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Comparison of four Spanish translations of
1984 by George Orwell

NOELIA ANDRÉS BLAZQUEZ



UNIVERSITAT ROVIRA I VIRGILI
DEPARTAMENT D'ESTUDIS ANGLÉSOS I ALEMANYS

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TUTOR: Dr. Anthony Pym

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Abstract

This paper aims to delve into the field of retranslation in order to get a general broad understanding of what this field is about and to find the reason why there have been so many translations or retranslations of the same classic into the same target language. In this case, I have chosen four different translations of the book *1984* by George Orwell, which are compared to see if the factors that have led to the change correspond to the factors described in the Retranslation Hypothesis by Berman and Bensimon as well as to my hypothesis. To achieve this, I create a theoretical framework in which I gather a vast range of opinions from many authors and scholars involved in the field of retranslation. Next, I analyze each translation individually and then compare them all together. And finally, I test both my hypothesis and the Retranslation Hypothesis to see if the results coincide in any way with these assumptions.

Keywords: Retranslation, 1984, Orwell, retranslation hypothesis

1. Introduction

The goal of this research is to seek an answer to the question of why so many different translations of the same classic have been created in the same language. To begin this work, I composed a theoretical framework that gathered a vast range of assumptions and opinions of different scholars in the field of retranslation, together with the Retranslation Hypothesis to compare it with the results obtained from my analysis. I have also reflected on the different factors that could influence new translations. My hypothesis argues that the influencing factors are several: time, quality, language and culture, audience, and the historical context of each translation. To test these hypotheses, I analyze two specific chapters of each translation, looking for changes or similarities that might justify the need to create a new translation or retranslation, putting the arguments and assumptions of both hypotheses to the test to see whether or not they hold in relation to the results obtained.

My research questions are: what is the need for different translations of the same canonical work in the same language? Could the reason concern culture and language? Perhaps on the spectrum of different audiences?

2. Literature review

There does not seem to be a unique definition of the term *retranslation* as it is a subject that raises many different opinions among authors. Therefore, in order to understand the main topic of the study, a few definitions and opinions on retranslation coming from different authors and scholars are first presented.

While some scholars define it as the process or activity of "translating a work that has previously been translated into the same language, or [...] the retranslated text itself"

(Gürçağlar, 2009, p. 233), as a result. Other authors describe it as “a reiterative and a multiplicative event which gives rise to a second, third, ad infinitum target language instantiation of a source text” (Deane-Cox, 2014, p.1), or “subsequent translations of a text, or part of a text, carried out after the initial translation which introduced this text to the ‘same’ target language” (Susam-Sarajeva, 2003; as cited in Alevato do Amaral, 2019, p. 242).

The first retranslation hypothesis was made by Goethe when distinguishing between three essential kinds of translation that do not need to precede each other since “in every literature, those three modes or phases of translating repeat, reverse themselves, or take effect at the same time” (Goethe, 2018, p. 280). He claimed that the first one only tries to approach the translation as new, the second one tries to adjust the source text as closely as possible to the target culture and language, and the third one tries to stay as close as possible to the original text.

In 1990, Paul Bensimon and Antoine Berman developed a new version of Goethe's retranslation hypothesis. In this new hypothesis, they claim that while early translations tend to modify the culture and language of the source text for a version more adapted to the receiving culture, later translations tend to stay within the margins of the original culture and language respecting and preserving the source text as much as possible (Gürçağlar, 2009, p. 233). Chesterman also believes that “later translations tend to be closer to the source text” (Chesterman, 2004, p.8; as cited in Deane-Cox, 2014, p. 5).

There are many factors that influence the need for retranslation. Among those factors, we find the notions of time and age, quality, language, culture, and the translator's aim or understanding. Since retranslation seems to deal with many aspects, not only the linguistic

aspect, “[a] theory of retranslation must attract the complex (aesthetic, cultural, historical, linguistic, philosophical etc.) translation issues, which surpass the limits of two languages” (Alevato do Amaral, 2019, p. 246).

Time is a factor that affects translations. According to Berman, “retranslating is necessary because translations age, and because none is *the* translation” (Berman, 1990, pp. 1—7). Deane-Cox gives a more detailed explanation of Berman’s idea by first approaching the idea that “[w]hereas the originals remain eternally young [...], translations “age”” (Berman, 1990, p. 2; as cited in Deane-Cox, 2014, p. 6) and then suggesting that “the hypothesis implicitly presupposes that the reiterative (and therefore progressively accomplished) force of retranslation will bring about a recovery of the source text and its specificities, be they linguistic or cultural” (Deane-Cox, 2014, p. 5). On the other hand, we have Topia’s opinion that, unlike Berman, argues it is unfair to compare the original to their translations since they “exist in two parallel and disparate time spectrums” (Topia, 1990, p. 46; as cited in Deane-Cox, 2014, p. 7). Anthony Pym distinguishes between “passive” and “active” retranslations. He argues that passive retranslations “would seem to be responding to long-term processes of linguistic or cultural change in the target community” (Pym, 1998, p. 82; as cited in Deane-Cox, 2014, p. 12), while active retranslations seem to be related to competition between different translations since it is more plausible “to locate causes far closer to the translator, especially in the entourage of patrons, publishers, readers and intercultural politics” (Pym, 1998, p. 83; as cited in Deane-Cox, 2014, p. 12). Consequently, this distinction makes clear that passive and active retranslations do not compete with each other. On the other hand, Venuti believes that active and passive retranslations can be potential rivals between each other. He believes a possible cause for this might be related to motivation “on the levels of

canonicity, ideology, economics and the subjectivity of the translator” (Deane-Cox, 2014, p. 13).

Retranslations are highly influenced by culture since translations need to require a minimum knowledge of the target language and culture into which one is translating, which may complicate or facilitate the translator’s task. According to Alevato do Amaral, “[t]he widely accepted notion of retranslation seems to be regulated by the perception of translation as a bridge between cultures on the one hand, and translators as cultural negotiators between a source and a receiving culture on the other hand” (2019, p. 246).

Having a rich understanding of the cultural background, not only of the source culture but also of the target culture, increases the possibility of adapting the original meaning of the source text clearly into the target culture and context. He Lin gives an in-depth explanation of the importance of knowing the cultures and the contexts one has to work with, while also taking into account the role of the translator in the translation process:

Translation is inevitably bound up with understanding, interpretation, and recreation. During the process of translation, the translator himself as a reader continually adjusts his prejudices to the text and carries out a conversation with the text. Hence finally he removes the alienation that is brought about by temporal distance and attains the ‘fusion of the horizons’, so to speak, he accomplishes the product as a translation. (Lin, 1998; as cited in Li, 2013, p. 1909)

Moreover, Komissarov argues that when “such knowledge is missing due to cultural differences, it should be supplied or compensated for” (2022, p. 43).

Even though both cultures are involved, it is easy to neglect one over the other. Therefore, the translator should carefully imply both contexts since “[l]eaning too much towards the foreign elements in a translation might alienate the new reader, who may find it difficult to understand the new text” and “[t]oo much movement towards the new reader deforms the original text and destroys the main aim of translation enriching the target culture” (Al-Hassan, 2013, pp. 97-98). Still, “[t]he ability of the receptors to understand and overcome cultural differences in receiving the source text message should not be underestimated” (Komissarov, 1991, p. 46).

Language is one of the most important features of retranslation, if not the most relevant. Since language comprises the notions of time and culture, we could argue that the main reasons behind retranslation are linguistic. As Komissarov declares, “language, or rather difference in languages, is the *raison d’être* of translation” (1991, p. 33). He also adds that “[t]he translator has to do not with the cultural facts *per se* but with their names and verbal descriptions in the source text. In many instances a cultural problem in translation can be reformulated as a language problem” (1991, p. 46). This issue also concerns the translators, since they have to have a strong understanding of both the source language and the target language in order to represent all the linguistic aspects of the languages. They must also have a thorough knowledge of the socio-cultural and socio-linguistic factors of both contexts (Paluszliewicz-Misiaczek, 2005; as cited in Akbari, 2013, pp. 14-15).

Having placed language and culture as the predominant issue, we can affirm that “[i]diom is considered as the special cultural image. Its translation requires not only to convey the meaning of the original as much as possible but also to keep the national features” (Guo, 2012, p. 344). Further, a great translator “should be familiar with the culture [...] and

social settings of the source and target language speakers [and] should also be familiar with different styles of speaking, and social norms of both languages [, since t]his awareness, can improve the quality of the translations” (Akbari, 2013, p.13).

Another important focus of retranslation is the targeted audience, in terms of age and types of literature. According to Deane-Cox, “retranslation will update in accordance with the target reader’s evolving needs and expectations” (2014, p. 9). Deane-Cox reinforces this idea by leaning on Gambier’s approach which claims that translations usually become stuck in a given era. Therefore, new translations might be due to the need to represent new points of view and get rid of obsolete ideologies that no longer represent the public to which the retranslation is aimed.

A focus that is not often referred to as being part of the factors for retranslation is the figure of the translator in terms of economy and rivalry. As Koskinen explains, “retranslations are affected by a multitude of factors, relating to publishers, intended readers, accompanying illustrations and – not least – the translators themselves” (Koskinen, 2004; as cited in Deane-Cox, 2014, p. 9). Deane-Cox brings up a very interesting point of view, coming from Sameh Hanna, about how each translator tries to differentiate themselves from previous translators on the linguistic level. She explains that many authors and translators try to distinguish themselves from the rest by using “a range of textual strategies such as reinterpretation, the use of footnotes, to flag up supposed gaps in other versions, mistranslation and omission” (Hanna, 2006, p. 223; as cited in Deane-Cox, 2014, p. 16). Moreover, according to Hanna, translators also achieve distinction “by suggesting that their translations fulfilled functions that were not purportedly fulfilled by previous translations” (Hanna, 2006, p. 227; as cited in Deane-Cox, 2014, p. 16). Sharing a similar opinion, Gürçağlar explains that the reason for a

publisher to want to publish a new translation or retranslation of a given text might be due to two main reasons: to publish a new translation/retranslation that has already been published by another publisher, or to publish a new translation/retranslation that could bring up a new interpretation of the source text or aim it to a different public than the previous one (Gürçağlar, 2009, p. 235; as cited in Feng, 2014, p. 72).

As I mentioned previously, one of the reasons behind the rivalry between translators might be economic. In a journal post, Dennis Abrams cites Jeffrey A. Trachtenberg on the need for the retranslation of so many classics of literature: “[t]he long answer is that costs are low — no big author advances are needed — and there is always a chance that a new version will become a hit in colleges, providing an annuity revenue stream. And the short answer, at least in some cases, is that some translators are out to make names for themselves” (Trachtenberg, 2013; as cited in Abrams, 2013).

Having examined this vast range of assumptions about retranslation, I will now move on to the analysis of the different translations in light of this theoretical framework.

3. Methodology

This study aims to find out why there are several translations of the same canonical book in the same target language. In this case, we will analyze two chapters selected from four different translations of the book *'1984'* by George Orwell. The translations used in this analysis are by: Rafael Vázquez Zamora, dated 1980; Miguel Temprano García, dated 2013; Ayako Koike, dated 2014; and Ariel Dilon, dated 2021.

The sections selected for my sample are Chapter I from Part One and Chapter II from Part Three. The first chapter from Part One seems to be a good choice as it contains a lot of

descriptive language and special lexical items that are widely used throughout the book and that, therefore, are crucial to handle when reading and understanding the work. Moreover, the second chapter from Part Three is one of the most exciting and important chapters in the book's plot. The fact that this chapter is filled with so many emotions and intense and relevant events means that the interpretation that a reader or a translator can give to it may be different from that of many others. That is why I decided that it would be a good chapter to look for and analyze possible differences between the different translations.

To carry out this project, I use two different analyses. First, I analyze and compare the translations with the original text and then I analyze and compare the four translations with each other. I use this first analysis to detect the influence of culture when translating, possible omissions, and differences that the translations may present with respect to the original text. The second analysis focuses more on the possible reasons these new translations have been created or needed.

The method I use to analyze and compare the translations to the original text is as follows. First, I select the same piece of text from both the original text and the translation being analyzed and compare the language for expressions or language that reflects the culture of the language into which the text is being translated, as well as possible omissions. Then, for the relevant examples or differences, I have obtained, I look for their pertinent translation solution, making use of “Typology of translation solutions for Spanish-English” (Pym, 2017) in order to justify this change in the translation. In addition, to ensure a better understanding of the choices made by the translators in carrying out their work, in case I am not able to find a reason for a specific change or difference within the translation, I intend to interview as many translators as possible of these four translations

in order to clarify these points and avoid possible misunderstandings when interpreting their translations.

The method used for the second analysis is similar. I first select the same piece of text in all translations, analyze it and compare it across all translations, and then compare the results with the original text to see which translations are more similar to the original text and which translations are more adapted to the target language of translation and why.

Finally, I need a theoretical framework on which to compare, and possibly support, the results of my analysis and my hypothesis. Therefore, to see if the results of the analysis and the conclusions I have reached resemble the results of previous research in this field, I compare my hypothesis with the Retranslation Hypothesis formulated by Paul Bensimon and Antoine Berman along with different articles and studies dealing with retranslation, to see if my conclusions are similar or different in any way to the previous ones.

My initial hypothesis is that there are several reasons that trigger the need for new translations of the same book in the same language. Some of these reasons may be due to culture, language, censorship, the type of literature used, and so on.

4. Analysis

4.1. Comparisons to the original text

4.1.1. Translation by Rafael Vázquez Zamora, 1980

Chapter I

The first thing we can notice in this translation from English into Spanish (and usually in many other translations) is that the sentence length becomes bigger when translated into Spanish. This is to say, Spanish tends to have longer sentences than English meaning that, the commas or full stops used to divide sentences and create pauses are more needed and occur more often in English than in Spanish. We take as an example the first sentence of the chapter. In English, we read “It was a bright cold day in April, and the clocks were striking thirteen.” while in Spanish it translates as “Era un día luminoso y frío de abril y los relojes daban las trece.” Here, we see how the comma is gone and it turns into a complete sentence.

Next, we can see how possessive pronouns and articles are placed in different positions in Spanish and in English. While Orwell uses possessive pronouns on many occasions, Rafael Vázquez Zamora decides to make use of the article form most of the time. A clear example of this appears in the phrase “Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind” in English, and “Winston Smith, con la barbilla clavada en el pecho en su esfuerzo por burlar el molestísimo viento” in Spanish. As we can see, the translator chooses to use the article instead of the possessive pronoun. This might be because in Spanish the possessive pronoun ‘*su*’ might sound repetitive to a native speaker if we use it twice inside the same sentence. For example, if a Spanish speaker were to say “Put his book back in his drawer” it would normally come as “Vuelve a poner el libro en su cajón” or vice versa. Therefore, it could be argued that this change has been made to avoid redundancy and repetition of sound, adapting it to the target language.

Next, we find the translation of a couple of words that do not match their original meaning. On the first page of the chapter, the words "boiled cabbage" in the original text have been translated as "legumbres cocidas." If we follow a faithful translation they

should have been translated as "col hervida" or "repollo hervido." So why did Vázquez choose to translate it this way? My guess is that it must have been because of the political and economic situation in the country at the time of the translation. During the Franco era, food shortages reached such an extreme that the government decided to introduce rationing cards. Those cards restricted the level and type of food among the Spanish population so that many foods were impossible to obtain. One of the few foods that could be obtained easily was legumes, which is why I think Vázquez translated cabbage as legumes, adapting his translation to the target language's culture. A similar example appears later on page 29, where "porpoise" is translated as "tortuga". In a faithful translation, this word would be translated as "marsopa". Again, it is unknown exactly why the translator decided to make this change. My guess is that, in Spain, it was more common to spot a turtle than a porpoise. Also, for this reason, perhaps not many people of the time knew exactly what a porpoise was since the original year of this translation is 1951; this could have been another reason why the translator decided to use a more common term when translating this particular word. Moreover, another example can be found on page 29, where "ship" is translated as "barrio". Again, we can only suppose that this translation is influenced by the political situation going on in Spain. We know that in the book the different geographical locations are islands separated by seas since the scene talks about bombarding a ship full of foreigners. My guess, even though it cannot be fully affirmed, is that Vázquez wanted to reflect the cruelty experienced in the neighbourhoods of Spain because of the dictatorship by translating "ship" as "barrio".

It is interesting to note that the only name that is translated from all the characters is that of Big Brother, translated as "Gran Hermano". The names of the rest of the characters remain exactly the same as in the original version.

Following, we see that in the original text, the meaning of the word "Newspeak" is explained and its etymology is given in an Appendix at the end of the book. In the case of this translation, the meaning of this word is explained in the footnote, but the Appendix has been omitted as it is not translated in previous editions, even though the Appendix has been added in this translation at the end.

We find sentences translated from the passive voice into the active voice, for example: "How often, or on what system, the Thought Police plugged in on any individual wire was guesswork." as "Lo único posible era figurarse la frecuencia y el plan que empleaba la Policía del Pensamiento para controlar un hilo privado." on page 23. In addition, we find sentences that have been reconstructed differently from the original, such as: "This, he thought with a sort of vague distaste—this was London" translated as "«Esto es Londres», pensó con una sensación vaga de disgusto" on page 24.

We come across an unusual translation on pages 25 and 26. Vázquez translates the phrase "sickly, oily smell" as "olía a medicina". The reason why the translator decided to translate it this way may lie behind one of the phrases Orwell uses to describe the way Winston takes the same brew later on. So the phrase "gulped it down like a dose of medicine" could have influenced Vázquez's way of translating when explaining the smell of gin. Moreover, in Spain, it is very common to hear someone talk about some kind of liquid by referring to it as giving off 'the smell of medicine or syrup' (oler a medicina o jarabe).

Another notable example is found on page 29, more specifically in Winston's diary. Here the translator seems to attempt to capture the informal style of Winston's writing while adapting the translation to the target language. This is most evident when Vázquez translates the phrase "then the helicopter planted a 20 kilo bomb" as "[e]ntonces va el

helicóptero y tira una bomb". This is a very common and colloquial way of speaking in Spain, therefore, we could say that Vázquez manages to translate and adapt his translation to Spanish slang and culture. Another great example of culture being present in the translation is found on page 34. Vázquez translates "had turned bright pink" as "se había puesto al rojo vivo" when describing a woman participating in the Hate. This is a very common expression in Spanish, which makes the translation feel closer to the target language.

Again, on page 32, we find that Vázquez translates "somewhere beyond the sea" as "en algún lugar enemigo". My explanation for this is that he is trying to make it explicit that Oceania is at war so that the reader keeps this fact in mind.

Finally, it is important to mention that there are sentences that are omitted throughout the book and others that are added to clarify the situation for the reader. An example of these omissions is found on pages 27 and 28 when Winston questions the current date in which he lives. We can note the omission of part of a phrase that appears in the original text as "It must be round about that date, *since he was fairly sure that his age was thirty-nine*, and he believed that he had been born in 1944 or 1945" (my emphasis) and is translated as "luego, la fecha había de ser aquella muy aproximadamente, puesto que él había nacido en 1944 o 1945, según creía" in Vázquez's translation.

An example of addition is found on page 36 when Winston describes the impact that Big Brother leaves on the retina of the spectators of the Hate. In the sentence "But the face of Big Brother seemed to persist for several seconds on the screen" compared to his translation "Pero daba la impresión *de un fenómeno óptico psicológico* de que el rostro del Gran Hermano persistía en la pantalla durante algunos segundos" (my emphasis) it is

clear than an addition has been made. I assume that the translator wanted to emphasize and explain this moment in a more explicit and detailed way so that the sensation described could be understood in depth.

The main translation solutions that have been used for this translation are indicated in Appendix A.

Chapter II

In this chapter, it is the translator's omissions and additions to the original text that predominate over the translation. With regard to the omissions, it is worth mentioning that there is an edition prior to the one analyzed in this work, dating from 1952, which was made by the same translator but was under the influence of Franquist censorship. Therefore, the 1952 edition suffered major cuts at the hands of Franco's supervisors and, as Ximena Micaela Vázquez Lachaga (2020) explains in her study, most of the sexual references, criticisms of Catholicism, and politics were affected, and "it was not until the 1980s that a complete translation of the novel was published in Spain [to which] the passages that had been cut out were added, whose authorship is unknown" (Vázquez Lachaga, 2020; my translation). Although the vast majority of the censored parts were added to the 1980 edition, there are still omissions present which, although they do not affect the plot of the story to any great extent, do appear in the translation. According to Vázquez Lachaga (2020), these were fragments that did not really involve controversial situations or themes. To help in understanding the type of omissions involved, I will give a few examples of omitted sentences below: "There were times when it went on and on until the cruel, wicked, unforgivable thing seemed to him not that the guards continued to beat him but that he could not force himself into losing consciousness.", "He

remembered a cell with a plank bed, a sort of shelf sticking out from the wall, and a tin wash-basin, and meals of hot soup and bread and sometimes coffee.”, “In the end the nagging voices broke him down more completely than the boots and fists of the guards.”, “He did not remember any ending to his interrogation. There was a period of blackness and then the cell, or room, in which he now was had gradually materialized round him.” My guess is that these parts must have been overlooked either out of inadvertence or for the sake of preserving Rafael Vázquez Zamora's translation, since including or omitting these phrases would not alter the meaning of the original work. We also encounter many omissions of the phrase “he said”. My personal belief for this to be omitted must have been to avoid interrupting the dialogue’s flow so much. As for the additions, they are very subtle and do not imply any change in the story either. Here, you can find some of the examples where I compare the original text to the translated version: “Now we will take an example.” as “Ahora te pondré un ejemplo y *te convencerás de lo que digo.*” (my emphasis), ““You are a flaw in the pattern, Winston.” as “*Te explicaré por qué nos molestamos en curarte.* Tú, Winston, eres una mancha en el tejido” (my emphasis), “They begged to be shot quickly, so that they could die while their minds were still clean.” as “Pedían que se les matase en seguida para poder morir con la mente limpia. *Temían que pudiera volver a ensuciárseles.*” (my emphasis)

Then, we come across some translations that seem to amplify the information when translated into the target language. By this I mean, that the original meaning does not match the translation since the translated version seems to give further details about the situation while the original text is more implicit. For example, the phrases “in some manner” and “the thing was really happening” are translated as “por detrás al lecho” and

“dolor interno” respectively. Hence, the translations seem to give more information about the way things are happening changing their meaning but not affecting the story’s plot.

The main translation solutions that have been used for this translation are indicated in Appendix B.

4.1.2. Translation by Miguel Temprano García, 2013

Chapter I

First, as we saw in Rafael Vázquez Zamora's translation, in many cases the excessive use of possessive pronouns is avoided as they would sound redundant in Spanish. In this case, translator Miguel Temprano García chooses to eliminate the possessive pronouns completely in the same sentence that we analyzed in the case of Vázquez. Thus, the original sentence "Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind" is translated as "Winston Smith, con la barbilla clavada en el pecho en un esfuerzo por escapar el desagradable viento", replacing the personal pronouns with simple articles to accompany the nouns.

Again, we see that the only name that is translated is that of Big Brother, translated as "Hermano Mayor", while the names of the other characters are left intact.

Next, we are faced with an unconventional translation. While the original message of "Big Brother is watching you" could be interpreted as a threatening message, Miguel Temprano García decides to translate it from a more optimistic point of view so that it is translated as "El Hermano Mayor vela por ti" (Big Brother is watching over you). As Temprano (2022) explains in our interview, “Big Brother, in English, refers to Hermano Mayor [which refers to the eldest figure in a fraternal relationship] (and not to a 'Gran Hermano', which we don't know what it is), and that's how I translated it, among other

things because the paternalistic tone with which the dictator is called would be lost.” Moreover, he adds that he wanted to “underline this paternalistic relationship that, as I mentioned, dictators foster in order to give the impression that they are actually protecting their citizens.” (Temprano, 2022, my translation) Therefore, we could say that Temprano aims to approach not only the citizens’ view but also the Party’s view. Concerning the previous example, again we find an unusual translation. On page 10, illustrating the moment when Winston manipulates the tone of voice on the telescreen, here the translator decides to translate the word "switch" as "luz". In previous and later translations, this word is interpreted as "interruptor", which seems to fit better when translating this term. Again, according to what Miguel Temprano García said in our interview, “[i]t has been almost ten years since I translated the book, it is probably my mistake.” (Temprano 2022, my translation). Since this seems to be an error, I believe it does not fall in any category of translation solutions.

Next, we find some translations that are fully adapted to the culture of the target language. Some examples are: "heaps of rubble" as "cascotes" on page 11, "gorilla-faced" as "cara de pocos amigos" on page 12, "jointed truncheons" as "cachiporras" on page 12, "sheep-like quality" as "un no sé qué ovejuno" on page 19, "[t]he gin was rising from his stomach" as "le repitió el sabor de la ginebra" on page 25, and “did not matter” as “lo malo no eran” on page 10. The translation of these terms into correspondence models or functional equivalents allows the culture of the target language to be present and the reader to whom this work is addressed to situate himself more closely to the novel.

We can also see a case of modulation in the translation of the original sentence “he could guess” as “lo más probable era que” on page 14.

Finally, we come across some omissions which do not alter the overall meaning of the novel. These omissions, as Temprano explains, “I do not omit, except by mistake, any part of the original in my translations. In this case, [...] I suppose it slipped my mind (and then the proofreader's too).” (2022, my translation)

The main translation solutions that have been used for this translation are indicated in Appendix C.

Chapter II

In this chapter, we see many phrases and sentences which have been translated from passive to active voice. Some great examples are “With that first blow on the elbow the nightmare had started.” translated as “La pesadilla había empezado con aquel primer golpe en el codo.” on page 255, “How many times he had been beaten, how long the beatings had continued, he could not remember.” translated as “No recordaba cuántas veces le habían golpeado, ni cuánto habían durado las palizas.” on pages 255—256, “they arrested him” translated as “de su detención” on page 255, and “Never again will you be capable of” translated as “Serás incapaz” on page 271. This is a really common translation solution that seems to be a personal choice of the translator.

Next, we come across some curious translations. We are talking about the translations of the words “surroundings” as “donde se encontraba” on page 255, and “deliberately” as “de manera metódica” on page 269. Even though there is an exact word to translate these words into Spanish (that would be “surroundings” as “alrededores”, and “deliberately” as “deliberadamente”), the translator decides to translate more densely and explicitly. Next, we encounter a very similar case where the phrase is simplified or generalized. The sentence is the following: “every human being he had ever known” translated as “sus

conocidos”.

Some other curious choices are the translation of the words “human mind” as “imaginación” on page 264, and the phrase “at him” as “pegándole” on page 256. These do not seem to be the correct terms to be used in their translation. But, according to Temprano, “[i]t is true that there are some translations that I try to avoid, either out of mania or because they have been overused in Spanish. One of them is "mind", which is often translated as "mente" and almost always has more the sense of "imagination".” (2022, my translation).

Again, we come across many terms and phrases that seem to have been translated to approach the source into the target language. Some examples are: “espionage, sabotage, and the like” as “y otras cosas por el estilo” on page 255, “flat on his back” as “casi de espaldas” on pages 259—260, “he could not force himself into losing consciousness.” as “no haber llegado a perder la consciencia.” on page 256, “feebly tried to compromise” as “término medio” on page 256, “who worked on him” as “lo acosaban a preguntas” on page 257, and “his eyes ran with water” as “hacerle llorar a lágrima viva” on page 257. We can see that many of these examples have been closely translated to Spanish idioms and expressions, therefore we could say that the source text has undergone a familiarization process.

Again, in this chapter, we also find some omissions. As said in the previous chapter’s analysis, the translator refers to them as a “mistake”. (Temprano, 2022) Finally, we also encounter an addition included by the translator appearing on page 265. The example is the following: “The bonds that had held his body down were loosened.” “Las ligaduras que lo sujetaban *daban la impresión* de haberse aflojado.” (my emphasis)

The main translation solutions that have been used for this translation are indicated in Appendix D.

4.1.3. Translation by Ayako Koike, 2014

Chapter I

On the first page of the manga adaptation, the author presents the main characters. There are three characters – Winston, Julia, and O’Brien in particular – that have a more detailed introduction since they have a more extensive role in the novel. Then the reader is introduced to the rest of the characters – Emmanuel Goldstein, Big Brother, Parson and Syme, and Charrington – but in a simpler and more summarized way. We observe that the only character’s name that has been translated into Spanish is Big Brother, becoming thus “Gran Hermano”. This distinction might be due to the character's implicit meaning since the term ‘Big Brother’ is linked to a dominant role upon a submissive one. Right after the presentations of the characters and before the story starts, the reader encounters the rhetorical question “¿Cómo impone un hombre a otro su poder?” which translates as, “How does a man impose his power on another?”. This may suggest that the author is trying to summarise the plot of the story in a single phrase. Therefore, it can be assumed that the author uses it as a synopsis.

On the next two pages, we come across a sort of preface to the story itself. In this case, relating the illustrations to the sparse narrative becomes crucial, since a large part of the translation work in this particular style is reflected through the drawings. These drawings can omit large blocks of text that expand to describe the feelings and situations experienced by the characters, turning them into a simple but well-constructed image without the need for extensive text translation.

The set of images portrays Winston, with a look of nervousness mixed with fear and anguish on his face, sitting in a corner of the room, avoiding the 'telescreen', and he seems like he is about to start a diary. All of this imagery is accompanied by the daunting phrase, "Esto marcará el futuro", which translates as "This will change the future.". There is also a hint on the figure of Big Brother: the reader can see a poster of a big eye, outside the window, that seems to control what Winston is doing. This scene will be familiar to the future reader since it will also appear at the end of the book's first chapter. Next, the author chooses to show again another book cover containing a vast symbology of Big Brother, such as big eyes on posters, and the helicopters used to spy on the citizens. The character's image is very well portrayed as it is very faithful to the descriptions of the original text. The only trace of text we observe is the commonly used slogan "BIG BROTHER IS WATCHING YOU", which is strangely not translated into Spanish. It could be argued that the reason for a second cover could be that it makes a clear separation between the initial presentations of the characters and the beginning of the story itself.

As we enter the first chapter, we see that the entire book is divided into three main parts, as in the original text, but is not divided into chapters. Something strange about these parts is that the translator chooses to add a subheading or a complementary title to name the different parts. For example, "Primera parte: La Duda", which translates as "Part One: The Doubt". It could be supposed that the information added by this supplementary title could be a way to separate the different key points of the story without the need to divide the story into chapters. Next, the reader is presented with the geographical location where the story happens. The three principal locations Oceania, Eastasia, and Eurasia, are translated as "Oceanía", "Eurasia" and "Asia Oriental".

At the very beginning, the reader is given in detail the most important characteristics that need to be clarified about the story in order to understand the plot's development. The author explains that these countries are frequently at war. It is important to bear in mind that since this translation is adapted into a manga version, most of the script from the original text, especially descriptions, where most of the time Winston gives a detailed explanation about issues of the plot, are omitted due to the formatting style. The quantity of script that is actually translated is very little and it loses the real sense of the story when it is not combined with the imagery. Therefore, the reader might struggle to see the big picture and understand the novel properly.

On page 14, there is a footnote by the translator further explaining that the letters drawn on the police officers' caps, which read "PP", are meant to stand for "Thought Police" which she translates as "Policia del Pensamiento". Even though in the footnote Koike refers to the letters in the image as 'TP', in this edition the reader can see it matches the Spanish translation since the letters appear indeed as "PP". Again, on the same page, it can be observed that part of the text, the single word "Freedom" in this case, is left in English. On the other hand, some translations are supplemented with their original text versions. A great example of this is at the end of the chapter, when Winston's diary is filled with the sentence "DOWN WITH BIG BROTHER" and right next to this there is a small text box containing the translation as "ABAJO EL GRAN HERMANO".

Due to the omission of large portions of the source text, what is meant to be the start of the action in this chapter, is actually located in the middle part of the chapter in the original: Winston starts questioning the reason why he is starting the diary, later finding

out the reason falls behind the ‘connexion’ he seemed to have with O’Brien during the Two Minutes Hate.

It is very important to pay attention to the emotions and feelings that are portrayed by the characters’ faces and reactions. For example, a crucial example of this situation would be the need for expressive features to be included in the scene where Winston talks about Julia for the first time. The image that Winston portrays through his facial expressions makes it clear how he feels about her. The translation of the extensive monologue where Winston says what he thinks about her is thus not needed. Although the omission of these descriptions creates a more dynamic development of the plot, it loses the enormous emphasis on Winston's hatred towards Julia and omits the violent scenes from these descriptions. It can be assumed that the author wanted to avoid the uproar that might have been caused by the excessively violent scene that appears in the original version and opted to remove it.

Another characteristic of this style of literature is the use of onomatopoeia to express different sounds and noises.

This manga version increases the use of taboo language by making use of swear words that are not present in the original text but have been added by the translator. The purpose of these additions may be to make more intense the fact that they are in the middle of the Two Minutes of Hate and therefore Koike decides to make use of stronger language to reflect the frenzy of the situation. The reader can see a clear example of this the first time that Emmanuel Goldstein appears, addressing the people as “rebaño de ovejas estúpidas”. Moreover, Winston describes the people participating massively in the Two Minutes Hate, as “idiotas”. Neither of those examples is present in the source text.

As mentioned, some scenes have been cut out. In some cases, the parts omitted do not provide crucial information about the plot, such as Winston's encounter with his neighbour. However, sometimes scenes containing relevant information have been taken out. Some clear examples are the exclusion of Goldstein's background; the "Book"; and terms such as "thoughtcrime" and "vaporized", present in the source text. Even though some of the themes omitted in the first chapter will come up throughout the book, the reason why the source text introduces them in the first chapter is to help the reader create a better and deeper understanding of the political situation right before the story starts. In other cases, the scene is overgeneralized to create a stronger emphasis on what it is being portrayed. There is a particular instance in this chapter: in the source text, a woman, sitting next to Winston, reaches her arms out in a sort of prayer to Big Brother; in the manga version this particular action of adoration towards the Party's leader is displayed by each person present in the Two Minutes Hate. Some scenes are mismatched from the original version, as their content differs from the source text at some level or another. One scene that is not so faithful to its original form is when Winston explains that he takes part in the Two Minutes Hate. The manga illustrates a more reflective and frightened image of Winston, who shies away from joining in the hateful cheering and chanting dedicated to Big Brother.

On the other hand, scenes containing crucial plot content are present. One of the clearest examples is the connection between Winston and O'Brien. The translation and imagery used to render this scene provide the reader with a highly faithful segment of the novel where the emotions and the script are almost identical. A small sample of this 'conversation' between Winston and O'Brien is translated as follows: "Estoy contigo. Sé exactamente cómo te sientes. Comparto tu desprecio, tu odio, tu repugnancia. Pero no te

preocupes. Estoy de tu lado.” The original version is: “I am with you, I know precisely what you are feeling. I know all about your contempt, your hatred, your disgust. But don’t worry, I am on your side!”. It can be seen that the source text has been translated practically intact.

The main translation solutions that have been used in this manga version are indicated in Appendix E.

Chapter II

In the source text, the chapter begins with a description of Winston’s situation: he finds himself, in pain and confused, laying on top of what seems to be a camp bed and accompanied by O’Brien. This description is mainly shown in the manga version through illustrations supported by a few onomatopoeias, such as ‘*fuish*’, ‘*dang*’, or ‘*blink*’. Again, the translation has been reduced in size and descriptions have been often omitted and largely replaced by visual representations. For example, the long descriptions where Winston relates how he is taken to the ‘torture room’ and recalls the tortures he has previously undergone have been omitted (at least 5 pages of the original text). At other times, these descriptions have been illustrated as speech bubbles intended to represent the character's present thoughts or state of consciousness.

The chronologic order of the chapter is altered when O'Brien informs, out of his free will, Winston early on that Julia has betrayed him. In the original text, this event actually happens when the torture is over and O'Brien offers Winston to ask him any questions without any reprisals. Although the torture originally begins much earlier, in the manga it starts after O'Brien confesses to Winston the real reason why he is taking so much trouble with him. In the

original text, this confession comes after the first display of torture that Winston receives. Despite the disordered chronology of events in the translation, O'Brien's dialogue has been especially respected in most cases. However, the first example about war that appears in the original text and which O'Brien uses in order to demonstrate to Winston his 'faulty memory', is omitted. The translator chooses to go straight to the second example where Winston is shown a newspaper clipping that he thought he had destroyed. In the original text, this photograph is given great importance as it would prove that Winston's memory is not faulty. In the manga, it is given the same importance but represented through imagery. The illustrations show in detail the different emotions Winston goes through in a very short period of time. In addition, these images have been complemented by some onomatopoeias which add to the drama of the scene. Again, much of a long conversation about the true existence of the past is omitted. We can observe that the fact that this translation presents the omissions of certain scenes is what makes this type of literature more dynamic and, therefore, we can say that the translator uses this device to keep the story in constant movement. This is a device that has been very effective in bringing certain types of literature into another format for certain readers who do not find the classic style of novels appealing.

A curiosity that has already appeared in the first chapter analyzed, and also happens throughout the manga, is that the translator decides to add some untranslated phrases or words in the illustrations, while the rest of the dialogue and some onomatopoeias occur in Spanish. An example that can be found in this chapter is the entry in Winston's diary that reads: "Freedom is the [...] two plus two make four". This detail, Koike explains, is in the hands of the editors who finally edit the final version

of the manga and add their stylistic touches to the work. It is not, therefore, a decision made by the translator.

We can also observe that, in this translation, scenes with a more emotional or intense component have been represented within vignettes with a more irregular and dramatic form. They are usually represented with very expressive illustrations and accompanied by various sound effects presented in the form of onomatopoeias.

Next, we note that two very similar scenes have been omitted in this translation. The scenes in question are very similar in content. In the first omitted scene O'Brien gives Winston a small break which Winston sees as an act of mercy, Winston "hugs" O'Brien, and O'Brien asks for Winston to be given a physical examination. In the second omitted scene, Winston is originally seen to feel appreciation, almost love, for his torturer, as O'Brien orders Winston to be injected with a substance that will make his pain go away. In these two scenes, it appears that the relationship between O'Brien and Winston grows closer for a few moments. Although these scenes may seem irrelevant, the fact that Winston shows this kind of affection towards O'Brien is highly important as it shows one of the reasons (if not the most significant) for the future change in Winston's character. In these scenes, one can even see how O'Brien carries out and fulfills his purpose of "changing" him. Therefore, we can speculate that the omission of these two scenes may affect the understanding of the play as a whole. That is, with the lack of this information, readers are less aware or more confused as to what leads Winston to his descent. About the omissions of scenes, later on, and towards the end of the chapter, more scenes will be omitted: Winston's reflections on O'Brien, the situations, and the tortures he is going through.

Finally, O'Brien talks to Winston about the Inquisition, Russian Communists, and German Nazis. In the manga, this scene is accompanied by illustrations that could be described as scandalous and controversial. One can see how the typical clothing and some attacks perpetrated by members of the Inquisition are illustrated; the clear swastika symbol of the German Nazis; and, finally, there is a depiction of a mass murder where the lifeless bodies of innocents are shown hanging from a noose.

Since there are no relevant differences in translation, we can say that the most remarkable thing in this chapter is how the story is presented to us. First of all, it should be made clear that the translation of this segment of the book is very close to the original dialogue and therefore there are no differences or cases of note that can be discussed. What is noteworthy in this chapter are both the omissions and the change of chronology of some events. Ayako Koike explains that the result of this translation is often conditioned by the layout and the content of the image and the text boxes to which the translation has to be adapted. Since the choice of the images that appear and their chronology is in the hands of the publisher and its illustrators, Koike believes that in this type of work part of the original text has to be sacrificed in order to summarise and adapt everything in a manga volume with a limitation of about 200 pages with drawings and a minuscule space for including text.

The main translation solutions that have been used in this manga version for this chapter are indicated in Appendix F.

2.1.4. Translation by Ariel Dilon, 2021

This translation includes a full translation of the source text by Ariel Dilon and some illustrations by Luis Scafati. Therefore, I analyze the translation and give their translation solutions while also including a brief description of the images added.

Chapter I

On the first page of the chapter (page 8), we can see the first illustration of the translation. In this illustration, we can appreciate a gigantic eye that seems to watch over a crowd of people with expressionless faces and even faceless figures. These people seem to be running away from the gaze of the giant eye, and give the impression that they are trying to blend in with the crowd in order to remain unnoticed.

Starting with the translation analysis on page 9, we find the translation of "Big Brother" as "Hermano Mayor". Again, this is the only name that is translated in the entire novel.

In this version, we can also see some examples of voice change from passive to active. For example, on page 10, we find that the phrase "the meagreness of his body merely emphasized by the blue overalls which were the uniform of the party." has been translated as "y su mono de trabajo azul, que era el uniforme del Partido, enfatizaba la delgadez de su cuerpo." This can also be seen on page 11, where the phrase "every moment scrutinized" is translated as "era objeto de escrutinio".

On page 10, we find the translation of "smallish frail figure" as "figura era más bien menuda". Although it could be translated as "pequeña", "menuda" or even "diminuta", the translator decides to go a step further by giving more details about the word in the translation. According to Cambridge Dictionary (2022), the word "smallish" means "fairly small, but not very small". Therefore, we can say that the over-explanation offered

by Dillon would be the correct way to translate this term into Spanish. Another example that could be related to the last example appears on page 21. The original sentence “resettling his spectacles on his nose” is translated as “reacomodarse las gafas sobre el puente de la nariz”, therefore giving further detail about the placement of the glasses.

On page 10, we find again a translation, similar to those of Vázquez and Temprano, although closer in comparison to Temprano's translation. In these, there is a debate on the positioning or necessity of possessive pronouns as opposed to articles. In Dillon's translation, we see that the terms "his hair", "his face", and "his skin" have been translated as "el pelo", "el rostro", and "la piel", thus exchanging all possessive pronouns for articles accompanying the name. Regarding the same issue, we also find an almost identical translation of the phrase analyzed in Vázquez's translation: “Winston Smith, con la barbilla clavada en el pecho en su esfuerzo por burlar el molestísimo viento”. In Dillon's translation, the original phrase “Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind” is translated as “Winston Smith, con la barbilla apretada contra el pecho en su esfuerzo por escapar del viento cruel”. Therefore, we can see that Dillon does not completely reject neither possessive pronouns nor articles. This is reinforced because we can see that he still uses possessive pronouns in his translation: “[t]he flat” as “[s]u apartamento” on page 9, “the right hand” as “su derecha” on page 9, and so on.

As in most of the translations previously analyzed, the meaning of the word "Newspeak" is included in the footnote, there is also a reference to the "Appendix", and a translation of this is included at the end of the novel. In this case, the footnote is on page 11.

On the following pages 12 and 13, an illustration appears again. In this illustration, a broad view of the London described in the novel can be seen. The reader can see the swirls of wind and paper along with the huge posters of Big Brother that Winston describes at the beginning of the chapter. There are also a large number of helicopters, with an eye drawn on the front, intending to represent the surveillance to which the citizens of Oceania are subjected. Finally, the four buildings of the Ministries that Winston presents as the most prominent in the landscape have also been depicted.

Next, we come across a strange translation on page 17. The original sentence “It was curious that he seemed not merely to have lost the power of expressing himself” has been translated as “Cosa curiosa: parecía no solo haber perdido la capacidad de expresarse”. My guess is that this might be due to stylistic choice, other than that I cannot find any explanation for this change.

On page 20, we can see a new illustration. This image shows a multitude of people separated by cubicles with very different appearances, among which two people stand out from the rest. These are Julia and Winston, who are standing out of their respective cubicles. You can see how Winston pays special attention to Julia, this is represented by two lines, coming directly out of Winston's eyes, which end up forming a single line that becomes an arrow pointing directly at Julia, who is looking at Winston out of the corner of her eye.

On page 24 is the last illustration of the chapter. The image shows a visual depiction of the Two Minutes Hate in which a large crowd of people is shouting with hatred towards the figure of Goldstein, who receives this shouting and booing in the form of fists and

attacks. It is practically impossible to detect any particular face in the crowd, giving the sensation Winston describes of being swept up in the hatred like the others.

Finally, additions are appreciated throughout the chapter. An example of addition could be found on page 11, in the phrase "windows patched with cardboard" translated as "*ventanas rotas y reparadas con cartones*" (my emphasis). On the other hand, no omissions are observed throughout the chapter, which may indicate that this is a very faithful translation of the original version.

The main translation solutions that have been used for this translation are indicated in Appendix G.

Chapter II

On page 278, the first page of the chapter, we see an illustration. The image depicts a big room and, in the very center of the room, there is a metallic bed which is being focused by a strong light coming from above. On the bed, the body of a man can be distinguished, bound hand and foot and semi-naked, accompanied by a dark figure beside the bed. Although the identity of the figures is not clear, the reader can assume that the figure lying on the bed is Winston and the figure next to him is O'Brien. These assumptions will be supported as the chapter progresses.

Concerning the translation, we first come across some examples of modulation. In the first example, we can see that the original phrase "Besides, his memories were not continuous." is translated as "*Además, sus recuerdos eran discontinuos.*" on page 279. This translation makes use of modulation since the original message is expressed from a different point of view. (Vinay and Darbelnet, 1995) Next, we face another example of modulation on the same page previously mentioned (page 279). We see that in the original

sentence “But whether the intervals were of days or weeks or only seconds, there was no way of knowing.” translated as “Pero no había forma de saber si aquellos intervalos habían sido de días o semanas o solo de segundos.”, the passive voice has been changed to active voice. Moreover, on page 286, we get another example of modulation. The original question “Will you please remember, throughout our conversation, that I have it in my power to inflict pain on you at any moment and to whatever degree I choose?” has been translated as a suggestion, therefore resulting as “Te ruego que recuerdes, a lo largo de toda esta conversación, que está en mi poder inflingirte dolor en cualquier momento y en el grado que yo decida.”

Next, on page 281, we see how possessive pronouns in the phrase “They slapped his face, wrung his ears, pulled his hair” translated as “Le abofeteaban la cara, le retorcían las orejas, le tiraban del pelo” have been replaced by articles.

Next, we come across a curious translation of the word “dials”. Dilon seems to be fully aware that the word ‘dial’ can have many different meanings in this translation, this could be the reason why he chooses to include a further explanation inside its translation, resulting in: “indicadores de control”/”niveles de los indicadores”/”los controles” on page 282 and “dial” on page 298.

Following, we see another illustration on pages 284 and 285. These two pages are a graphical representation of Winston’s suffering. The reader is shown how Winston, trapped and tied down to the metallic bed, is being tortured by O’Brien. We can observe the many dials that are attached to Winston’s head and how Winston’s face, eyes wide open, is full of suffering while he screams in agony.

Finally, there is some evidence of additions and omissions in the chapter. Concerning the additions, some great examples are: “and a tin wash-basin” as “con una tina de lata *para bañarse*” (my emphasis) on page 280, and “but his body was being wrenched out of shape” as “pero, *fuera lo que fuese*, le estaba desfigurando el cuerpo” (my emphasis) on page 283. About the omissions, some examples are: “we were not at war with Eastasia at all. *We were in alliance with them.*” (my emphasis) as “no estábamos en absoluto en guerra con Estasia.” on page 287, “It is involuntary. *It is outside oneself.* How can you control memory?” (my emphasis) as “Es involuntario. ¿Cómo podéis controlar la memoria?” on page 289, and “he was shaking uncontrollably, *his teeth were chattering*, the tears were rolling down his cheeks.” (my emphasis) as “temblaba de manera incontrolable, las lágrimas le corrían por las mejillas.” on page 290.

The main translation solutions that have been used for this translation are indicated in Appendix H.

4.2. Comparisons between each translation

This section will display the similarities and differences in the translation of the book's descriptive language and special lexical items used for the different translations and some expressions or phrases that contain relevant differences in terms of showing a clue as to the reason behind its change. The results obtained in this analysis will be further examined in the discussion chapter. The examples and comparisons will be shown in appendixes I and J for each chapter.

5. Discussions

In this chapter, I will discuss the findings of the analysis of each translation, following the same chronological order used to conduct the analysis. In this way, I will test both hypotheses in the conclusions chapter in order to determine whether either of them coincides or does not.

First, we will comment on Rafael Vázquez Zamora's translation. As mentioned in the analysis, the first translation made into Spanish was done by this translator for the publishing house Destino. Although this study uses the 1980 version, the first translation dates from 1952, which was made during the Franco dictatorship, a socio-political context that caused this first edition to suffer significant censorship regarding the most controversial themes at the time (sexuality, religion, and politics). Due to this censorship, over the years new editions were created that incorporated many of the scenes omitted by Franco's censorship. As Vázquez Lachaga explains, it was in 1983 when "the passages that had been cut out by the censorship, whose authorship is unknown, were added" (2020, my translation). The language used by Vázquez Zamora is a style in which the influence of the target culture and language can be observed. We can observe the implementation of several adaptations and idioms that belong to the Spanish language, with which he seems to try to bring the novel closer to the target audience, using a simple language with a cordial treatment towards the reader that, despite certain omissions, manages to reflect a message very similar to the original.

Second, we will comment on the translation by Miguel Temprano García. As for this translation, it seems to be a case of retranslation with the intention of improving existing translations. As the translator explains, he did not rely on any previous translation but he had heard of the translation by Vázquez Zamora in particular. He also explains that "[h]e

was also familiar with some of the terms that appeared in the novel, because many of them had already been coined in Spanish" (Temprano, 2022, my translation), but that in his opinion "they were badly translated and [...] had to make the decision to change them" (Temprano, 2022, my translation). One of Temprano's purposes is to convey the "paternalistic tone with which the dictator is described" (2022, my translation), a purpose that can be seen in the use of language in his translation. Regarding his style, the translator comments that he limits himself to "translating, trying to preserve the meaning and style and that the translation breathes and sounds as good as possible in Spanish" (2022, my translation). It can be seen that although he uses language that could be considered richer or more complex than the one used in previous translations, Temprano also addresses the audience in a closer way, creating a sense of closeness between the main character and the reader. As for the audience, Temprano does not think that his translation is aimed at a particular type of audience since, as he explains, he limits himself to "trying to render into Spanish the texts [he translates] without complicating or simplifying them in any way" (2022, my translation), and he also notes that he "does not usually think about the audience that is going to read the work. [He thinks] of the author, of the time in which he wrote the book and particularly of the text" (2022, my translation). Therefore, we can say that his main aim was to convey the original message as faithfully as possible in the target language.

Third, we will comment on Ayako Koike's translation. In this case, we find a very different translation to the previous ones, as the literature format in which it is presented is not the same as that of the original or previous translations. This translation is presented in manga format, so we can assume that the amount of text translated and used for its publication is radically inferior to the conventional literature form, as manga seems to

prioritize drawing and are not usually long volumes, which is detrimental to the translation. Koike (2022) explains that manga is a "very visual" type of literature in which "drawing is very dominant" and that this affects the amount of translation that is included or omitted due to space limitations. Koike also comments that, in most cases, translators are not fully in charge of what percentage of their translation is included in the final version of the manga, nor of the chronology in which it is presented. Therefore, the main authors and editors of the manga, along with the letterers, are the ones who decide which parts are omitted and how the scenes are presented. In terms of language, Koike uses more informal and dynamic language. More exclamations, onomatopoeias, and swear words are added compared to the original. Although not as many typical Spanish expressions are used, compared to Vázquez and Temprano's translations, Koike decides to use the terminology used in Vázquez's translation, keeping a simple and direct style that the reader can easily understand. As for the audience, Koike (2022) believes that this type of literature may be aimed at a younger audience, since one of the purposes of the Herder publishing house is, in Koike's words, "to bring dense authors to a different type of reader". Koike sees great potential in the visual format of comics and manga to attract younger readers, as they are not usually interested in the conventional literature format, and this visual support could "encourage" them to read classics that "they had not dared to read, perhaps because of the density or the type of narrative" presented in a different format.

Finally, I will comment on Ariel Dillon's translation. From the very beginning, one can see that it is a translation that follows a very faithful style to the original, in the sense of both the language and the punctuation are almost identical between the two works. It is also the translation with the fewest omissions or additions, creating a very close model to

the original text. The language is possibly one of the most interesting aspects of this translation. Although all the translations previously analyzed in this work are translated into Spanish, it must be taken into account that there are different regions in which this language is spoken and that there are different dialects and variants. In this case, we focus our attention on the translator, Ariel Dilon. Dilon, born in Buenos Aires, is of Argentinean nationality. Although this may seem irrelevant, this is in fact a factor that greatly influences the way each translator writes, as the cultures of Spain and Argentina are completely different and each represents both their socio-political context and their use of the Spanish language. While the previous translations analyzed present a more Castilianised Spanish, Dilon, on the other hand, makes use of a Spanish that presents strong traits of the Spanish used in South America. This can be seen in the translation of words such as "tin wash-basin" (Orwell, 2001, p. 273) which Dilon (2021, p. 208) translates as "tina de lata" and which, in Spanish, would be translated as "bañera" or "bañera de lata". It is also seen in expressions such as "apenas sí podía mantenerse en pie" (Dilon, 2021, p. 208), which in Spanish would be similarly translated as "apenas podía mantenerse de pie". Therefore, we can argue that, although both Spanish and Latin American Spanish are understandable to any Spanish speaker, this translation seems to contemplate a wider range of public.

6. Conclusions

First, let us briefly recall the hypotheses that are to be tested. On the one hand, we have the Retranslation Hypothesis by Bensimon and Berman arguing that while early translations tend to adapt the original text to the language into which it is translated, newer translations tend to aim at respecting as much as possible the original text and message,

thus focusing the origin of retranslations on the age and content of the translations. On the other hand, there is also my hypothesis which takes up the term “retranslation” in a more general way, arguing that the factors affecting the creation of new translations are to be found in several contexts, such as time, language, and culture, socio-political context, the desire of the translator, the target audience, economy and the quality of the translations.

As we can see, the retranslation hypothesis holds in some cases, but not in others. In the case of Vázquez, we can argue that, in the retranslations in which the censored parts are added, the hypothesis holds since the translator intends to complete the original message and, therefore, this new edition would be closer to the original text. In the case of Temprano, it could also be argued that this hypothesis holds since the aim of the translator is to improve the existing translations that he considers "were not well translated". Therefore, we can say that this translation tries to come closer to the original text.

In Koike's case, we can see that the hypothesis fails. This translation does not come closer to the original message, but, because of the omissions and their chronological order, creates a new version of the story that respects as much as possible the original message but cannot be represented as absolutely faithful to the original. Finally, there is the Dilon translation. In this case, this translation does seem to follow the retranslation hypothesis as it is very faithful to the message, with the fewest omissions and additions, making it one of the most faithful versions of the original text.

Finally, there is my hypothesis. As we have seen, the factors that give rise to the need for new translations or retranslations can come from different contexts. Vázquez's translation is mostly affected by the passage of time and quality, but also by the socio-political

context of the country, and the culture.

In Temprano's case, it can be argued that the major reason for this retranslation is the translator's own desire, as he tries to improve the previous translations. Therefore, we can also assume that language and quality are factors that add to this translation as the translator's concern lies mainly in the quality of the message being conveyed.

In Koike's translation, the factors that seem to stand out the most are the target audience and the language. This translation is more focused on the search for new readers, offering an innovative format and using a more informal language that may be of interest to other audiences.

In the case of Dillon, it seems that the main factor is the quality of the translation, as well as the desire of the translator. This is reflected in a translation that is highly faithful to the original text, in which culture, language, and audience are also reflected, but to a lesser degree.

In conclusion, while the retranslation hypothesis holds in some cases, in others it does not. My hypothesis which argues that retranslations are affected by multiple factors in several contexts holds for all four translations but does not include all the aspects mentioned, only those that are suitable for each translation or retranslation.

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Appendixes

Appendix A. Main translation solutions in Chapter I (pp. 22—40)

Evidence	Translation solutions	Explanation
From “It was a bright cold day in April, and the clocks were striking thirteen.” to “Era un día luminoso y frío de abril y los relojes daban las trece.”	Density change	According to Pym (2017), this change falls into the spectrum of density change since it changes the length of the phrase by joining two sentences into one single phrase.
From “Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind” to “Winston Smith, con la barbilla clavada en el pecho en su esfuerzo por burlar el molestísimo viento”	Transposition	According to Vinay and Darbelnet (1995), this is an example of transposition since the meaning of the message expressed does not change but it is expressed using different word classes.
“Big Brother” to “Gran Hermano”	Literal translation	According to Vinay and Darbelnet (1995), this is a case of literal translation since the translation is made word-by-word and maintains its grammar and idiomaticity.
“Newspeak” explained in a footnote	Density change	According to Pym (2017), this is a density change since it is adding information in form of a footnote.
"boiled cabbage" translated as "legumbres cocidas" “porpoise” to “tortuga” “ship” to “barrio”	Functional equivalent	According to Vinay y Darbelnet (1995), these translations might be considered a functional equivalent since their function is to substitute the original form for an adapted version that coincides with the culture of the target language.
"How often, or on what system, the Thought Police plugged in on any individual wire was guesswork." as "Lo único posible era figurarse la frecuencia y el plan que empleaba la Policía del Pensamiento para controlar un hilo privado."	Perspective change/Modulation	According to Vinay and Darbelnet (1995) and Pym (2017), this is an example of modulation since the message expressed is expressed from a different point of view in the original than it does in the translation.
“This, he thought with a sort of vague distaste—this was London” as “«Esto es Londres»,	Density change	According to Pym (2017), this case of density change is due to a re-paragraphing of the original sentence.

pensó con una sensación vaga de disgusto”		
"sickly, oily smell" to "olía a medicina" "then the helicopter planted a 20 kilo bomb" to "[e]ntonces va el helicóptero y tira una bomb" "had turned bright pink" to "se había puesto al rojo vivo"	Cultural correspondence	According to Pym (2017), these examples would fall in the spectrum of cultural correspondence since their translation is adapted to fit the idioms and slang of the target language.
“slogans” as “ <i>slogans</i> ”, usually translated as “consignas” in this translation	Borrowing	According to Vinay and Darbelnet (1995), this is a borrowing since it introduces a term in its start language.
Omissions and additions of certain phrases or sentences	Text tailoring	According to Pym (2017), these types of major omissions and additions are part of text tailoring, since they act “on the levels of both form and content.”

Appendix A. Main translation solutions in Chapter II (pp. 272—295)

Evidence	Translation solutions	Explanation
Some omissions from the source text and additions to the translation	Text tailoring	According to Pym (2017), these types of major omissions and additions are part of text tailoring, since they act “on the levels of both form and content.”
“in some manner” as “por detrás al lecho” “the thing was really happening” as “dolor interno”	Explicitation	According to Pym (2017), these translations imply some explicitation of the situation described.

Appendix B. Main translation solutions in Chapter I (pp. 9—27)

Evidence	Translation solutions	Explanation
Avoiding over repetition of possessive pronouns in Spanish	Transposition	According to Vinay and Darbelnet (1995), this is an example of transposition since the meaning of the message expressed does not change but it

		is expressed using different word classes.
“Big Brother” as “Hermano Mayor”	Literal translation	According to Vinay and Darbelnet (1995), this is a case of literal translation since the translation is made word-by-word and maintains its grammar and idiomaticity.
“Newspeak” explained in a footnote	Density change	According to Pym (2017), this is a density change since it is adding information in form of a footnote.
"heaps of rubble" as "cascotes" "gorilla-faced" as "cara de pocos amigos" "jointed truncheons" as "cachiporras" "sheep-like quality" as "un no sé qué ovejuno" "[t]he gin was rising from his stomach" as "le repitió el sabor de la ginebra" “did not matter” as “lo malo no eran”	Cultural correspondence	According to Pym (2017), these are cases of cultural correspondence since their translation adapts the original terms to the target language.
“his statement” translated as “sus problemas”	Transposition	According to Vinay and Darbelnet (1995), this is a case of transposition since the original meaning appears in singular and it is translated with a plural form and meaning.
Words “caption” or “slogans” translated as “esloganes”	Anglicism	I would consider this change as an anglicism rather than a borrowing because even though it introduces a term from the start language it changes the form of the word, adapting it to the target language.
“he guessed” translated as “lo más probable era que”	Perspective change/Modulation	According to Vinay and Darbelnet (1995) and Pym (2017), this is an example of modulation since the message expressed is expressed from a different point of view in the original (related to a subject) than it does in the translation (impersonal).
Some omissions from the source text do not appear in the translation.	Text tailoring	According to Pym (2017), omissions are part of text tailoring, since they act “on the

		levels of both form and content.”
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Appendix D. Main translation solutions in Chapter II (pp. 255—275)

Evidence	Translation solutions	Explanation
“With that first blow on the elbow the nightmare had started.” as “La pesadilla había empezado con aquel primer golpe en el codo.” “Never again will you be capable of” as “Serás incapaz”	Perspective change	According to Pym (2017), these are a case of perspective change since the original phrase or sentence is presented in a passive voice while its translation has been changed to an active voice.
“surroundings” as “donde se encontraba” “deliberately” as “de manera metódica”	Density change	According to Pym (2017), these examples fall in the spectrum of density change since their translations seem to be offering an explicitation or specification of the term, therefore making use of more words in the target text.
“every human being he had ever known” as “sus conocidos”	Density change	In this case, according to Pym (2017), we are dealing with a density change related to a generalization or a simplification since the phrase is reduced in a great way in form.
“human mind” as “imaginación” “at him” as “pegándole”	Density change	According to Pym (2017), these fall into the category of density change, concerning specification, since the terms or phrases in the original form are translated into a single word that clearly specifies the action.
“feebly tried to compromise” as “término medio” “who worked on him” as “lo acosaban a preguntas” “his eyes ran with water” as “hacerle llorar a lágrima viva”	Cultural correspondence/Correspondence	According to Vinay and Darbelnet (1995) and Pym (2017), these are cases of cultural correspondences since many expressions have been translated into their correspondent idiom or expression in the target language.
“in personal touch” as “contactos personales”	Transposition	According to Vinay and Darbelnet (1995), this is a case

		of transposition since the original meaning appears in singular and it is translated with a plural form and meaning.
“respuestas debidas” as “answers were unsatisfactory”	Modulation	According to Vinay and Darbelnet (1995) and Pym (2017), this is an example of modulation since the meaning of the message expressed does not change but it is expressed from a different point of view.
Some omissions from the source text and additions to the target text.	Text tailoring	According to Pym (2017), omissions and additions are part of text tailoring, since they act “on the levels of both form and content.”

Appendix C. Main translation solutions in Chapter I (pp. 1—22)

Evidence	Translation solutions	Explanation
“Big Brother” to “Gran Hermano”	Literal translation	According to Vinay and Darbelnet (1995), this is a case of literal translation since the translation is made word-by-word and maintains its grammar and idiomaticity.
“pig-iron” to “arrabio”	Functional equivalent	According to Vinay and Darbelnet (1995), this type of change is part of a functional equivalent. While the other translations translate “pig-iron” as “lingotes de hierro”, which is a literal translation, in this translation we find its equivalent.
“TP” to “PP” explained in a footnote	Density change	According to Pym (2017) and Vinay and Darbelnet (1995), this is a density change since it is adding information.
“Hideous, grinding speech” to “Wiiiiiiiiii”	Correspondence	According to Vinay and Darbelnet (1995), the translation of onomatopoeia is linked to a correspondence since this is the interpretation of a sound “rendered by two texts that use completely different stylistic and structural resources.”
Omission of terms and script, omission of scenes, addition of swear words, omission of chapters, and addition of secondary titles	Text tailoring	According to Pym (2017), these types of major omissions and additions are part of text tailoring, since they act “on the levels of both form and content.”

Appendix D. Main translation solutions in Chapter II (pp. 136—150)

Evidence	Translation solutions	Explanation
Omission of scenes and changes in the story's chronology	Text tailoring	According to Pym (2017), these types of major omissions and changes are part of text tailoring, since they act "on the levels of both form and content."

Appendix E. Main translation solutions in Chapter I (pp. 8—30)

Evidence	Translation solutions	Explanation
"Big Brother" as "Hermano Mayor"	Literal translation	According to Vinay and Darbelnet (1995), this is a case of literal translation since the translation is made word-by-word and maintains its grammar and idiomaticity.
"Newspeak" explained in a footnote	Density change	According to Pym (2017), this is a density change since it is adding information in form of a footnote.
"every moment scrutinized" is translated as "era objeto de escrutinio"	Perspective change/Modulation	According to Vinay and Darbelnet (1995) and Pym (2017), this is an example of modulation since the message expressed is expressed from a different point of view in the original than it does in the translation.
"smallish frail figure" as "figura era más bien menuda"	Density change	According to Pym (2017), these examples fall in the spectrum of density change since their translations seem to be offering an explicitation or specification of the term, therefore making use of more words in the target text.
"his hair", "his face", and "his skin" as "el pelo", "el rostro", and "la piel", respectively	Transposition	According to Vinay and Darbelnet (1995), this is an example of transposition since the meaning of the message expressed does not change but it

		is expressed using different word classes.
Some additions to the target text.	Text tailoring	According to Pym (2017), additions are part of text tailoring, since they act “on the levels of both form and content.”

Appendix F. Main translation solutions in Chapter II (pp. 278—299)

Evidence	Translation solutions	Explanation
“were not continuous.” as “eran discontinuos.” passive voice phrase translated as active voice phrase question translated as a suggestion	Modulation	According to Vinay and Darbelnet (1995), these examples fall into modulation since the original message is expressed from a different point of view.
“They slapped his face, wrung his ears, pulled his hair” as “Le abofeteaban la cara, le retorcían las orejas, le tiraban del pelo”	Transposition	According to Vinay and Darbelnet (1995), this is an example of transposition since the original message is expressed using different word classes in the translation.
“dials” as “indicadores de control”/“niveles de los indicadores”/“los controles”/“dial”	Density change	According to Pym (2017), these fall into the category of explicitation, since the original term is translated using more words than in the source text.
“slogan” as “eslogan” on page 288	Anglicism	I would consider this change as an anglicism rather than a borrowing because even though it introduces a term from the start language it changes the form of the word, adapting it to the target language.
Omissions and additions of certain phrases or sentences	Text tailoring	According to Pym (2017), these types of major omissions and additions are part of text tailoring, since they act “on the levels of both form and content.”

Appendix G. Chapter I

Source text (Orwell, 2001)	Vázquez's translation (1980)	Temprano's translation (2013)	Koike's translation (2014)	Dilon's translation (2021)
"Victory Mansions"	"Casas de la Victoria"	"Casas de la Victoria"	(no mention)	"edificio Victoria"
"Big Brother"	"Gran Hermano"	"Hermano Mayor"	"Gran Hermano"	"Hermano Mayor"
"INGSOC"	"INGSOC"	"SOCING"	(no mention)	"SOCING"
"Hate Week"	"Semana del Odio"	"Semana del Odio"	(no mention)	"Semana del Odio"
"telescreen"	"telepantalla"	"telepantalla"	(no mention)	"telepantalla"
"Thought Police"	"Policia del Pensamiento"	"Policia del Pensamiento"	"Policia del Pensamiento"	"Policia del Pensamiento"
"Newspeak"	"neolengua"	"nuevalengua"	(no mention)	"parlanueva"
"Oceania"	"Oceanía"	"Oceanía"	"Oceanía"	"Oceanía"
"Eurasia"	"Eurasia"	"Eurasia"	"Eurasia"	"Eurasia"
"Eastasia"	"Asia Oriental"	"Esteasia"	"Asia Oriental"	"Estasia"
"Ministry of Truth"	"Ministerio de la Verdad"	"Ministerio de la Verdad"	"Ministerio de la Verdad"	"Ministerio de la Verdad"
"Ministry of Love"	"Ministerio del Amor"	"Ministerio del Amor"	"Ministerio del Amor"	"Ministerio del Amor"
"Ministry of Peace"	"Ministerio de la Paz"	"Ministerio de la Paz"	"Ministerio de la Paz"	"Ministerio de la Paz"
"Ministry of Plenty"	"Ministerio de la Abundancia"	"Ministerio de la Abundancia"	"Ministerio de la Abundancia"	"Ministerio de la Abundancia"
"Minitrue"	"Miniver"	"Miniver"	(no mention)	"Miniver"
"Minipax"	"Minipax"	"Minipax"	(no mention)	"Minipax"
"Miniluv"	"Minimor"	"Minimor"	(no mention)	"Minamor"
"Miniplenty"	"Minindantia"	"Minindancia"	(no mention)	"Minabund"
"gorilla-faced"	"cara de gorilas"	"cara de pocos amigos"	(no mention)	"cara de gorilas"
"jointed truncheons"	"porras"	"cachiporras"	(no mention)	"porras articuladas"
"Victory Gin"	"Ginebra de la Victoria"	"Ginebra de la Victoria"	(no mention)	"Ginebra Victoria"
"Victory Cigarettes"	"Cigarrillos de la Victoria"	"Cigarrillos de la Victoria"	(no mention)	"Cigarrillos Victoria"
"speak-write"	"hablescribe"	"hablascribe"	(no mention)	"parlógrafo"
"doublethink"	"doblepensar"	"doblepiensa"	(no mention)	"doblepensar"
"flicks"	"flicks"	"cine"	(no mention)	"cine"
"porpoise"	"tortuga"	"marsopa"	(no mention)	"marsopa"
"eleven hundred"	"las once y ciento"	"las once"	(no mention)	"las mil cien horas"
"Records Department"	"Departamento de Registro"	"Departamento de Archivos"	(no mention)	"Departamento de Registros"
"Two Minutes Hate"	"Dos Minutos de Odio"	"Dos Minutos de Odio"	"Dos Minutos de Odio"	"Dos Minutos de Odio"
"Fiction Department"	"Departamento de Novela"	"Departamento de Ficción"	(no mention)	"Departamento de Ficción"

“spanner”	“paquetes de composición de imprenta”	“llave inglesa”	(no mention)	“llave inglesa”
“thick hair”	“espeso cabello negro”	“cabello negro y espeso”	(represented in drawings)	“abundante cabello negro”
“Junior Anti-Sex League”	“Liga juvenil Anti-Sex”	“Liga Juvenil Antisexo”	(no mention)	“Liga de Jovenes Antisexo”
“Inner Party”	“Partido Interior”	“Partido Interior”	“Partido Interior”	“Partido Interior”
“The Hate”	“El Odio”	“El Odio”	“El Odio”	“El Odio”
“Enemy of the People”	“Enemigo del Pueblo”	“Enemigo del Pueblo”	(no mention)	“Enemigo del Pueblo”
“The Brotherhood”	“La Hermandad”	“La Hermandad”	(no mention)	“La Hermandad”
“The Book”	“el libro”	“el libro”	(no mention)	“el libro”
“enchanter”	“brujo”	“taumaturgo”	(no mention)	“hechicero”
“enterprise”	“propósito”	“empresa”	(no mention)	“empresa”
“thoughtcrime”	“crimental”	“crimental”	(no mention)	“ideocrimen”
“vaporized”	“vaporizado”	“vaporizado”	“vaporizarme”	“vaporizado”

Appendix H. Chapter II

Source text (Orwell, 2001)	Vázquez’s translation (1980)	Temprano’s translation (2013)	Koike’s translation (2014)	Dilon’s translation (2021)
“white coat”	“chaqueta blanca”	“bata blanca”	(represented in drawings)	“bata blanca”
“tin wash-basin”	(omitted)	“lavabo metálico”	(no mention)	“tina de lata”
“in human memories”	“en la memoria de los hombres”	“en la memoria de la gente”	“en el interior de la mente humana”	“en las memorias humanas”
“his eyes ran with water”	“le hacían llorar a lágrima viva”	“hacerle llorar a lágrima viva”	(represented in drawings)	“los ojos se le llenaban de lágrimas”
“the thing was really happening”	“dolor interno”	“si estaba sucediendo en realidad”	(no mention)	“si realmente estaba sucediendo”
“crying out”	“llorando”	“llorando”	(represented in drawings)	“gritando”
“defective memory”	“memoria defectuosa”	“fallos de memoria”	(no mention)	“memoria defectuosa”
“human mind”	“mente humana”	“imaginación”	(no mention)	“mente humana”