George Orwell’s objective was to focus the world’s attention on the destructive force of totalitarianism. This ideological aspect was mostly manifested in two of his great novels: *1984* and *The Animal Farm*. The dissertation’s main thrust is to analyse the manner in which the translators presented this ideology to their native readers. I try to compare the presumed intention of the author and its realization in the two Polish translations. In the centre of my attention I place the category of artistic translation. I concentrate on how the difference in biographical experience of the author and the translators became an opportunity for the translators to add various linguistic deformations in order to domesticate the novels and highlight certain aspects of totalitarian system. The case seems extraordinary due to the fact that it was not the author but the translators who were directly under the influence of totalitarian propaganda. Polish socio-political situation at the time was a real-life realization of Orwell’s vision. This fact became a trigger for further research.

I begin the first chapter by introducing ideological aspects of totalitarian system, which provides an essential context of this dissertation. Without understanding this thrilling ideology, it is impossible to grasp the atmosphere of the two novels being under consideration. Moreover, I present the life and political activity of George Orwell together with the ideological aspect included in his essays and publications, as they appear to be an essential source of knowledge about his artistic work.

In the second chapter, I attempt to reveal the totalitarian mechanisms manifested in the language of *Animal Farm* and its Polish translations. By analysing the key-words of totalitarian propaganda and their reflection in translations, I try to reconstruct the strategies employed by the two translators and the way totalitarian discourse functioned in the novel. The whole analysis shows the extent of interference in the original text done during transferring it into Polish.

I devote the third chapter to the novel *1984* and two of its Polish translations. I concentrate mainly on the concept of newspeak and the attitude of George Orwell towards ideological aspects of totalitarian system manifested in this novel. I analyse the manner in which his parody of totalitarian language was presented by the translators. His attitude to this system, however, was not only manifested by newspeak, but also in the description of socio-political phenomena. Polish translators found an interest in manipulating all of these aspects of the novel, as they ‘smuggled’ their aversion in the smallest carriers of sense, i.e. words, expressions, phrases, sentences which build the elements of the world depicted in the novel, such as protagonists, scenes, fictional motives. Only in the course of detailed comparative analysis, it is possible to acknowledge to what extent these translations are linked to
ideological atmosphere of the times they were created in. It seems obvious that all the translators tried to manipulate the original version of the novel so as to express their attitude to the regime.

Due to the considerable time difference between the two translations of *Animal Farm* and *1984*, it seems justified to examine whether the changes in Polish political system affected the interpretation of Orwell’s vision. By analysing the lexical, semantic and stylistic changes, I trace the transformations which generate interpretative consequences that reveal various strategies employed by the translators. The choice of these strategies can be both intentional or unintentional – depending on the level of consciousness of the propaganda discourse. Due to this, it seems obvious that functioning of totalitarian language in Orwell’s work and the manner of its reproduction in translations, constitute an indispensible part of the analysis.

When comparing first translations with the second ones, we notice a certain regularity. First translators, i.e. Juliusz Mieroszewski and Teresa Jeleńska were not professionals and probably due to this fact their works are full of amateur and intuitive decisions. Their translations are subjective and the negative attitude towards totalitarianism is visibly manifested, which deprives the reader of the chance for individual interpretation and does not help to experience the intended reflection on this system. The whole lecture is impeded by mistakes caused by literalness or by excessive willingness to emphasize ideological context. Consequently, it is difficult to call the translations even near equivalents of the original novels. The second translations are also similar to each other in many aspects. Both of them were made by professional translators in 1988. However, they also were not free from using the political aspect of the original versions. Both Bartłomiej Zborski and Tomasz Mirkowicz shrewdly player with propaganda, but they also aimed at being faithful to the original novels as much as it was possible. In spite of keeping the foreign nomenclature, both translations are directed towards the receiver of the target text and try to adopt the text to Polish cultural and language conditions – so that the reader gets the feeling of acculturation. We may say that Zborski chooses the strategy directed at the Polish receiver and the foreignization is only one of the techniques he uses. He domesticates the sense. The reader is aware of the fact that he is reading the translation, as he comes across various foreign terms. However, he has the overall impression of homeliness and feels a strong relationship with the depicted world. Mirkowicz attempted to domesticate the novel even further, however, the manipulation of the original text is almost unnoticeable – even though he very often tends to adopt large parts of the text.
To sum up, it is worth mentioning that the considerable time difference between the first and second versions of translations, had a very positive impact on their quality. The shift in socio-political context generated more conscious translation strategies, which resulted in placing the novel in a broader ideological context. Political and ideological texts constitute a very sensitive translation material, which cannot be translated mechanically. The political should not dominate other aspects connected with the structure and semantics of the novel.