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Neologisms in Orwell's *1984*: Two Spanish
Translations

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Abstract

George Orwell's *1984* is one of the most renowned dystopian novels in literature and has been translated, reedited, and printed in Spanish multiple times. The translation of this literary work presents an added complexity, namely the neologisms found in the fictional language called Newspeak and its underlying principles. Neologisms pose a significant challenge for translators; thus, this paper aims to explore the solutions proposed by translators Rafael Vázquez and Olivia de Miguel regarding the neologisms in *1984*. This paper intends to provide the reader with an understanding of the predominant translation techniques employed in each translation when transferring neologisms into Spanish. Additionally, this study aims to explore how the authors propose to convey the grammatical rules and regularity of Newspeak in the target language. By extracting neologisms and analysing the applied translation techniques, a quantitative assessment is conducted, resulting in percentage-based statistics. Furthermore, the naturalness with which the principles of Newspeak are transferred in both translations is examined. Through a comparative analysis, the proposed solutions by both translators are observed and evaluated. A global evaluation of the translation of Newspeak reveals that De Miguel's translation better comprehends and restates the meaning of the original text compared to Vázquez's translation.

Keywords: *neologisms, Newspeak, comparative analysis, translation, 1984, translation techniques*

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1. Introduction

The commencement of this study involves outlining the goals that have prompted its execution, along with the methodology adopted to achieve said goals. Nevertheless, prior to delving into these details, it is necessary to supply the reader the primary focus of the investigation and the motivation behind choosing this particular topic.

This study aims to analyse the translation techniques employed for neologisms by two translators who presented George Orwell's novel *1984* to the Spanish-speaking readership. Given the complexity inherent in the neologisms found in the novel, it also becomes of interest to investigate how these two translators reflect the grammaticality and regularity rules of Newspeak¹. The selected translations for conducting this analysis are those by Rafael Vázquez Zamora and Olivia de Miguel Crespo, also referred to as Translator 1 and Translator 2, respectively.

I have opted for this subject matter due to the recurring presence of Orwell as an author in my university studies, as well as my prior familiarity with him from both school and family discussions. The impact of his work *Animal Farm* captivated me, as it skilfully employed accessible language and everyday vocabulary to convey a sophisticated allegory of a political system. While I had not thoroughly examined his novel *1984*, I saw this topic as an excellent opportunity to delve into it, gain deeper insights into its political and social values, and explore the complexities of Orwell's creation of a fictional language. Beyond the author and his literary work, I was intrigued by the translation process of literary neologisms, a subject that had not been a focus of my earlier research. Additionally, I had the impression that as a reader, I could also experience the sensations

¹ Newspeak: fictional language created by the totalitarian regime that exerts control over the citizens of Oceania, the dystopian setting depicted in Orwell's *1984*.

that the general public may perceive when reading the translated versions, thereby allowing me to contribute my own perspective.

I come across several studies that addressed the translations of Orwell's *1984* into Spanish, some conducted individually and others in the form of comparative analyses. However, I do not find any comparative analysis solely dedicated to the translation by Vázquez and De Miguel. After consulting with my supervisor, we decide that it would be a suitable topic for investigation. While other works primarily focus on Newspeak in general, this study specifically centres on the neologisms and the grammatical and regularity principles by which they are formed. Furthermore, the choice of these translations is considered appropriate due to a significant temporal gap between their publication dates, with Vázquez's translation released in 1952 and De Miguel's in 1998.

1.1. Objectives

The main goals of this study, as mentioned earlier, are the analysis of the translation techniques employed in rendering Orwell's neologisms and the decisions made by both translators to replicate the principles of Newspeak in Spanish. However, the following elements are also set as additional goals for this research:

- To gain an understanding of Newmark's proposed definition and classification of neologisms,
- To define the reasons why neologisms pose a challenge for translators,
- To familiarise with Hurtado Albir's classification of translation techniques and translation methods,
- To explore Orwell's biography and the motivations behind his writing of *1984*,
- To provide a concise summary of the novel and,
- To establish the foundations of the principles of Newspeak as described by Orwell.

1.2. Methodology

To conduct the study on the translation of neologisms and the principles by which they are formed, the first step undertaken is to acquire an original version of the novel, specifically the one published by Collins Classics. Subsequently, to verify the accuracy of the publication dates of the translations, I have consulted the REBIUN² catalogue to ensure that no prior versions by the respective authors existed (see Appendix A). Firstly, I obtain the revised translation by Rafael Vázquez, published by Booket, and the original translation by Olivia de Miguel, published by Alma. Upon realizing that Vázquez's translation was revised and, moreover, could have undergone changes due to censorship, I subsequently acquire a 1970 edition of Vázquez's translation published by Salvat to verify the consistency of neologisms.

Once I have the materials, I conduct a first reading of the source text. Following Newmark's definitions, I extract the neologisms from the English novel and document them in a table. Subsequently, I add the solutions provided by both translators for each term. I compile all the neologisms and reflect the different solutions for the same term.

Thereafter, following Hurtado Albir's notion and classification of translation techniques, I analyse all the neologisms from both translators (see Table B1). Subsequently, I provide quantitative data in percentages about the usage of each translation technique by the translators. Similarly, I extract the neologisms formed by defined affixes in the principles of Newspeak and analyse the rendition of these affixes in Vázquez's and De Miguel's translations (see Table B2).

² REBIUN: Collective catalogue that includes records from REBIUN member university libraries and affiliated libraries.

Afterwards, I supply the percentages in which the translators transferred the affixes in the target language. Regarding the quantification of translation techniques, it should be noted that not all translation techniques are counted. When translators establish a rule to create grammatical categories, the terms in which they employ the same translation technique are counted once. This approach prevents the percentages from being solely based on the mere occurrence of a specific affix.

Finally, by examining the percentages of translation techniques and how both translators transfer the principles of Newspeak, we can conclude how each translation aligns with the translation methods presented by Hurtado Albir.

2. Theoretical Framework

The following theoretical concepts will serve as the basis for my research study, establishing the principles that help guide my project and define the used methodology.

2.1. Definition and Classification of Neologisms

Peter Newmark's *A Textbook of Translation* (1995) attempts to establish some general principles to guide translators whenever they encounter some usual problems in their texts (p. 5). His book is built upon the idea that everything without exception is translatable (Newmark, 1995, p. 6). Some concepts are more difficult to transmit among different cultures, especially depending on their level of technological development. In his book, Newmark describes neologisms as “perhaps the non-literary and the professional translator’s biggest problem” (1995, p. 140). The Collins’ dictionary definition of *neologism* is “a new word or expression in a language, or a new meaning for an existing word or expression” (Collins Dictionary, n.d.). Mainly, a neologism is developed as a linguistic necessity to name the new things that the changing world yields.

Many changes are given in culture and technology. Newmark affirms that every language adds to its vocabulary around 3,000 neologisms (1995, p. 140). However, this statement should be re-examined considering the continued and accelerated development that is occurring nowadays. Along with the idea that this statement might be outdated, we have to face another difficulty regarding neologisms, their permanence. It is challenging to accurately quantify how many new words a language acquires since “many hover between acceptance and oblivion and many are short-lived, individual creations” (Newmark, 1995, p. 140). Cabré Castellví suggests a neological criteria based on four parameters to determine a word as a neologism:

- a) Diachrony: a term can be a neologism if it had appeared recently.

- b) Lexicography: a term can be a neologism if it does not appear in the dictionaries.
- c) Systemic instability: a term can be a neologism if it signals semantic or formal instability (morphological, graphical, or phonological).
- d) Psychology: a term can be a neologism if speakers receive it as a new term (Cabré Castellví, 1999, p. 205).

As Newmark describes, similar to the Collins' definition, neologisms are “newly coined lexical units or existing lexical units that acquire a new sense” (1995, p. 140). From here, he develops a classification based on their forming process, presenting twelve types of neologisms. This classification breaks neologisms into two groups depending on the newness of the word. He distinguishes between existing words or expressions, and new forms.

Existing Lexical Items with New Senses

Words: These words do not usually designate new objects or processes. Hence, they are rarely technological and likely to be non-cultural, what makes it easier for a translator. As Newmark proposes, these terms can usually be translated into an existing term in the target language, or by a short functional or descriptive term (1995, p. 141).

Collocations: Existing collocations can be challenging for a translator. They are usually formed by general descriptive terms which hide their new technical meaning behind a more general one. These can be related to culture or not. If the concept exists in the TL (target language), there is usually an acknowledged translation. If it does not exist in the TL, the translator should provide a descriptive equivalent (Newmark, 1995, p. 142).

New Forms

New coinages: It is widely believed that no word can be fully brand new, that to some extent its morphemes are more or less phonaesthetics or synaesthetics and have

some kind of meaning. Currently, most new coinages are brand or trade names. These names are usually transferred into the TL unless its product is not known to the target audience or it is displayed under another name, in which case the translator could use a functional or generic term. Newmark highlights the importance of considering the naturalness of the neologism, as well as the morphology and sonority (1995, p. 142).

Derived words: Neologisms are mostly created through derivation. Commonly, with Greek and Latin suffixes adopted in the specific language. Derived neologisms are usually used to appoint scientific and technological terms. Within this type of neologism, a translator should assure if there is already a recognised translation; if the concept exists in the TL culture; and how significant it is. Having done that, he should reconsider the function of the term: whether it is a serious neologism of industry and might be permanent; or a fashionable neologism invented by social media and might be ephemeral (Newmark, 1995, pp. 143-144).

Abbreviations: These terms are considered a popular type of pseudo-neologisms. These terms should only be abbreviated in the TL if they coincide with the SL (source language), if not they should be written out (Newmark, 1995, p. 145).

Collocations: Collocations are usually found in the areas of social science and computer language. These are usually formed by noun compounds or adjective plus noun. They usually have a recognised translation; if they do not have it translators should transfer them and provide a functional-descriptive term. The ability to change verbs to nouns or remove prepositions is not present in some languages, such as the Romance languages. This makes it challenging to translate English collocations in a concise manner. A suitable term can only be found when the object being referred to becomes significant enough that a longer, functional-descriptive term is necessary. This usually

occurs when it is a universal concept or a feature of the source language culture (Newmark, 1995, pp. 145-146).

Eponyms: Newmark defines eponyms as “any word derived from a proper name (therefore including toponyms)” (1995, p. 146). These can be transferred whenever they are object nouns equally well-known in the TL as in the SL. If the product is yet not recognised to the TL audience, the translator should add a generic term (Newmark, 1995, pp. 146-147).

Phrasal words: The difficulty when translating phrasal words derives from the easiness of English to nominalise verbs. Phrasal words compared to their translations tend to be shorter, more informal, or colloquial, and have a bigger impact (Newmark, 1995, p. 147).

Transferred words: These terms are taken from another language. They are usually cultural words, “media” or “product” neologisms. Sometimes, after being frequently used, they cannot be translated directly back to their original language as it might have developed some new senses. If the translators’ target audience are less sophisticated readers, they should provide a generic term alongside the transferred word (Newmark, 1995, p. 147).

Acronyms: Acronyms arise from brevity, euphony, and an artificial prestige that stimulates readers to discover the meaning behind the acronym. They frequently belong to very specific fields, which usually have an equivalent term in the TL. If it is widely known in the TL it might vary from the SL term. If they do not exist in the TL, they should be translated by a descriptive term. Newmark remarks that when a political party gains significance is very frequent to transfer the acronym and translate the name (1995, p. 148).

Pseudo-neologisms: A pseudo-neologism is a word that can sometimes be used to express a new sense and stand for a specific meaning, and sometimes not be considered a neologism as it refers to a generic term (Newmark, 1995, p. 148).

2.2. Problems and Challenges in the Translation of Neologisms

As stated before, the world is currently experiencing a continued and accelerated development. With the emergence of new inventions, acceptance of slang, and advancements in technology, there arises a need for new words to be incorporated into language to bridge the gaps. Translating neologisms from one language to another has increasingly become a need to keep pace with global progress.

Neologisms can be a challenge for translators due to the lack of established equivalents in the target language. To accurately translate neologisms, translators must have a thorough understanding of the source language, its cultural context, and the subject matter. Neologisms may be coined to describe unique concepts, technologies, or cultural phenomena specific to a language or culture, making their translation difficult without losing their meaning and nuances.

Additionally, neologisms often lack a well-defined definition, and their meanings may evolve over time as they become more widely used or as the concepts they represent change. This makes finding an equivalent term in the target language challenging for translators.

In summary, translating neologisms requires not only linguistic proficiency but also cultural awareness, creativity, and adaptability to effectively convey the intended meaning of the term in the target language.

2.3. Different Approaches to the Translation of Neologisms

I will devote the following section to present what Hurtado Albir refers to as “translation techniques”. However, it should be noted that, as the author herself presents in *Translation and Translation Studies*, there is a lack of consensus regarding the terminology and classification of this concept. Hurtado Albir claims that “the terminological diversity and overlap among different terms hinder the use of a specific and agreed-upon meaning” (2014, p. 264).

In this essay, to avoid any possible confusions, I will be following Hurtado Albir’s definition of “translation technique” as the “specific verbal procedure, visible in the result of the translation, to achieve translation equivalences” (2014, p. 256). This term differs from “translation strategies”, defined by Hurtado Albir as “the individual and procedural mechanisms used by the translator to solve the most common problems encountered in the development of the translation process according to their specific needs” (2014, pp. 249-250).

Translation techniques differ from translation strategies in that they help us recognise and define the translation equivalence in comparison to the original text. As a result, these techniques enable us to evaluate and contrast the choices made by translators for smaller textual components, such as neologisms (Hurtado Albir, 2014, p. 257).

Therefore, we classify the possible solutions presented by Newmark as translations strategies. And will now see Hurtado Albir’s translation techniques proposal that will serve as the basis for the further analysis.

Following the pioneering proposal of Vinay and Darbelnet, who understood “translation techniques” as “technical procedures of translation”, Hurtado Albir expands the number of possible techniques by introducing mechanisms that had not been proposed

until that moment (2014, p. 265). Her purpose is to “unify criteria and cover the main possibilities of variation” (2014, p. 268).

Table 1

Hurtado Albir’s Translation Techniques

Adaptation	Linguistic amplification
Amplification	Linguistic compression
Borrowing	Literal translation
Calque	Modulation
Compensation	Particularization
Description	Reduction
Discursive creation	Substitution
Established equivalent	Transposition
Generalization	Variation

Once the aforementioned techniques, I have decided to provide the Hurtado Albir’s definitions for the techniques that I consider most relevant for the study of neologisms.

- Borrowing. To take a word or expression straight from another language. It can be pure (without any change), or it can be naturalised (to fit the spelling rules in the TL).
- Calque. Literal translation of a foreign word or phrase. It can be lexical and structural.
- Compensation. To introduce a ST (source text) element of information or stylistic effect in another place in the TT (target text) because it cannot be reflected in the same place as in the ST.
- Discursive creation. To establish a temporary equivalence that is totally unpredictable out of context.

- Established equivalent. To use a term or expression recognised (by dictionaries or language in use) as an equivalent in the TL.
- Linguistic compression. To synthesise linguistic elements in the TT.
- Reduction. To suppress a ST information item in the TT.
- Transposition. To change a grammatical category (Hurtado Albir, 2014, pp. 269-271).

It is important to note that, in this essay, I will be using the translation technique of “reduction” with a slightly different connotation from Hurtado Albir’s definition. “Reduction” will stand for a translation technique by which the translator decides to use an existing word in the TT and suppress the neologism in the source text.

Subsequently, while analysing translation techniques, I encountered the need to develop a translation technique that could accommodate recurring aspects not covered by Hurtado Albir’s proposals. Consequently, I introduced a new technique called “regularization”, which aims to integrate elements of the source language’s grammar in a more natural way by employing regular grammatical patterns of the target language.

Finally, I want to emphasise that in this study, I will follow Newmark’s idea that advocates the combination of two or more techniques (couplets, triplets, quadruplets) to solve a translation problem (1995, p. 91).

2.4. Brief Description of Translation Methods

Regarding the translation methods’ notion, I have chosen to adopt the idea put forth by Hurtado Albir, as we follow her concept of translation techniques, and both are regarded by the author as pivotal for analysing a translation. Translation method refers to the way a translator carries out the translation process based on their objective, which affects the entire text. Different translation methods can be chosen depending on the

purpose of the translation, such as interpretative-communicative (focusing on conveying the meaning), literal (emphasizing linguistic transcodification), free (modifying semiotic and communicative aspects), and philological (academic or critical translation) (Hurtado Albir, 2014, pp. 251-252).

Every decision a translator makes in translating a text is guided by the overall approach they take (the translation method) and depends on the purpose of the translation. The translation method determines how smaller parts of the text are translated, known as translation techniques (Hurtado Albir, 2014, p. 253).

3. Text Analysis

3.1. George Orwell and his Novel *1984*

George Orwell, pseudonym of Eric Arthur Blair, was born in India in 1903 to a British civil servant and his wife. His family belonged, as to what he described “lower-upper middle class” (Orwell, 2019), an upper-middle class without money. Orwell spent his early years in India, and then moved to the United Kingdom. His academic performance earned him a scholarship to study at Eton, where he started his writing career by publishing his first articles (British Library, n.d.).

After finishing his education, he worked with the Imperial Indian police in Myanmar, where he witnessed first-hand the unjust treatment of the Burmese people by the British authorities, which influenced his later work *Burmese Days*. Orwell, ashamed of this system, quit his job. He then lived in London and Paris, which he depicted in his novel *Down and Out in Paris and London*. To spare his parents the shame of his experiences living in poverty, he chose to write under the pen name “George Orwell” (Orwell, 2000).

In 1936, Orwell married Eileen O’Shaughnessy, with whom he adopted a son named Richard Horatio Blair. Soon after, Orwell joined the Republican side in the Spanish Civil War to fight for his beliefs. His experience there influenced his book *Homage to Catalonia*. After the war ended, World War II broke out and Orwell took part in the British defence effort through an organization created to face the imminent Nazi threat (Palomar, 2023).

Orwell’s experiences in two wars reinforced his absolute rejection of totalitarianism and his sharp criticism of Nazism and Stalinism. These experiences and ideas inspired him to write two works that established him as one of the most significant

authors of the 20th century: the political allegory based on the Russian Revolution *Animal Farm* (1945), and the dystopian novel *1984* (1949) (Palomar, 2023).

Despite his death from tuberculosis in 1950, Orwell's literary and political legacy lives on, with his books still widely read and analysed today. Orwell's political dedication was evident in his writing, which consistently conveyed his moral and political principles, emphasizing the struggle of individuals against societal rules enforced by those in power.

Orwell's principles are evidently reflected in *1984*; a dystopian novel set in the totalitarian society of Oceania, where the government, led by a mysterious figure known as "Big Brother", exercises complete control over its citizens. The Party's ideology is embodied in Big Brother. By employing propaganda and maintaining a constant watch on its citizens, the Party aims to establish a society in where individual thinking and behaviour are subordinated to the state's needs. The protagonist, Winston Smith, works as a records editor for the government, but secretly rebels against the oppressive regime (Lowne, 2022).

Orwell uses this novel to highlight the importance of language, as the Party's control over language, through the creation of Newspeak, plays a significant role. Newspeak is a language designed to limit freedom of thought and restrict political opposition by eliminating words and concepts that could lead to rebellion. The novel illustrates how language can be used as a tool of oppression and how it can shape and control our thoughts and actions (Orwell, 2021a).

Overall, Orwell's *1984* tries to serve as a warning against the dangers of totalitarianism, the control of language and information, and the importance of preserving freedom of thought and expression (Lowne, 2022).

3.2. The Principles of Newspeak

As previously discussed, the concept of Newspeak is a crucial element in Orwell's novel, to such an extent that the author devotes a final appendix to explain and define its principles. Orwell is acutely aware of the power of language and its connection to power relations in society, as he explores in his essay *Politics and the English Language* (1946). Additionally, in his essay, Orwell discusses the degradation suffered by languages such as German, Russian, and Italian as a result of dictatorships (1946, p. 11). In the totalitarian society of *1984*, this trend continues, and Orwell presents the deterioration of Oldspeak (Standard English) through the creation of Newspeak.

It is through Newspeak that the regime can control discourse and language. Who controls language, controls ideology and therefore, society (Shadi, 2018). As Orwell himself said, "Since you don't know what Fascism is, how can you struggle against Fascism?" (1946, p. 13). By limiting language, the ability to comprehend alternative worldviews is also limited (Shadi, 2018). The inhabitants of Oceania will not be able to imagine or speak of alternative realities. The Party's effort to control and obliterate human existence through the use of language leads to the production of "definite" dictionaries that are quickly assigned to the antiquated language of Oldspeak (Blakemore, 1984). Orwell devotes the final appendix to the principles of Newspeak embodied in the final and perfected version of the Eleventh Edition of the Dictionary. The appendix makes it clear that the objective of Newspeak is to narrow the range of thought, to limit the ability to think critically, and to prevent the formation of subversive ideas:

The purpose of Newspeak was not only to provide a medium of expression for the worldview and mental habits proper to the devotees of Ingsoc, but to make all other modes of thought impossible. It was intended that when Newspeak had been adopted once and for all and Oldspeak forgotten, a heretical thought—that is, a

thought diverging from the principles of Ingsoc—should be literally unthinkable, at least so far as thought is dependent on words. (Orwell, 2021a, pp. 317-318)

In contrast to natural languages, which tend to expand their vocabulary, Newspeak aims to reduce the range of thought. This goal is achieved through the creation of new words, but mostly by eliminating all words that are opposed to the Party's ideology (Orwell, 2021a). The main characteristics of Newspeak, based on its vocabulary and grammar rules, will be outlined hereunder.

Vocabulary:

The vocabulary is carefully constructed to eliminate words and concepts that could be used to express dissent or opposition to the Party's ideology. Instead, it includes a limited set of words that reinforce the Party's worldview and restrict the range of possible thoughts and ideas.

Therefore, the reduction of vocabulary is one of the principles of Newspeak. Nonetheless, the process of eliminating words is intricately connected to the creation of neologisms that aim to replace the deleted ones. This issue is the central axis of my study; therefore we will address neologisms later along with the translation solutions proposed by Vázquez and De Miguel. The vocabulary is organised into three main categories:

The A vocabulary, which contains the words necessary for daily communication. Compared to standard English, the number of words belonging to this domain is significantly reduced in Newspeak. In addition, the meanings of these words are strictly defined to prevent any ambiguity or misuse of the vocabulary beyond everyday objects and actions (Orwell, 2021a, pp. 318-321).

The B vocabulary, which is purposely constructed for political ends, comprising words that carry a political connotation and are meant to enforce a positive mental outlook

in the speaker. These terms act as a kind of linguistic abbreviation, compressing a range of ideas into a few syllables, while simultaneously being more precise and effective than standard language (Orwell, 2021a, pp. 321-327). These words form an essential part of Newspeak, with examples including “doublethink”, “oldthink”, “crimethink”, and many other.

The C vocabulary is a supplementary vocabulary consisting of scientific and technical terms. These words are rigidly defined and are free of any undesirable connotations. They are specific to each professional field and very few words are common to all lists (Orwell, 2021a, pp. 327-330).

It is important to note that in order for words to have a clear and defined concept and to avoid any ambiguity, Newspeak words cannot be polysemic. As per the appendix of the novel, even though words like “equal” and “free” continue to exist in Newspeak, they are stripped of their previous connotations of “politically equal” or “intellectually free” (Orwell, 2021a, p. 318). Therefore, the elimination of polysemy is another primary process that occurs within the vocabulary.

In addition to the reduction of vocabulary and the elimination of polysemy, Orwell constantly emphasizes the euphony of Newspeak words. The language was designed to prioritise the pronunciation and length of words, opting for short and easily pronounced words. This is evident in the neologism *duckspeak*, which refers to mindless speech or “to communicate without being able to think” (Shadi, 2018). The purpose of euphony is to make language more automatic and quicker, preventing the speaker from questioning its meaning or validity. *Duckspeak* refers to the process in which the speaker produces sounds (euphonic words) semi-automatically, without conscious consideration of the words themselves. Speakers are unaware of what they are saying, and their brain is not actively choosing the words (Orwell, 1946, p. 10).

Grammar Rules:

Regarding the grammatical rules of Newspeak, the author highlights two peculiarities: the change of grammatical category and regularity. Through these mechanisms, Newspeak aims to achieve uniformity.

The appendix discusses the “complete interchangeability between different parts of speech” (Orwell, 2021a, p. 319), whereby a noun can be used as an adverb, for example. However, the author introduces a class of particles that must be added to the “root” in order to conduct the functional shift. The only categories that do not undergo variation in form are the noun and the verb, from which one is chosen and the other is deleted, without following any etymological principle. Once the “root” is chosen, what is called “noun-verb”, the following particles are added to form new categories: “-ful” (adjective); “-wise” (adverb); “-un” (negative word); “plus-” (emphasis); “doubleplus-” (greater emphasis); “ante-”, “post-”, “up-” and, “down-” (prepositional affixes to modify meaning); and “-er” (verbal noun) (Orwell, 2021a, pp. 319-320).

In terms of regularity, a series of rules are established in Newspeak to eliminate the grammatical irregularities of Oldspeak. All past tense and past participle forms end with the regular suffix “-ed”, plurals are formed by adding “-s” or “-es”, and all comparative and superlative adjectives are constructed using the particles “-er” and “-est”, respectively (Orwell, 2021a, p. 320).

To illustrate these rules more clearly, a table is presented below showing the particles that must be added to each noun-verb form to create other categories or verb inflections.

Table 2*Newspeak Affixes to Create Grammatical Categories and Verb Inflections*

Function	Affix
Adjective	-ful
Adverb	-wise
Emphasis	Plus-
Greater emphasis	Doubleplus-
Negated word	Un-
Other modifications	Ante-
	Post-
	Up-
	Down-
Past participle	-ed
Plural nouns	-s / -es
Present participle	-ing
Preterit	-ed
Verbal noun	-er

While language uniformity is one of the goals of the Party, some exceptions are allowed. The appendix mainly mentions that pronouns, relatives, demonstrative adjectives, and auxiliary verbs still inflect in the same way as in standard English. Additionally, it is emphasised that euphony takes priority over regularity, which allows for irregular inflection in words where the pronunciation would otherwise be difficult (Orwell, 2021a, p. 321).

3.3. The Translation of Neologisms in Rafael Vázquez's *1984*

In this section, we will analyse the proposals of translator Rafael Vázquez for the neologisms in Orwell's novel, *1984*. We will offer an overview of Vázquez's translation, providing contextual information and outlining the guiding principles employed by this translator when transferring these neologisms into the target language.

Vázquez's translation turns out to be the first translation into Spanish and was first published in 1952. His translation has been reprinted and reedited over the years, making

it the most widely available. Considering the Francoist Spain context of the 1950s, the publishing house Destino sought authorization from the *Sección de Censura de la Dirección General de Propaganda* (Censorship Section of the Directorate General of Propaganda) to publish the work. Works were evaluated through a series of questions such as: “Does it attack Dogma? The Church? Its Ministers? Morality? The Regime and its institutions? People who collaborate or have collaborated with the Regime?” (Merino-Álvarez, 2007, p. 110). Anything that was not in line with the ideology of the regime posed a danger, thus censorship adhered to a set of rules regarding sexual morality, religion, politics, language, or indecent behaviour. Through the study and corpus of TRACE³ on translation and censorship, we can verify that censorship consisted of “the elimination or modification of the elements causing the problem or, in extreme cases, the prohibition of publishing the work” (Merino-Álvarez, 2007, p. 20).

Understanding Orwell’s work as a critique of communism, the publication of Vázquez’s translation was accepted; however, certain passages were deemed problematic and were suppressed. In Micaela Vázquez’s study, we can ascertain how censorship in *1984* primarily affected sexually explicit passages that challenged the moral standards of that time (Vázquez, 2019). Additionally, through this study, we confirm that the 1970 version of Vázquez’s translation, published by Salvat, still contains censorship; what allowed me to verify if censorship had an impact on the neologisms present in the translation. I have been able to verify that, despite the absence of significant differences in the translation of neologisms within the body of the novel, there are differences concerning the appendix that was not published during censorship but was incorporated in subsequent translation revisions. It can be assumed that the epilogue of the later

³ TRACE: Research team specialised in censorship of imported texts in Spain from 1939 to 1985, who also have an English-Spanish corpus for the study of censorship created by themselves.

versions is also authored by Vázquez since it is presented as such. Therefore, it has been considered and analysed as such in my study.

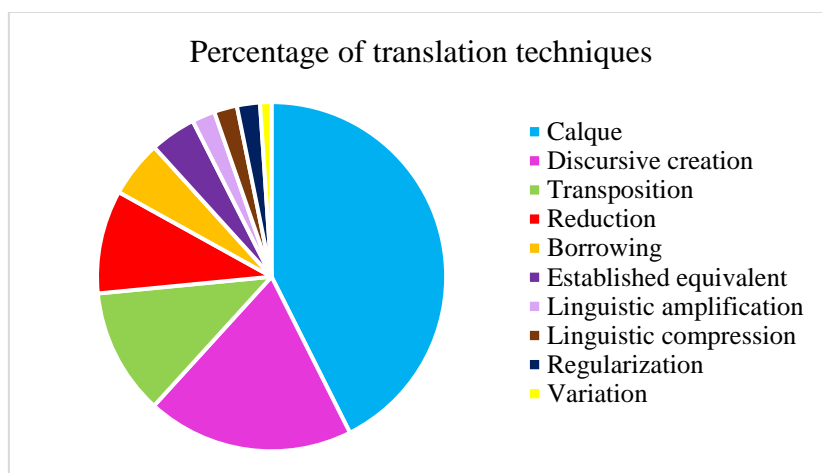
Analysis of the Translation Techniques

After identifying all the neologisms present in the English novel according to Newmark's definition, I list them and retrieve their corresponding translations from Vázquez's version. Subsequently, I scrutinise the translation techniques employed for each neologism according to Hurtado Albir's classification. It is important to highlight, as previously mentioned in the theoretical framework, that I adhere to Newmark's idea of couplets and triplets, allowing the possibility of employing various translation techniques for the same term (see Table B1).

Before examining the analysis results, I would like to emphasise that not all of them have been taken into account. When Vázquez establishes a rule for creating grammatical categories (e.g., adding “-demodo” to a noun-verb to create an adverb), all neologisms that are translated following the rule established by the translator and using the same translation technique have been counted only once. Thus, we prevent the percentages from being based on the mere occurrence of a specific affix. The following figure illustrates the frequency with which Vázquez has employed each translation technique when creating these neologisms in Spanish.

Figure 1

Translation Techniques Employed in Vázquez's Neologisms



We can observe that the predominant translation technique chosen by Vázquez is calque. In addition to calque (42.55%), other notable techniques include discursive creation (19.15%), transposition (11.70%), reduction (9.57%), and to a lesser extent, borrowing (5.32%). The remaining techniques, such as established equivalent, linguistic amplification, linguistic compression, regularization, and variation are used very sporadically, and the occurrence percentage of each of them does not exceed 5%.

These are some examples in which Vázquez employs a literal lexical translation, thereby producing a neologism through calque: *negroblanco* (blackwhite), *paracrimen* (crimestop), *ordendía* (dayorder), *doblepensar* (doublethink), *buensexo* (goodsex), *viejopensar* (oldthink), *vidapropia* (ownlife).

We also observe that Vázquez makes notable use of discursive creation when translating neologisms. We understand discursive creation as those translations whose meaning would be unpredictable outside the context of the novel. The following examples have been analysed as discursive creations: *crimental* (crimethink), *pathablar* (duckspeak), *miniver* (minitrue), *hablarsubir* (speakwrite), *enviaut* (upsub).

The technique of transposition, although ranking third as the most used technique, never appears by itself as the sole translation technique. Typically, Vázquez changes the grammatical category of the original neologism while employing a calque. For instance, the calque *bienpensado* for “goodthinker” becomes an adjective instead of a noun as in the original. The use of transposition along with the technique of reduction is also recurrent in Vázquez’s neologisms, where the neologism is directly lost and translated by an existing word in the target language. To illustrate, the adverb “constructionwise” is translated as the existing noun *construcción*.

The reduction technique is predominantly employed when Vázquez chooses to translate the original neologism for separate existing words in the target language. Here are some examples: *vieja lengua* (Oldspeak), *viejos pensadores* (oldthinkers), *crimen del pensamiento* (thoughtcrime), *no conviene* (unproceed).

Lastly, I will comment on Vázquez’s use of borrowings, although its usage is quite limited. Vázquez predominantly employs this technique when translating neologisms associated with fictional institutions or departments depicted in the novel. The subsequent words have been borrowed from the original text and preserved in the target text: *refs*, *pornosec*, *teledep*.

Translation of the Principles of Newspeak

In order to engage in a future discussion regarding the relation between the translation and the source text and compare it with Olivia de Miguel’s subsequent translation, it is essential to explain how Vázquez reproduces the principles of Newspeak. Our examination of the translation of Newspeak principles will primarily focus on grammatical rules. Given that the vocabulary sections involve the removal of existing words and the introduction of neologisms (analysed through translation techniques) as

replacements, we will now explore how Vázquez represents the change in grammatical categories and regularity when compared to the original.

Table 3

Vázquez's Affixes to Create Grammatical Categories and Verb Inflections

Function	Original affix	Translator 1 – R. Vázquez
Adjective	-ful	-lleno
Adverb	-wise	-demodo
Emphasis	Plus-	Plus-
Greater emphasis	Doubleplus-	Dobleplus-
Negated word	Un-	In-
Other modifications	Ante-	Ante-
	Post-	Post-
	Up-	Sobre-
	Down-	Sub-
Past participle	-ed	-ado/-ido
Plural nouns	-s / -es	-s
Present participle	-ing	-ante
Preterite	-ed	-ado/-ido
Verbal noun	-er	-ado

The first striking aspect when observing this comparison is Vázquez's choice of the suffixes “-lleno” and “-demodo” to form adjectives and adverbs, respectively as in *rapidolleno* and *rapidodemodo*. These particles are not even typical suffixes in Spanish. In contrast, Orwell selects two highly prototypical suffixes, “-ful” and “-wise” for the formation of these grammatical categories.

Furthermore, I would like to emphasise that when Orwell establishes rules for verbal regularity, he decides that all irregular verbs should inflect the past tense and past participle with the regular ending “-ed”, a common suffix in English regular verbs. However, Vázquez does not make a clear distinction between the past tense and past participle and proposes the endings “-ado” / “-ido” for both cases. While these suffixes are highly prototypical for regular past participles, they are not typical for the past tense

in Spanish. Vázquez's translation of Orwell's preterit and past participle "thought" is *piensado*.

3.4. The Translation of Neologisms in Olivia de Miguel's *1984*

In this section, following a similar approach as the previous one, we will examine the suggestions made by translator Olivia de Miguel regarding the neologisms found in Orwell's novel, *1984*. Additionally, I will offer a brief contextual overview of the translation's timeframe and conduct an analysis of the principles De Miguel adheres to when translating the neologisms into Spanish.

Olivia de Miguel's translation was first published in 1998 under the auspices of Galaxia Gutenberg publishing house. In contrast to Vázquez's translation, her target text remained unaffected by censorship. According to Merino-Álvarez, complete elimination of control and censorship over all forms of media occurred in 1985, despite the fact that the Spanish Constitution of 1977 had already established freedom of expression and the dissemination of ideas (2007, p. 56). De Miguel's translation takes place in the late 1990s, a period in which Spain had already consolidated its political stability after decades of Franco's regime. Additionally, Spain's integration into the European sphere led to economic modernization, the expansion of infrastructure, technological progress, and notable changes in societal mindset and values.

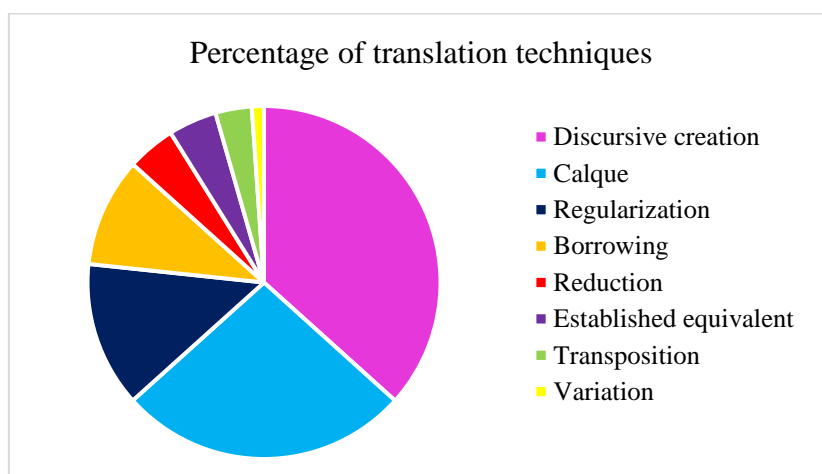
Analysis of the Translation Techniques

We have analysed De Miguel's solutions, following the same procedure of identification and categorization conducted with Vázquez's version. I emphasise that, equally, when De Miguel establishes a rule to create grammatical categories, all solutions that follow the same translation technique are counted only once. The following figure

illustrates the frequency with which De Miguel has employed a particular translation technique when transferring 1984's neologisms into Spanish.

Figure 2

Translation Techniques Employed in De Miguel's Neologisms



The prevailing translation technique employed by De Miguel is discursive creation (36.67%). Other noteworthy techniques used include calque (26.67%), regularization (13.33%), and borrowing (10.00%). However, techniques like reduction, established equivalent, transposition, and variation are employed sparingly, each accounting for less than 5% of the total occurrences.

We observe that De Miguel predominantly employs discursive creation as a technique to translate neologisms, terms which, as we already said, may not necessarily work in other contexts. The following terms are analysed as discursive creations: *graznablador* (duckspear), *miniop* (mini plenty), *primilengua* (Oldspeak), *primipensar* (oldthink), *prolepasto* (prolefeed).

Calque is the second most recurrent technique among the neologisms used by this translator. Here are some terms where De Miguel employs a calque: *viscerosentir* (bellyfeel), *bipensar* (doublethink), *caracrimen* (facecrime), *malcitado* (malquoted).

The regularization technique is also quite frequent. However, similar to Vázquez’s transposition, it never appears as the sole technique. Most often, it complements discursive creation, as seen in the translation of “oxes” to *mars*, where an attempt is made to demonstrate the new regularity of plurals. To clarify the matter, it is important to note that “oxes” is the fictional regular plural of “oxen” coined by Orwell. However, De Miguel opts for a lexical change due to having previously used the fictional plural form *bueys*. Therefore, by employing this lexical modification and presenting the plural *mares* as *mars*, she successfully preserves the grammatical peculiarity of Newspeak. We also find examples of regularization with calque, such as the translation of *bienpensaroso* to the term “goodthinkful”.

Lastly, we will examine some examples where De Miguel chooses to use borrowing as a translation technique. I highlight the translator’s use of borrowings, as we find instances of compound words where both calque and borrowing are employed simultaneously. Some examples include: *crimenstop* (crimestop), *buensex* (goodsex), *crimensex* (sexcrime).

Translation of the Principles of Newspeak

Below, we provide a table that illustrates how De Miguel reproduces the grammatical principles of Newspeak in Spanish, focusing on grammatical category change and regularity.

Table 4

De Miguel’s Affixes to Create Grammatical Categories and Verb Inflections

Function	Original	Translator 2 – O. de Miguel
Adjective	-ful	-oso
Adverb	-wise	-modo

Emphasis	Plus-	Plus-
Greater emphasis	Doubleplus-	Biplus-
Negatived word	Un-	In-
Other modifications	Ante-	Ante-
	Post-	Post-
	Up-	Sobre-
	Down-	Sub-
Past participle	-ed	-ido
Plural nouns	-s / -es	-s
Present participle	-ing	-endo
Preterit	-ed	-í
Verbal noun	-er	-dor

We start by examining the adaptation of the “-ful” suffix to the Spanish suffix “-oso”. De Miguel aims to find a comparable suffix to the “-ful” prototype and chooses a suffix commonly employed in Spanish to form adjectives such as *gracioso* (funny) or *ruidoso* (noisy). However, she selects the noun “-modo” (way, manner) as the translation for the “-wise” suffix. While the noun “modo” does have an implicit connection to the concept of “-wise”, we note that the translator has not regularised the grammatical affix for creating adverbs from Newspeak into a prototypical Spanish suffix. In contrast, we observe that De Miguel chooses to translate “double-” as “bi-”. Unlike with adverbs, in this case, she replaces a non-existent prefix in the source language with a commonly used prefix in Spanish that conveys the same meaning as “double”. This can be observed in Spanish words such as *bimensual* (bimonthly) or *bipolar*.

Additionally, I would like to emphasise the distinction that De Miguel offers between the past tense and the past participle, as in *hací* and *hacido*. While Orwell provides us with only one suffix for both verb forms (typical of regular verbs), De Miguel distinguishes between the preterit and the past participle, proposing a prototypical suffix for each, which aligns with the regular verb patterns in Spanish.

3.5. Comparative Analysis Between 1984's Neologisms in Spanish

We will dedicate this section to analysing the similarities and differences that we find between the two translators. We will compare the translation techniques as well as the representations of grammatical rules of Newspeak in Spanish, focusing on naturality.

The following table displays the percentages of translation techniques used in Vázquez's and De Miguel's versions and a percentage of the total translation techniques applied to the 100% of the analysed terms.

Table 5

Percentage-Based Translation Techniques by Vázquez and De Miguel

Translation technique	Translator 1 – R. Vázquez	Translator 2 – O. de Miguel	Total
Borrowing	5.32%	10.00%	7.61%
Calque	42.55%	26.67%	34.78%
Discursive creation	19.15%	36.67%	27.72%
Established equivalent	4.26%	4.44%	4.35%
Linguistic amplification	2.13%	0%	1.09%
Linguistic compression	2.13%	0%	1.09%
Reduction	9.57%	4.44%	7.07%
Regularization	2.13%	13.33%	7.61%
Transposition	11.70%	3.33%	7.61%
Variation	1.06%	1.11%	1.09%

By observing the percentages, we can see that the two most employed techniques are calque and discursive creation. In third place, from an overall perspective, we have borrowing, regularization, and transposition techniques tied in usage. However, these percentages vary significantly on an individual basis. Let us now examine some examples where some of these similarities and discrepancies occur.

Table 6

Neologisms Examples: Translations and Techniques Applied by Vázquez and De Miguel

Neologisms - Original	Translator 1 – R. Vázquez	Transl. technique	Translator 2 – O. de Miguel	Transl. technique
Bellyfeel	Corazonsentir	Disc. creation	Viscerosentir	Calque
Doublepluscold	Dobleplusfrío	Calque	Biplusfrío	Calque
Goodsex	Buensexo	Calque	Buensex	Borrowing + calque
Goodthicked	Bienpensado	Calque	Bienhací	Disc. creation + regularization
Goodthinkful	Bienpensadolleno	Calque + transposition	Bienpensaroso	Calque + regularization
Goodwise	Buenmodo	Calque	Buenmodo	Calque
Minipax	Minipax	Borrowing	Minipax	Borrowing
Oldthink	Viejopensar	Calque	Primipensar	Disc. creation
Oxes	Bueys	Calque + regularization	Mars	Disc. creation + regularization
Prolefeed	Prolealimento	Calque	Prolepasto	Disc. creation
Speakwrite	Hablescribe	Disc. creation	Hablascribe	Disc. creation
Speedful	Rapidolleno	Calque + transposition	Caloroso	Disc. creation + regularization
Telescreen	Telepantalla	Calque	Telepantalla	Calque
Upsub	Enviaut	Disc. creation	Someter sup	Disc. creation

Neologisms formed through composition have a significant weight within Newspeak. The majority of compound neologisms are resolved by both translators through either a calque or a discursive creation. However, we observe that the techniques of transposition and regularization are primarily found in neologisms derived from affixes marked by Newspeak’s grammar. While Vázquez frequently limits himself to transposing prototypical English suffixes, De Miguel seems to make a greater effort to naturalise those suffixes through regularization. A clear example of this is the translation of “speedful” by Vázquez as *rapidolleno* and by De Miguel as *caloroso*.

Furthermore, De Miguel also attempts to regularise other prefixes that are not explicitly specified as grammatical rules in the appendix but carry significant importance in the novel. If we consider the words “oldthink” and “doublethink”, De Miguel’s solution is *primipensar* and *bipensar* respectively. On the other hand, Vázquez presents the terms *viejopensar* and *doblepensar*. We observe that “old” and “double” are not existing prefixes in the source language, and while Vázquez directly translates these words into Spanish, De Miguel naturalises the word by regularizing these terms into two very common prefixes in Spanish.

We must bear in mind that euphony also plays a key role in Newspeak, to the point that regularity rules could be disregarded in order to have short and easy-to-pronounce words. If we take a look at the solutions provided by both translators, we can see that De Miguel’s neologisms are shorter than Vázquez’s. Some of them are simply shorter because the affix is briefer, such as *caloroso* and *biplusfrío* in contrast to Vázquez’s *rapidolleno* and *dobleplusfrío*; and in other cases, De Miguel simply chooses a shorter word, like *prolepasto* instead of Vázquez’s *prolealimento*.

Besides, it is worth noting that De Miguel’s translation includes a higher number of borrowings for neologisms, but these are simple words that many readers may already know, such as “stop” and “sex”. This increase in borrowings could be attributed to the historical, social, and linguistic evolution of Spain during the period of her translation, when English gained significant power as a lingua franca and started being taught in most Spanish schools. The spread of English in the Spanish educational system and its increasing power as a producer of cultural products may have guided De Miguel’s translations, since the target public would likely recognise the English borrowings.

Lastly, I have analysed all the affixes of Orwell’s neologisms, both existing and non-existing in the source language, and examined the solutions offered by the

translations of Vázquez and De Miguel. This analysis aims to observe how derivations are represented in both translations, as they constitute a significant part of the Newspeak vocabulary. We will classify the translations based on whether the affixes are translated using existing ones in Spanish, non-existing affixes, omitted affixes, or omitted neologisms (see Table B2).

Table 7

Percentage-Based Newspeak Affixes by Vázquez and De Miguel

Newspeak affixes transl.	Translator 1 – R. Vázquez	Translator 2 – O. de Miguel
Existing in TL	31.58%	75.61%
Non-existing in TL	39.47%	12.20%
Neologism omitted	15.79%	12.20%
Affix omitted	13.16%	0%

As we can observe, the main distinction between the two is that De Miguel makes an effort to find equivalent affixes that convey the same idea as in the source text and are also natural in Spanish. In contrast, Vázquez tends to make calques or transpositions of affixes that do not result in a natural and prototypical affix in the target language, such as the case of the adjectival suffix “-lleno”.

Furthermore, we notice that De Miguel transfers neologisms from the source text into existing Spanish terms less frequently than Vázquez. Additionally, in her neologisms, De Miguel always tries, in one way or another, to reproduce the affixes of the Newspeak. An example of this would be the translation of the new regular plural of “mans” (instead of “men”), where Vázquez omits the neologism and opts for the existing Spanish term *hombres*, while De Miguel chooses to make a lexical change that allows her to represent the new regularity of plurals, as she does with the term *bueys*.

4. Conclusions

We have been able to corroborate Newmark's assertion that neologisms pose a significant challenge for translators (1995, p. 140). It is by no means an easy task, especially considering that translation techniques such as description or generalization (often used to explain new terms to the reader) are translation techniques that may disrupt the reading flow. Therefore, translators must be skilled enough to understand and transfer neologisms. In addition to considering various factors such as the author's intention, the culture of the source reader, and the target reader, these neologisms face an additional difficulty, namely, adapting them to highly distinctive grammatical and morphological rules.

Furthermore, we have analysed the translation techniques employed and observed that the translation techniques of calque and discursive creation have been the most commonly used by both translators to transfer Newspeak neologisms.

It is important to note that the concept of the translator's method typically applies to the manner in which a specific translation process is conducted, considering the translator's objective as a comprehensive choice that impacts the entirety of the text, as opposed to focusing solely on the analysis of individual units such as neologisms. Nevertheless, I would like to offer a conclusion based on a general examination of the translation techniques employed and the principles of translating Newspeak. I establish my assessment regarding the translator's method employed by Vázquez and De Miguel drawing upon the significance of the author's intention, as well as the distinctive characteristics of Newspeak, such as grammatical interchangeability, regularity, and euphony. Both translations share the same objective, which is the translation of a literary work for a general audience. However, they differ in the translation method when it comes to a global translation of neologisms.

Considering Hurtado Albir's translation methods, De Miguel's translation of neologisms aligns with the interpretative-communicative method as it manages to understand and restate the meaning of the original text, frequently achieving the same effect on the target reader (Hurtado Albir, 2014, p. 252). Conversely, Vázquez's translation of neologisms aligns more with what Hurtado Albir refers to as the literal method (2014, p. 252). This is due to the fact that we can observe a translation that is regularly based on the conversion of linguistic elements from the original text, directing the translation towards a reproduction of the linguistic system of the original (Hurtado Albir, 2014, p. 252).

On one hand, De Miguel manages to reproduce Orwell's intention through the creation of Newspeak. She considers, more frequently than Vázquez, the importance of euphony and adheres to grammatical and regularity rules, while adapts it as naturally as possible to the grammatical norms of the target language. And on the other hand, Vázquez's translation, more regularly, lacks the natural integration of affixes in Spanish. Based on this, I conclude that Olivia de Miguel's neologisms translation successfully maintains and reproduces the author's intention more effectively than Vázquez's translation.

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6. Appendix A

Figure A1

Vázquez's Translation from 1952 in REBIUN Catalogue

The screenshot shows the REBIUN Catalogue interface. At the top, there is a header with the logo 'crue' (Universidades Españolas) and 'Red de Bibliotecas REBIUN'. Navigation links include 'Inicio' and 'Consulta avanzada'. Below the header is a search bar and a navigation menu with options: 'Volver', 'Ficha', 'ISBD', 'MARC', and 'MARC XML'. The main content area displays the year '1984' and a book icon. The record details are as follows:

Autor	Orwell, George (1903-1950)
Título uniforme	Nineteen eighty-four . Español
Título	1984 / George Orwell ; traducción por Rafael Vázquez Zamora
Otros Títulos	Mil novecientos ochenta y cuatro
Publicación	Barcelona : Destino , 1952
Desc. Física	312 p. ; 18 cm
Personas	Vázquez Zamora, Rafael , trad
CDU	821.111Orwel, George7nin

Below the record details are four buttons: 'Permalink', 'Exportar', 'Compartir', and 'Corregir'. At the bottom, there are additional fields:

Permalink	http://catalogo.rebiun.org/rebiun/record/Rebiun02116274
Localizaciones	Instituto Cervantes Universidad Complutense de Madrid

Figure A2

De Miguel's Translation from 1998 in REBIUN Catalogue

The screenshot shows the REBIUN Catalogue interface. At the top, there is a header with the logo 'crue' (Universidades Españolas) and 'Red de Bibliotecas REBIUN'. Navigation links include 'Inicio', 'Consulta avanzada', and 'Consulta exp'. Below the header is a search bar and a navigation menu with options: 'Volver', 'Ficha', 'ISBD', 'MARC', and 'MARC XML'. The main content area displays the title 'Mil novecientos ochenta y cuatro, 1984 [Texto impreso]' and a book cover image. The record details are as follows:

Autor	Saura, Antonio (1930-1998 , ilustrador
Título uniforme	Nineteen eighty-four . Español
Título	Mil novecientos ochenta y cuatro, 1984 [Texto impreso / George Orwell ; traducción de Olivia de Miguel ; ilustraciones de Antonio Saura.
Publicación	Barcelona : Galaxia Gutenberg Círculo de Lectores , [1998]
Desc. Física	301 p. : ilustraciones y fotografías en color y en blanco y negro ; 27 cm
Notas	Español.
Materias	Dibujo español - S.XX Literatura inglesa - S.XX
Materias	Libros ilustrados
Personas	Orwell, George (1903-1950 , autor literario Miguel, Olivia de , traductora
ISBN	848109188X (Galaxia Gutenberg) 8422673312 (Círculo de Lectores)

Below the record details are four buttons: 'Permalink', 'Exportar', 'Compartir', and 'Corregir'. At the bottom, there are additional fields:

Permalink	http://catalogo.rebiun.org/rebiun/record/Rebiun18804313
Localizaciones	Fundación Instituto Juan March

7. Appendix B

Table B1

Translation Techniques of 1984's Spanish Neologisms

Neologisms - Original	Translator 1 – Rafael Vázquez	Translation technique	Translator 2 – Olivia de Miguel	Translation technique
Antefiling	Antesarchivar	Calque + transposition	Preguardar	Disc creat
Antegetting	Antes conseguir	Calque + transposition + reduction	Preobtener	Disc creat
Artsem	Insemart	Calque	Semenart	Disc creat
B.B.	Gran Hermano	Variation	Gran Hermano	Variation
Bellyfeel	Corazonsentir	Disc creat	Viscerosentir	Calque
Blackwhite	Negroblanco	Calque	Blanquinegro	Reduction
Constructionwise	Construir	Transposition + reduction	Construcción	Transposition + reduction
Crimestop	Paracrimen	Calque	Crimenstop	Borrowing + calque
Crimethink	Crimenpensar	Calque	Criminal	Disc creat
	Criminal	Disc creat		
Dayorder	Ordendía	Calque	Ordendía	Calque
Doublepluscold	Dobleplusfrío	Calque	Biplusfrío	Calque
Doubleplusungod	Dobleplusnobueno	Disc creat	Biplusinbueno	Calque
Doublethink	Doblepensar	Calque	Bipensar	Calque
Duckspeak	Pathablar	Disc creat	Graznablar	Disc creat
	Hablapato	Calque		
Duckspeaker	Hablapato	Calque	Graznablador	Disc creat
Facecrime	Caracrimen	Calque	Caracrimen	Calque
Ficdep	Novdep	Disc creat	Ficdep	Borrowing
Fullwise	Completo	Transposition + reduction	Todo	Transposition + reduction
			Perfecto	Transposition + reduction
Goodsex	Buensexo	Calque	Buensex	Borrowing + calque
Goodthink	Bienpensar	Calque	Bienhacer	Disc creat
			Bienpensar	Calque
Goodthinked	Bienpensado	Calque	Bienhacé	Disc creat + regularization

			Bienhacido	Disc creat + regularization
Goodthinker	Piensabien	Calque + transposition	Bienhacedor	Disc creat + regularization
	Bienpensado	Calque + transposition	Bienpensador	Calque + regularization
Goodthinkful	Piensabien	Calque + linguistic compression	Bienhaceroso	Disc creat + regularization
	Bienpensadolle no	Calque + transposition	Bienpensaroso	Calque + regularization
Goodthinking	Bienpensante	Calque + transposition	Bienhacendo	Disc creat + regularization
Goodthinkwise	Bienpensadame nte	Calque + regularization	Bienhacermodo	Disc creat
Goodwise	Buenmodo	Calque	Buenmodo	Calque
Ingsoc	Socing	Calque	Socing	Calque
Joycamp	Gozocampo	Calque	Campalegre	Disc creat + transposition
Lifes	Vidas	Reduction	Trens	Disc creat + regularization
Malquoted	Malcitado	Calque	Malcitado	Calque
malreported	Malregistrado	Calque	Malinformado	Calque
Mans	Hombres	Reduction	Bueys	Disc creat + regularization
Minilovely	Minimorlleno	Disc creat + transposition	Minimoroso	Disc creat + regularization
Miniluv	Minimor	Disc creat	Minimor	Disc creat
Minipax	Minipax	Borrowing	Minipax	Borrowing
Minipeaceful	Minipaxlleno	Calque + transposition	Minipacífico	Calque
Miniplenty	Minibundancia	Disc creat	Miniop	Disc creat
Minitrue	Miniver	Disc creat	Miniver	Disc creat
Minitruthful	Miniverlleno	Disc creat + transposition	Miniveroso	Disc creat + regularization
Newspeak	Neolengua	Calque	Neolengua	Calque
Oldspeak	Vieja lengua	Reduction	Primilengua	Disc creat
	Viejalengua	Calque		
	Antiguo idioma	Reduction		
Oldthink	Viejopensar	Calque	Primipensar	Disc creat
Oldthinkers	Viejos pensadores	Reduction	Primipensadore s	Disc creat
Ownlife	Vidapropia	Calque	Vidapropia	Calque
Oxes	Bueys	Calque + regularization	Mars	Disc creat + regularization
Pluscold	Plusfrío	Calque	Plusfrío	Calque
Plusfull	Completa	Reduction	Total	Reduction

Pornosec	Pornosec	Borrowing	Pornosec	Borrowing
Prolefeed	Prolealimento	Calque	Prolepasto	Disc creat
Recdep	Regdep	Calque	Docudep	Disc creat
Refs	Refs	Borrowing	Refs	Borrowing
Sexcrime	Sexocrimen	Calque	Crimensex	Borrowing + calque
Speakwrite	Hablescribe	Disc creat	Hablascribe	Disc creat
	Hablarsubir	Disc creat		
Speedful	Rapidolleno	Calque + transposition	Caloroso	Disc creat + regularization
Speedwise	Rapidodemodo	Disc creat + linguistic amplification	Calormodo	Disc creat
Steaed	Sustraído	Calque + regularization	Poní	Disc creat + regularization
			Ponido	Disc creat + regularization
Steamer	Vapor	Established equivalent + linguistic compression	Vaporizador	Established equivalent
Sub	Sub	Borrowing	Sub	Borrowing
Teledep	Teledep	Borrowing	Teledep	Borrowing
Telescreen	Telepantalla	Calque	Telepantalla	Calque
Thoughted	Piensado	Calque + regularization	Hací	Disc creat + regularization
			Hacido	Disc creat + regularization
Thinkpol	Pensarpol	Calque	Pensarpol	Calque
Thoughtcrime	Crimen del pensamiento	Reduction + linguistic amplification	Pensamiento- criminal	Disc creat + transposition
	Crimental	Disc creat	Crimental	Disc creat
Unbellyfeel	Incorazonsentir	Disc creat	Inviscerosentir	Calque
Uncold	Infrío	Calque	Infrío	Calque
Undark	Inoscuro	Calque	Inoscuro	Calque
Ungood	Inbueno	Calque	Inbueno	Calque
	Nobueno	Disc creat		
Unlight	Inluz	Calque	Inclaro	Calque
Unperson	Nopersona	Disc creat	Nopersona	Disc creat
Unproceed	No conviene	Reduction	No conviene	Reduction
Upsub	Enviaut	Disc creat	Someter sup	Disc creat
Vaporizations	Vaporizaciones	Established equivalent	Vaporizaciones	Established equivalent
Vaporize	Vaporizar	Established equivalent	vaporizar	Established equivalent

Versificator	Versificador	Established equivalent	Versificador	Established equivalent
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Table B2

Existing Affixes in Spanish of 1984's Neologisms

Original	Translator 1 – Rafael Vázquez	Exists?	Translator 2 – Olivia de Miguel	Exists?
<u>Antefiling</u>	Antesarchivar	No	Preguardar	Yes
<u>Antegetting</u>	Antes conseguir	∅	Preobtener	Yes
<u>Constructionwise</u>	Construir	∅	Construcción	∅
<u>Doublepluscold</u>	Dobleplusfrío	No / Yes	Biplusfrío	Yes / Yes
<u>Doubleplusungood</u>	Dobleplusnobueno	No / Yes / No	Biplusinbueno	Yes / Yes / Yes
<u>Doublethink</u>	Doblepensar	No	Bipensar	Yes
<u>Duckspeaker</u>	Hablapato	∅∅	Graznablador	Yes
<u>Fullwise</u>	Completo	∅	Todo	∅
			Perfecto	∅
<u>Goodthinked</u>	Bienpensado	Yes	Bienhací	Yes
			Bienhacido	Yes
<u>Goodthinker</u>	Piensabien	∅∅	Bienhacedor	Yes
	Bienpensado	∅∅	Bienpensador	Yes
<u>Goodthinkful</u>	Piensabien	∅∅	Bienhaceroso	Yes
	Bienpensadolleno	No	Bienpensaroso	Yes
<u>Goodthinking</u>	Bienpensante	Yes	Bienhacendo	Yes
<u>Goodthinkwise</u>	Bienoensadamente	Yes	Bienhacermodo	No
<u>Goodwise</u>	Buenmodo	No	Buenmodo	No
<u>Minilovely</u>	Minimorlleno	No	Minimoroso	Yes
<u>Minipeaceful</u>	Minipaxlleno	No	Minipacífico	Yes
<u>Minitruthful</u>	Miniverlleno	No	Miniveroso	Yes
<u>Oldthinkers</u>	Viejos pensadores	∅	Primipensadores	Yes
<u>Pluscold</u>	Plusfrío	Yes	Plusfrío	Yes
<u>Plusfull</u>	Completa	∅	Total	∅
<u>Speedful</u>	Rapidolleno	No	Caloroso	Yes
<u>Speedwise</u>	Rapidodemodo	No	Calormodo	No
<u>Stealed</u>	Sustraeído	Yes	Poní	Yes
			Ponido	Yes
<u>Steamer</u>	Vapor	∅∅	Vaporizador	Yes
<u>Thoughted</u>	Piensado	Yes	Hací	Yes
			Hacido	Yes
<u>Uncold</u>	Infrio	Yes	Infrio	Yes
<u>Undark</u>	Inoscuro	Yes	Inoscuro	Yes

<u>U</u> n <u>g</u> ood	In <u>b</u> ueno	Yes	In <u>b</u> ueno	Yes
	No <u>b</u> ueno	No		
<u>U</u> n <u>p</u> erson	No <u>p</u> ersona	No	No <u>p</u> ersona	No
<u>U</u> n <u>p</u> roceed	No <u>con</u> viene	∅	No <u>con</u> viene	∅
<u>U</u> n <u>p</u> sub	En <u>v</u> iaut	No	So <u>m</u> eter sup	No
<u>V</u> ers <u>f</u> icator	Vers <u>f</u> icador	Yes	Vers <u>f</u> icador	Yes

Note: ∅ stands for the omission of the neologism; ∅∅ stands for the omission of the affix