedient but eventually become conscious of a big crack in their system. So, the story's symbolic characters highlight themes of awakening, unity, and the fight against internal oppression as well as foreign threats, which also reflects the social structures and class relations in Turkey in the middle of the 20th century.

In this context, obtaining output from Voyant Tools has displayed valuable data to see the most common words in both works. The Voyant Tool data has shown that in both works, the most frequently used words are inevitably the character names. While in *Animal Farm*, the names of the ruling class, Napoleon and Snowball are in the foreground, in *Koyun Masalı*, the sheep are in the first place, which can be interpreted as Orwell's tendency to criticize specifically Stalinism and consequently putting the characters representing the main actors in the regime at the center, while Sabahattin Ali's not overt criticism of very specific group of historical individuals, yet his urge to pointing out the non-questioning society carelessly following their leaders regardless of their actions and not being aware of their own potential to eliminate the authoritarian rulers. The power dynamics through the character interactions in both pieces show how hierarchical regimes promote themselves through the deliberate isolation of any resistance, the strategic use of fear, rhetorical control, and the manipulation of collective memory. Despite slight discrepancies, departing from a similar motivation and approach, both writers were able to produce a universal allegory and satire of political dynamics that move far beyond their particular historical settings, by using character archetypes embodying resistance, oppression, loyalty, and betrayal.

Besides the characters symbolizing these themes, *Animal Farm* uses more symbols like the windmill and Seven Commandments explained above, which are also at the center of the narrative. When it comes to the narrative of both products, it can be seen that even though they employ similar characteristics, *Koyun Masalı* has a more didactic tone, especially with its clear lesson delivered in the resolution while *Animal Farm*

depends on satire and irony more while communicating its ideas. On the other hand, both use language as a tool of manipulation and control of communities through propaganda, which is crucial for the core of the works. For instance, *Seven Commandments* and the song *Beasts of England*, besides several slogans and poems, may show how the oppressive regimes use language to maintain their power, also providing their community with a sense of belonging, working and contributing to a greater purpose which would benefit the whole country while, at the same time, keeping them distracted for any potential questioning and eventually rebellion. Thus, keeping in mind that as the strong feelings of fear and persuasion are conveyed through language, it becomes a powerful and valuable instrument for the rulers to keep their people under control while enabling them to act however they wish. Similarly, language in *Koyun Masalı* is used subtly but effectively to uphold the shepherd and his dogs' superiority over the sheep. By integrating proverbs, dialect, and oral traditions into the story, Sabahattin Ali illustrates how the ruling class establishes their power and alters the sheep's perception of the world, frequently encouraging submissiveness and obedience. This shared perspective draws attention to the larger understanding that language serves as a tool for power strategy as well as a means of communication.

All in all, George Orwell and Sabahattin Ali create stories that speak to universal issues of social justice and authority while resonating across various cultural and historical contexts through the use of symbolic animal characters, linear but powerful narrative structures, and the deliberate use of language as a tool of control.

The remarkable similarities between their works may go beyond simple coincidence and point to a complex interaction between literary influence, sociopolitical resonance, and what Even-Zohar's Polysystem Theory would look at in the prism of the concepts of "interference" and "contact", which has been discussed in detail. Whether Sabahattin Ali came across Orwell's writings firsthand or whether both writers created allegorical reactions to authoritarian rule in their own way besides the lines separating original work from translation as a creative act become blurred. Their close publication dates and strikingly similar narrative techniques, despite coming from very different sociopolitical contexts, serve as an example of how translation studies can shed light on both linguistic transfer and the intricate cross-cultural interactions that influence literary creation across apparently distinct national traditions.

I hope to meet this study with recent demands and tendencies in translation studies to take into account more extensive intertextual, intersemiotic, and transcultural interactions that influence meaning-making rather than focusing only on language equivalence. In this sense, the concepts imitation, adaptation, assumed translation, interference and contact offer a beneficial framework when it comes to the possible translation, adaptation, and cultural mediation of political and allegorical satires like *Animal Farm* and *Koyun Masalı*. Imitation is significant because it reflects the translator's initial tendency to mimic or conform to a model text, but it also entails change and originality; so, imitation promotes both accuracy and creativity. This idea clarifies how Sabahattin Ali's work depict both faithful and unfaithful imitation styles, influencing the ideological and cultural impact of the target text. By highlighting the need to adapt source text elements to the sociocultural and practical realities of the target audience, adaptation may expand imitation and guarantee that translations are understandable and culturally appropriate. This is particularly applicable to this study since *Koyun Masalı* may possibly demonstrate how adaptation works as a translation method rather than a supplementary modification, considering the potential interpretation of Orwell's allegory adapted to Turkish sociopolitical conditions. On the other hand, the study of *Animal Farm* and *Koyun Masalı* can also be explained from the definitions of interference and contact by Even-Zohar. Even though there may not be enough evidence that shows Sabahattin Ali was directly influenced by George Orwell, his works and specifically *Animal Farm*, Even-Zohar's approach and his emphasis on translation as a cultural act, thus embracing the alternative cases, makes it valuable to position this kind of study in the realm of translation studies. In other words, such notions contribute to the understanding of the intricate cultural conversation between *Animal Farm* and *Koyun Masalı*, with Sabahattin Ali's translation serving as a site of cultural negotiation where ideological aspects are transferred and domesticated. In addition, his notions of repertoire and culture planning also become suitable for the context of the study in that they can imply Sabahattin Ali's tendency to inspire from a foreign work and culture during a time when intellectuals were collectively trying to expand their repertoire, planning and shaping a newly born state's culture. Therefore, he experienced one of the periods when the country was open to influence on a great degree, which may mean they can access the foreign works easily as well.

Finally, regardless of a work's true origin, assumed translation moves the emphasis from the source text to how the recipient culture grasps it. This kind of perspective might be essential as it enables my thesis to examine the case as a cultural reality influenced by ideological and sociocultural elements instead of merely analyzing the target text as a language transfer. In this context, the case can be evaluated in light of three postulates proposed by Gideon Toury explained in conceptual framework as well. For instance, there is an assumed source-text (*Animal Farm*) which is chronologically and logically superior to target text (*Koyun Masalı*). In addition, the significant parallels between the works, extensively explained in previous sections, can point out the possibility of transfer regardless of their distinct features. So, the "relationship" between these two literary and ideological works can also be the case when shared textual and thematic features, the writers' background and temporal proximity are taken into account.

It is difficult to say definitively if Sabahattin Ali was directly influenced by Orwell's *Animal Farm* as there is a very limited historical record of his reading preferences and literary experiences, which proves a direct impact. The publishing chronology further confuses the argument, with *Animal Farm* published in 1945 and Sabahattin Ali's *Koyun Masalı* published in 1946. So, about a one-year gap between these works may not be sufficient to consolidate the claim of direct impact. In order to make more concrete assumptions, it would be valuable to investigate Sabahattin Ali's identity as a translator. Living in an age which was very productive in terms of translating and introducing a number of foreign works and being a part of the Translation Bureau, Sabahattin Ali contributed to the translation field during the young Republican years of Turkey. According to Sabri Gürses (2015), Sabahattin Ali played an active role in translation activity between 1934 and 1944. He translated a number of works, such as *Antigone* by Sophokles and *Captain's Daughter* by Pushkin. Thus, even though he was not primarily famous for his translator identity, he was closely familiar with the translational activities and his love of reading remained constant to a degree that claims even when he was killed, he was reading. Sabri Gürses talks about this case by referring to him reading a book of German translation not published in Turkish that time, which might be valuable in that it may show that he was able to access the works not translated in Turkish:

Fakat her koşulda, ülkeyi terk ederken yanında Onegin olması, özellikle önemlidir. Çünkü 1948’de Onegin daha Türkçeye hiç çevrilmemişti ve dokuz yıl önce, 1939’da toplanan Birinci Türk Neşriyatı Kongresi’nde hazırlanan bir klasik eserlerden yapılacak çeviriler listesinde, Puşkin’den yapılması konuşulan üç çeviriden biridir: Seçme Hikâyeler, Boris Godunof, Onegin. (Gürses 2015)

(However, it is worth mentioning that he had Onegin with him while leaving the country. Because in 1948, Onegin had not yet been translated into Turkish, and nine years earlier, in 1939, at the First Congress of Turkish Publications, it was one of three Pushkin translations that were discussed in a list of classic works to be translated: Selected Stories, Boris Godunof, Onegin.)

In light of his multidimensional interaction with foreign literature, his considerable translation activity may have given him exclusive access to new literary works, which can consolidate the claims of the present thesis that he may have encountered the work and been inspired by it. Also, his devotion to Socialism might have led him to pay special attention to *Animal Farm*, which is an apparent critique of Stalin. On the other hand, another outstanding point to discuss is about his most well-known work *Kürk Mantolu Madonna*, which heavily reflects the concepts of translation and translator, its narrator and protagonist being a translator, indicating his own experiences. Furthermore, Sabri Gürses elaborates on the issue of his inspiration from a foreign source:

Öncelikle, romana koyduğu, daha sonra vazgeçtiği ilk isim, yani *Lüzumsuz Adam*, doğrudan bir çeviri yoluyla aktarılan bir kültür olgusudur: Turgenyev’in *Babalar ve Oğullar* adlı romanında ortaya çıkardığı ve Rus edebiyatı için önemli bir kahraman tipi olan, yabancı bir kültür ögesidir bu. (Gürses 2015)

(First of all, the first name given to the novel and later given up, *the Superfluous Man*, is a cultural phenomenon conveyed through a direct translation: This is a foreign cultural element that appeared in Turgenev’s novel *Fathers and Sons* and is an important hero type for Russian literature.)

Besides, in her article named “Clara Milic’s Traces in *Madonna in a Fur Coat*,” Gülhanım Bihter Yetkin (2018, 203) talks about the same work starting from the point that Sabahattin Ali was influenced by I.S. Turgenev’s *Clara Milic*, one of the major authors of Russian literature from the 19th century, when he wrote *Madonna in a Fur Coat*. Thus, it would not be wrong to say that depending on the historical records, his passion for reading, not only in English but other languages, reading German works and German translations, his active role in Translation Bureau, Sabahattin Ali may have had

inspiration from George Orwell right after it was published through the original or German translation, which was first released in 1946.

All in all, this research and the findings obtained by the descriptive comparative analysis of both texts try to highlight the parallels display how these works function inside their distinct literary and cultural contexts, which are influenced by sociopolitical limitations and cultural expectations. Looking at the case from through the prism of important concepts offers an effective framework to interpret the findings, by highlighting the active role translators and adapters play in negotiating meaning and power as well as shedding light on the dynamic processes through which ideological and narrative aspects spread, change, and evolve across languages and cultures. This approach shows the significance of translation studies frameworks for comprehending cross-cultural literary phenomena beyond traditional translation interactions, regardless of whether Sabahattin Ali personally accessed and read Orwell's work or whether both authors separately developed similar strategies.

CONCLUSION

Beyond merely comparing two allegorical fables, I hope this comparative study of George Orwell's *Animal Farm* and Sabahattin Ali's *Koyun Masalı* has uncovered a complex network of textual connections, contextual parallels, and their theoretical implications in the field of translation studies. With careful historical contextualization, theoretical interpretation, and methodical analysis of titles, genre, plots, narrative structures, character archetypes, symbolic patterns, and satirical techniques, this study may show important relations between these works that should not be overlooked as it may go beyond what could be considered just a coincidence. Both works use traditional elements of the fairytale genre, such as symbolic animal characters, linear storylines, and moralistic overtones, to criticize oppressive structures, the corrupted revolutionary ideals, and the cyclical nature of authoritarian rule. The study has also shown how George Orwell and Sabahattin Ali express common tendencies regarding resistance and disillusionment that cuts beyond their respective sociopolitical contexts in light of the outcomes obtained by analyzing story structure, character archetypes, symbolism, and their masterful use of sarcasm and satire. In addition to enhancing literary comprehension, this comparative approach highlights the intricate processes of ideological mediation and cultural negotiation that take place when such allegories spread across their language and cultural barriers.

Considering the findings and assumptions explained above, it is also inevitable to highlight the function of translation and adaptation as dynamic cultural activities rather than merely linguistic transfers. Consequently, the study challenges traditional limitations and dichotomies of translation and reevaluate the notions such as imitation and adaptation. Evaluating *Koyun Masalı* and *Animal Farm* as interconnected cultural texts involved in a transcultural dialogue, where ideological content and narrative strategies are shaped depending on the target culture norms and sociopolitical contexts, in the context of Toury's "assumed translation" may have provided a fruitful perspective. Furthermore, the concepts of "contact" and "interference" also emphasize the flexibility and hybridity that are inherent in these processes, highlighting the agency of the translator or adapter in maintaining, changing, or reinterpreting political critique and allegorical meaning. By combining narrative and ideological elements, this perspective may broaden

the scope of translation studies and provide a more comprehensive and complex understanding of the cross-cultural interaction of politically motivated literature. In other words, striking textual similarities found in this research point to a number of interpretation options that shed light on more general trends in literary evolution and interchange.

In consideration of the comparative analysis, the discovered notions, historical and literary contexts, the concept of concealed translation might offer another possible interpretative framework that might enhance the comprehension of *Koyun Masalı* in connection to *Animal Farm*. Concealed translation is the term used to describe translated works that are presented or interpreted as original writings in the target culture for a variety of cultural, political, or ideological reasons, hence concealing their status as translations. Gideon Toury refers to these kinds of instances by mentioning the cases where “the basic distinction between translations and non-translations was simply non-functional, and hence a non-fact in the culture in question” (Toury 2012, 27-8). This kind of instance may emerge when the publisher or translator wants to smoothly incorporate the work into the target literary system without highlighting its foreign origin, or when straight translation may be controversial. Using this approach to analyze *Koyun Masalı* creates some opportunities to evaluate how it is received and used in Turkish literature. The sociopolitical environment of Turkey in the middle of the 20th century, which was characterized by ideological conflicts and some restrictions on cultural creation, may have had an intentional or unintentional influence on Sabahattin Ali’s translation and adaption efforts. Besides, the thesis may obtain a dual characteristic by potentially presenting *Koyun Masalı* as a “concealed translation”, functioning as a culturally localized and shortened story reflecting a certain sociopolitical atmosphere and how a writer conveys it while also bearing the ideological and metaphorical influence of Orwell’s original work. Consequently, acknowledging *Koyun Masalı* as a potential concealed translation may add to the examination of its intertextual relationship with *Animal Farm* and encourage more research into the ways in which translation practices interact with sociopolitical circumstances and demands, besides a sophisticated comprehension of translation as a multifaceted, context-dependent act of cultural transfer.

The study may open up new perspectives for future research that examines the cross-cultural reflections of politically charged literature by comparing and linking

Turkish and English literary traditions and questioning strict disciplinary boundaries. In order to better explain the complex nature of translation phenomena, this research may promote a more inclusive and multidisciplinary approach within translation studies, one that welcomes the interaction of literary analysis, cultural studies, and political critique. Therefore, it also emphasizes the act of translation as a dynamic cultural process that is intricately connected with historical, ideological, and narrative contexts rather than just as a linguistic act. This perspective might be especially essential for comprehending how the works of literature, translation and adaptation shape and reflect social realities in a world that is becoming more interconnected day by day.

All in all, this case study thus may challenge us to reconsider conventional divisions between original creation and translational activity, in addition to shedding light on the particular relationship between two important literary works, while also advancing the theoretical understanding of cross-cultural literary phenomena.

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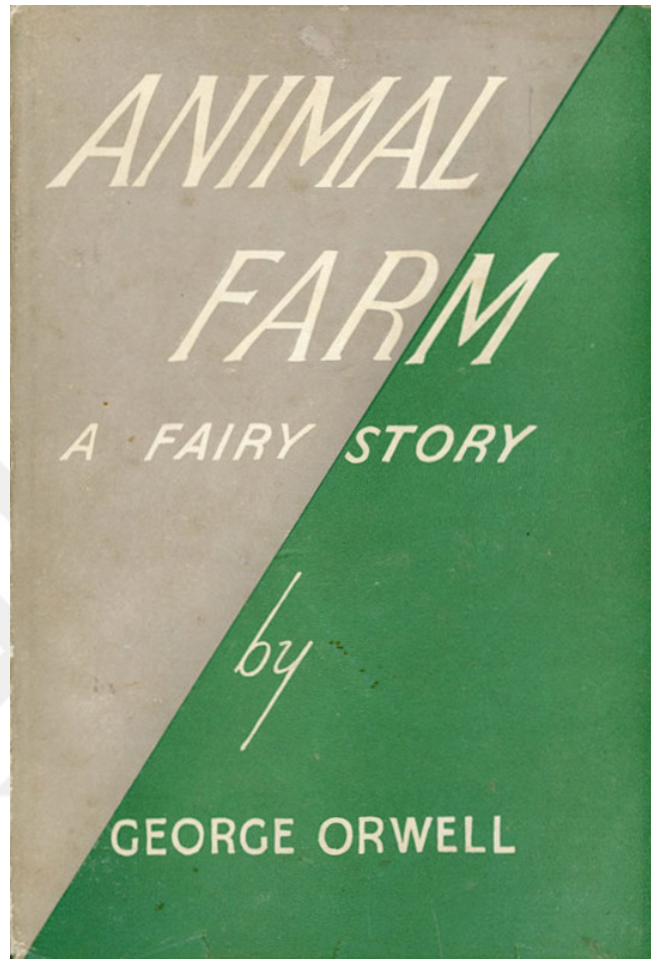
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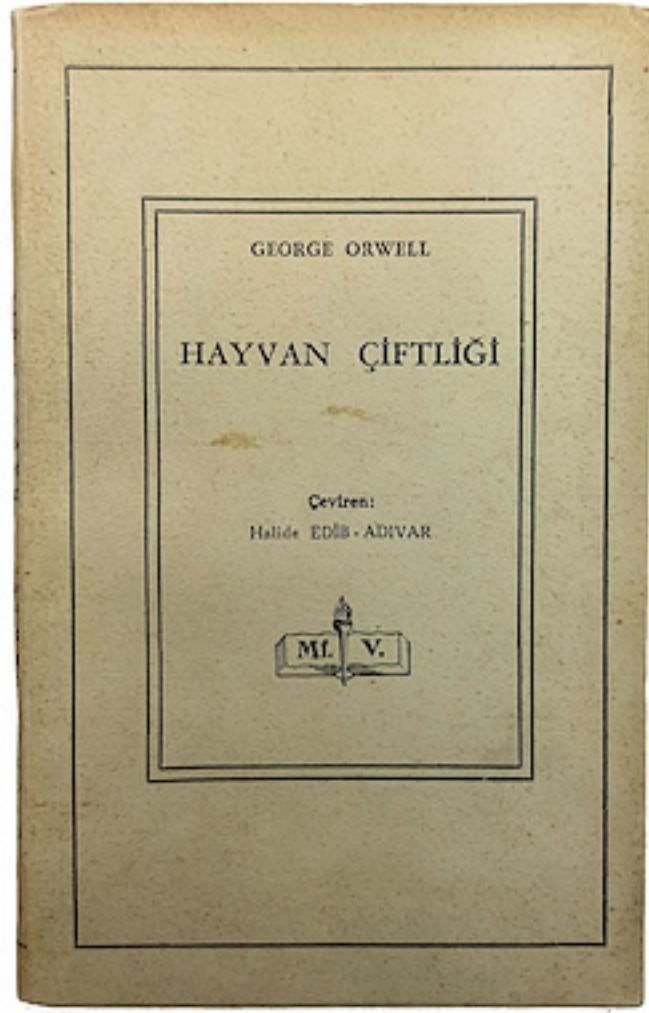
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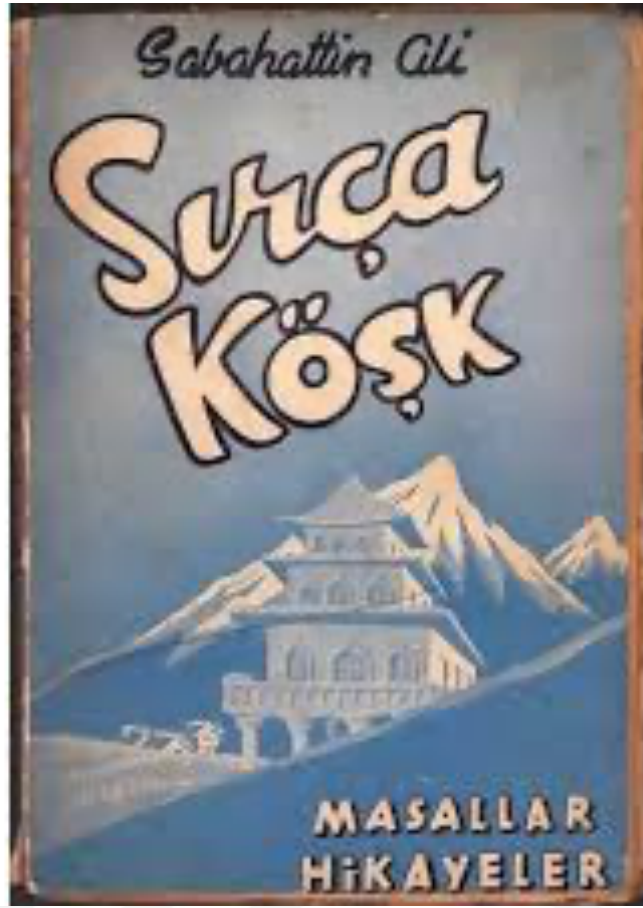
APPENDIX



The cover of *Animal Farm*'s first edition published in 1945



The cover of Halide Edip Adivar's Turkish translation of *Animal Farm* published in 1954



The cover of *Sırça Köşk*'s first edition published in 1947

ÖZGEÇMİŞ

Adı, Soyadı	Öykü		KAPLAN DİKBAŞ
Doğum Yeri ve Yılı			
Bildiği Yabancı Diller	İngilizce		İspanyolca
ve Düzeyi	İleri		Orta
Eğitim Durumu	Başlama - Bitirme Yılı		Kurum Adı
Lise			
Lisans	2017	2021	Boğaziçi Üniversitesi
Yüksek Lisans	2022	2025	İstanbul 29 Mayıs Üniversitesi
Doktora			
Çalıştığı Kurum/lar	Başlama - Ayrılma Yılı		Çalışılan Kurumun Adı
1.	2020	2022	ESL Eğitim Danışmanlık
2.	2022		Fatih Sultan Mehmet Vakıf Üniversitesi
3.			
Üye Olduğu Bilimsel ve Mesleki Kuruluşlar			
Katıldığı Proje ve Toplantılar			
Yayınlar:			
Diğer:			
İletişim (e-posta):			
Tarih İmza		17/06/2025	
Adı Soyadı		Öykü KAPLAN DİKBAŞ	

