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**FACULTAD DE HUMANIDADES**

**Y CIENCIAS DE LA EDUCACIÓN**

**CARRERA DE LINGÜÍSTICA E IDIOMAS**



**CRITICAL ANALYSIS OF THE TRANSLATION OF THE NOVEL**

**NINETEEN EIGHTY-FOUR BY TEMPRANO**

**Tesis de Grado presentada para la obtención del Grado de Licenciatura**

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**UNIVERSIDAD MAYOR DE SAN ANDRÉS**  
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**TESIS DE GRADO: CRITICAL ANALYSIS OF THE TRANSLATION OF THE  
NOVEL NINETEEN EIGHTY-FOUR BY TEMPRANO**

Presentado por:

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Para optar el grado académico de **Licenciatura en Lingüística e Idiomas**

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To my Parents who are in everything I do.

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## ABSTRACT

Translation of any type of text permits people to be in contact with other points of view, perspectives, ideologies, in short different ideas. Literary translation has a bigger task –convey stories that not only entertain people but also teach them about themselves- that is why one of the cores of this research is to highlight the important role that literature has in people's lives.

The chosen piece of literature of the research is *Nineteen Eighty-Four* by George Orwell, who in an attempt to warn people about the perversities of totalitarianism, wrote one of the most read books in the world; its influence is so great that the task of analyzing the translation it is a must. In addition, Miguel Temprano's translation is the object of the critical analysis due to its availableness and recent publication.

The critical analysis is carried out using Hewson's (2011) approach in which first is necessary to collect information about the books. Then, create a critical framework from which the extracts to be analyzed are drawn. After that, the analysis at a meso-level in order to identify the translational effects and then make a hypothesis according to the results to extrapolate them to a macro-level and finally to test the hypothesis.

In conclusion, Miguel Temprano's translation leads to "just" interpretations even though there is a high amount of reductions and other effects; it hints to a relative divergence. However, the analysis also shows the differences between Spain's Spanish and Bolivian Spanish and gives suggestions that would be read more naturally by a Bolivian reader.

**Key words:** translation, George Orwell, translation criticism, *1984*

## RESUMEN

El contacto con algún tipo de texto traducido permite a las personas congeniar con otros puntos de vista, perspectivas, ideologías. La traducción literaria tiene un rol más significativo, transmitir historias que no solo entretengan sino también que nos enseñen sobre nosotros mismos, y uno de los principales objetivos de esta investigación es el de resaltar el importante papel que tiene la literatura en la vida de la gente.

La pieza de literatura escogida para el análisis es *1984* de George Orwell, quien en un intento de advertir a las personas de las perversidades del totalitarismo, escribió uno de los libros más leídos en el mundo. Asimismo, el objeto del análisis crítico es la traducción de Miguel Temprano debido a su reciente publicación y disponibilidad.

El análisis crítico fue realizado siguiendo el enfoque de Hewson (2011), en el cual, para comenzar se debe reunir toda la información referente a los dos textos. Después, crear un marco crítico del cual los pasajes a ser analizados son extraídos. Seguidamente, realizar el análisis en un meso-nivel para identificar los efectos translacionales para después realizar una hipótesis con los resultados, estos son extrapolados a un macro-nivel y se la pone a prueba.

En conclusión, la traducción de Miguel Temprano conduce a interpretaciones “justas” del texto original, aunque existan reducciones y otros efectos. Guía al lector a una relativa divergencia. Sin embargo, el análisis también muestra las diferencias entre un español de España con un español boliviano, y da sugerencias que serían leídas con más naturalidad por un lector boliviano.

**Palabras clave:** traducción, George Orwell, crítica de traducción, *1984*

# CHAPTER I

## 1 Introduction

Translation criticism is part of applied translation studies (Holmes, 1972); its focus is to thoroughly analyze a translation in order to "release its truth," which means to analyze the result from the point of view of the translator's choices and the possible effects that the translation may have. According to Hewson (2011), these effects can be interpretational and voice effects; in addition, these types of effects can produce an impact in the whole translation.

One of the most important aims of this study is to put to the test Hewson's approach (2011) and his methodology, which are further explained in Chapter III, to test the research employed in the famous novel by George Orwell, *Nineteen Eighty-Four* and the translation into Spanish by Miguel Temprano.

In addition, this critical analysis, besides using Hewson's approach (2011) contributes to the discussion regarding whether Bolivian people need literary translations in Bolivian Spanish or at least lexical modifications. Furthermore, the differences between Spain's Spanish and Bolivian Spanish in Temprano's translation can be found in the research

The research is carried out due to a lack of inquiry of this type of research in a Bolivian setting, and also because the author reflected upon the literary translations available in Bolivia, which are mainly by Spanish translators. One can deduce that there



are clear differences between these two Spanish variations, and this fact can perhaps lead to a detachment between the reader and the written text. In addition, a translation should feel natural for the reader, and that is not usually the case with translations made in Spain for a Bolivian reader.

A limitation of the research is the use of one translation into Spanish of *Nineteen Eighty-Four*, in order to have a greater understanding of the translations and their effects it should be necessary to analyze more than one, but due to the time of research only Temprano's translation was analyzed.

### **1.1 Background to the study**

Hewson (2011) argues that a translation is a complex object to define; it is not an original text, but it is treated as such. As a text on its own, it has constantly been subjected to reactions, some positive, others negative, or even disinterestedness. Negative judgments were made by using short passages and no systematic procedures, therefore, not giving insight into the translational choice's impact. Thus, there has always been the need to have a way of defining assessment in translation. Translation criticism has had several approaches through the years. Firstly, Holmes was one of the first to add it to his famous map (Gambier et al., 2012). This author stated that the criticism made in the 1970s lacked objectivism and was mainly supported by the lenses and the critic's feelings (Holmes, 1972). Contemporarily, Reiß & Rhodes (2014) were concerned with a scientific method to assess and critique a translation. They thought that to make a translation criticism, the translation had to be subjected to three categories, a

literary category related to the text type, a language category regarding the linguistic elements, and a pragmatic category, non-linguistic determinants, that means the contextual factors: time, place, audience.

After a while, Berman, cited in Hewson (2011), described how translation criticism was perceived first to make a judgment, then as an evaluation. Still, if it meant to analyze a translation, its characteristics thoroughly, how it was produced, the role of the translator, and acknowledging all the aspects in the translation, then translation criticism had not existed yet.

"The very expression 'translation criticism' may cause misunderstandings since it appears to refer only to the negative evaluation of translations. Since the Enlightenment, criticism has always dealt with negatives, regardless of its object. Nevertheless, "we should not forget that the other face of the negative is the positive" (Berman cited in Moghadas, p.3, 2021).

For Berman (1995), cited in Moghadas (2021), translation criticism should remain neutral and not only point out the mistakes or "errors" made in the translation; following this line of thought, Hewson (2011) also analyzes translations aiming to detect the possible interpretations of the translation and how this can affect the readership's comprehension:

"Translation criticism attempts to set out the interpretative potential of a translation seen in the light of an established interpretative framework whose origin lies in the source text. It thus goes beyond both implicit (and indeed unsubstantiated) judgments and those approaches that seek to pinpoint specific weaknesses of a particular translation (or set of translations)" (p. 6).

Hewson (2011) argues that to critically analyze a translation, the critic needs to focus on the possible interpretations that the translation can produce. He postulates the following model; 1) there is the need to examine the translation from the point of view that it is a text in its own right that acts as an original and that it develops in its particular cultural setting; 2) it is the use of appropriate terminology to name the results of the critical analysis; 3) the analysis of the data at a micro and meso-level to draw projections for a macro-level; 4) the role of style needs to be foregrounded.

In addition, Hewson (2011) also reflects on the critic's interpretative position and also on the translator's that with their choices is going to encourage or limit specific interpretations, the critic's job is to analyze whether the interpretations are within the set framework of interpretations or if they are not. To clarify the types of interpretations that can be reached, Hewson uses the theses of Lecerle (1999 cited in Hewson, 2011):

*“Thesis 1: All interpretations are possible.*

*Thesis 2: No interpretation is true.*

*Thesis 3: Some interpretations are just.*

*Thesis 4: Some interpretations are false” (p. 21).*

The author gives examples of the first thesis to illustrate his point. He declines the idea of a "true interpretation" because that would mean that the author's intention is the only possible interpretation and that the reader can grasp it. However, this author's interest is the differences between a "just" interpretation and a "false" one. The first can comply with the restrictions of the pragmatic setting that controls the interpretations of the text and does not narrow the possible reinterpretations; the second one is either

irrational by not taking into account the limitations of the encyclopedia or erroneous by ignoring the limitations of the language and the text that is imposed in the interpretation.

Hewson (2011) explains how he uses Lecerle's approach in translation criticism by describing that the critic does not have to find the "true" interpretation but analyze the possible interpretations and their constraints. Therefore, the critic's task compares the interpretative potential of the original text and the translation. Both texts develop in different settings as texts in their own right by pointing out the potential interpretations they encourage.

## **1.2 Purpose of the study**

The study has two significant purposes: first, to critically analyze the translation of Miguel Temprano of *Nineteen Eighty-Four*, a novel written by George Orwell, to spot the possible interpretations that the translation may have, besides trying to understand the decisions made by the translator by comparing the original with the translation at all times. Second, to discuss the differences between a Spanish translation made by a Spanish translator and how this can be interpreted in a Bolivian setting, show the importance of having translations made here for Bolivian translators to Bolivian people.

## **1.3 Justification**

Literature plays an essential role in society; it allows people to experience life through different lenses and helps them acquire wisdom and goodness (de Botton, 2020). However, this experience can sometimes be restrained by the language of

literature. Nevertheless, in a globalized world, we can find almost anything translated. Therefore, literary translations need to be carefully made because of the vast wisdom they provide to people.

*Nineteen Eighty-Four* is "one of the most significant novels of the 20th century" (McCrum, 2009). Its importance relies on how George Orwell meticulously describes a totalitarian regime by controlling the media, history, and language. The media is filled with messages about victory and hatred. History is manipulated and modified. What once was is not anymore, and the new information remains the only truth. Furthermore, language is being reduced not to let people think outside the party's ideology. Orwell knew the great value of language and how it may determine how people perceive the world and their thoughts, as in Sapir-Whorf's linguistic relativity (Whorf, 1940 cited in Koerner, 1992). This last point is further discussed in the analysis.

Due to this book's richness, it is believed that translations should transmit the intention of the author to non-English speaking people. Moreover, to know whether the translation delivers the intention, it is important to carry out a critical analysis, which is the aim of this study.

### **1.3.1 Theoretical justification**

This matter has not been analyzed in a Spanish-speaking setting, nor has a critical translational analysis of *Nineteen Eighty-Four*. It is believed that more research in this field may contribute to objectivity in translation criticism. On the one hand, it is also done to test an approach proposed by Hewson (2011) by using his parameters and

terminology in the study. On the other hand, the study tries to open a debate on whether Bolivian people need their literary translations in Bolivian Spanish or not. It is essential to acknowledge that not having too many literary translations explicitly made for Bolivian people can be detrimental to our understanding and comprehension of literature written in other languages.

### **1.3.2 Methodological justification**

The analysis of the subject translation is based on examining the most variant types of sampling extracted from the book, that is, different types of writing and the most important topics; this was done to cover key passages and to analyze the set of interpretations that they produce, after that, the analysis of voice and interpretational effects (Hewson, 2011) in a meso-level to observe their occurrence and the impact of those at a macro level; in addition, the analysis shows differences between Spanish used in Spain and Bolivian Spanish. It is important to point out that the analysis is mainly based on Hewson's approach (2011), which is considered to be the improved version of translation criticism available because the author does not only assess the translation he also gives lengthy explanations of the possible interpretations and treats the translations not as faulty texts, but as texts in their own right, he states that the purpose of carrying out translation criticism is to start to plan a new and improved translation, which is what is wanted to keep in mind but not only with *Nineteen Eighty-Four* but with all significant literary masterpieces and the need of their retranslation in Bolivian Spanish.

### **1.3.3 Social justification**

The research is meant to benefit mainly Bolivian people, significantly linguists, translators, and readership in general. Bolivian linguists could use the results to foster more research on the Bolivian Spanish variation. Bolivian translators may be prompted to research translation criticism, and the Bolivian readership will grasp the importance of fully understanding the meaning and intention of an author in literature when reading a translation.

### **1.3.4 Practical justification**

The thesis can be used as a model for future researchers that may want to inquiry in translation criticism; researchers can also find improvements in the model proposed by Hewson (2011). In addition, Bolivian readers may show more interest in the type of translations that they read.

## **1.4 Statement of the problem**

Bolivia is a Spanish-speaking country, and even though English is spread worldwide, we still need the help of translations. This is important because we assimilate better and fully understand any book in our mother tongue (Yadav, 2014). Translations have to feel natural, as if the author had written his works in our native language, in this case, as if *Nineteen Eighty-Four* had been written in Spanish. Therefore, the research's primary focus is the translation of the original book *Nineteen Eighty-Four* written by George Orwell into Spanish.

The mother tongue emphasizes that even though Bolivian people speak Spanish (among several native languages), it is quite different from Spain's. This occurs due to the influence of these native languages in Spanish and vice versa (Escobar, 2012). In addition, languages vary depending on the setting in which they are spoken. Consequently, these differences may affect translations.

It is unknown whether Bolivian people understand the original meaning and message of the novel *Nineteen Eighty-Four* presented in the Spanish translation made by Miguel Temprano since Bolivian people speak a different Spanish variation. Therefore, the Spanish translation may provoke a reaction in the Bolivian people other than the author intended.

One of the few literary Bolivian translators is Mario Frías Infante, who translated *The Odyssey* by Homer from Greek into Spanish, *Oedipus Rex*, *Antigone* by Sophocles, and the *Apology of Socrates* by Plato. He also taught at San Andres University and "San Pablo" Bolivian Catholic University and was the director of the "Academia Boliviana de la Lengua" (Homero, 2014).

Frías (cited in Zelada, 2013) referred to why he translated *The Odyssey*; the following statement is the core of his research:

"People have the right to inform the best way they can through reading books. If one is going to undertake the reading of a text, it must be elaborated with such perfection that its content must emotionally and intellectually affect the reader" (my translation) (para.1).



Since the primary purpose of reading a book is to move people and affect them, translations must transmit the original meaning to all kinds of readers (Zelaya, 2013). Reading literary translations made by Spanish translators here in Bolivia might lead to a detachment from the book people are reading, not to a proper engagement with the text as any reader should have. Therefore, a critical analysis was done, taking into account these issues.

#### **1.4.1 Main question**

The research question is the following:

Does Miguel Temprano's Spanish translation from *Nineteen Eighty-Four* leads to "just" or "false" interpretations?

#### **1.4.2 Specific question**

### **1.5 Objectives**

#### **1.5.1 General objective**

- To critically analyze whether Miguel Temprano's translation of *Nineteen Eighty-Four* leads to "just" interpretations

#### **1.5.2 Specific Objective**

- To analyze the macrostructure of the original novel and the translation.
- To determine the purpose, function, tone, register, literary devices of the original work, and the translation.
- To test Hewson's approach to translation criticism in literary texts

- To examine the translation in the target language
- To compare extracts from the original book and translation to identify its translational effects.
- To describe differences from Spain’s Spanish to Bolivian Spanish

## **1.6 Hypothesis**

Miguel Temprano’s translation of *Nineteen Eighty-Four* leads to “just” interpretations to a Bolivian reader.

## **1.7 Variables**

According to Hewson (2011), the primary concern in translation criticism is the effects of the translator’s choices. The author proposes two types of effects in a translation; the first one is related to style, which he refers to as voice. The second one is related to interpretation.

### **1.7.1 Voice effects**

#### ***1.7.1.1 Accretion***

Accretion is the process of growth by external addition, translation by explicitation, syntactic restructuring, and addition per se (Hewson, 2011).

#### ***1.7.1.2 Reduction***

Reduction means decreasing the book content by implicitation, simplification of syntactic structures, and elimination (Hewson, 2011).

### ***1.7.1.3 Deformation***

Deformation distorts the text form by making changes to the direct discourse, indirect discourse, free indirect discourse, aspect, modality, and important lexical choices (Hewson, 2011).

## **1.7.2 Interpretational effects**

### ***1.7.2.1 Contraction***

Contraction is the shrinkage of the translation by reducing the possible interpretations that the original has to limit interpretation possibilities (Hewson, 2011).

### ***1.7.2.2 Expansion***

Expansion occurs when translational choices enrich a set of potential interpretations; these can be explicitation and addition (Hewson, 2011).

### ***1.7.2.3 Transformation***

Transformation happens when the modification is so significant that there is no connection between the source text's potential interpretations and the target text (Hewson, 2011).

## **1.8 Delimitation of the research**

### **1.8.1 Thematic delimitation**

The research is located in applied translation studies, specifically in translation criticism; the object of study is the novel *Nineteen Eighty-Four* written by George Orwell and the translation into Spanish by Miguel Temprano. Nevertheless, not the two books in their entirety; only some selected passages have the full spectrum of writing styles and significant topics in the book. Moreover, the analysis does not encompass the

whole books or other translations into Spanish because of a lack of time to analyze more samplings and because Temprano's translation is widely accessible in Bolivian book stores. Nevertheless, it is relevant because it is what Bolivian people are able to read nowadays.

### **1.8.2 Spatial delimitation**

The research is carried out in La Paz city in Bolivia to obtain a bachelor's degree in Linguistics and Languages of the *Humanidades y Ciencias de la Educación* department from San Andres University.

### **1.8.3 Limitations**

A limitation of the research is the sample. To make a thorough analysis, it is necessary to analyze more than one translation into Spanish of *Nineteen Eighty-Four* to compare them and have a broader understanding of the translations and their effects. Due to the time this was not possible in this research.

## **1.9 Definition of terms**

### **1.9.1 Translation**

A translation is a product of translating the ideas (Hendzel, 2012) of a source text to a target text and trying to produce the same effect on the readers of the source text (Nida, 1993, cited in Ju, 2000).

### **1.9.2 Translation criticism**

Hewson (2011) explains that translation criticism analyses translations regarding the possible effects of the translations by thoroughly researching the original and translation background. It aims to bring out the best of a translation and tries to understand the decisions made by the translator.

### **1.9.3 *Nineteen Eighty-Four***

*Nineteen Eighty-Four* is a novel written by George Orwell that tells the story of Winston Smith and the scenario in which he is living. The planet is divided in three world powers that are constantly at war. Winston lives in Oceania where there is only one ruling party in which Big Brother is the maximum authority. Citizens are always under surveillance and they are not able to rebel against the party (Orwell, 2018).

### **1.9.4 Language**

Language is the system; humans use to communicate with each other; every language has a soul that makes it different from others (Sánchez (1990) cited in Ródenas & Bedate, (1999)). In addition, every language has its particular way of expressing ideas.

### **1.9.5 George Orwell**

George Orwell is a well-known British writer, essayist and book reviewer, author of *Animal Farm* and *Nineteen Eighty-Four*, etc. He worked at the Tribune, and the BBC,

and occasional contributions to other newspapers. His main occupation was writing, he loved nature and the simple things, he was against Nazism and Fascism or any form of authoritarianism (Crick, 2019).

## CHAPTER II

### 2 Theoretical framework

#### 2.1 Linguistics

Since the Greeks, language has been reflected upon (Gera, 2003), linguistics, in a broad sense, is the science of language, but it can be named a science starting with Saussure. Saussure (2011) defined Linguistics' object of study while teaching at the University of Geneva; his students compiled his teachings in a book. Saussure (2011) concluded that:

“As I see it there is only one solution to all the foregoing difficulties:  
*from the very outset we must put both feet on the ground of language  
and use language as the norm of all other manifestations of speech.*

Actually, among so many dualities, language alone seems to lend itself to independent definition and provide a fulcrum that satisfies the mind”  
(p. 9) (author's emphasis).

This fragment is followed by the question: but what is language? Saussure (2011) responded that language is the most significant of systems (sign language, etiquette, military signals) because people convey their thoughts with signs.

Saussure (2011) made significant contributions to Linguistics, especially in providing it with a subject of study; he thought it was essential to define it to as a science.

More recent definitions show the complexity of this field. According to Crystal (1987), cited in Fromkin et al. (2006), linguistics seeks to provide a systematic and objective explanation of language by investigating, collecting data, creating paradigms, and constructing theories. However, it is involved with matters such as philosophy and literary criticism. The combination of science and humanities draws students' attention when deciding to pursue this field, making its subject of study unique.

Crystal (1987) highlighted the hybrid constitution of linguistics, which perfectly combines science with the humanities and makes it a beautiful study field that draws people's attention.

## **2.2 Applied linguistics**

Applied linguistics is the practical branch of linguistics. A simple definition of this field can be: "A working definition of applied linguistics will then be the theoretical and empirical investigation of real-world problems in which language is a central issue" (Brumfit, 1997 cited in Davies, 2007, p. 3). They discussed using applied linguistics from its beginnings as a teaching language field until its current developments and views, including language problems, such as aphasia, bilingualism, text analysis, Translation, and forensic linguistics.

## **2.3 Translation**

Translation is the craft of carrying meaning from one language to another. Translation has several definitions depending on the approach. According to Nida &



Taber (1982), "Translating consists in reproducing in the receptors language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (p. 12). Nida & Taber (1982) also stress the importance of the style and equivalence of a translation. The authors meant that translating is critical to sound like the target text when conveying the source text's meaning and style.

Besides, an important aspect to mention is that translators deal with texts and these texts come from a specific culture that will affect the Translation. On this subject, Bandia (2007) points out that:

"Translation is an intercultural activity as well as an intralingual one as it deals with (at least) two linguistic systems embedded in two different cultures. However, the difficulties inherent in the translation process vary proportionately with the degree of distance between the languages and the cultures involved" (p. 55).

That means that translations are not texts that stand on their own. Instead, culture will play an important role when conveying meaning due to the inherent differences in expressing ideas among cultures.

## **2.4 Typology of translation**

Typology of Translation classifies translations from the point of view of the source text and the target text. Newmark's five classifications introduce a classification from the source's point of view.

The first classification: According to the function of the source text. Newmark (1995) combines his classification with language theory employed by Bühler (2011), therefore, the functions are the following: expressive, informative, and vocative.

Newmark (1995) explains that the expressive function focuses on the writer and his or her point of view; the writer is not interested in the writing outcome or the produced responses. Text types that fit this description are:

- Serious imaginative Literature, which means lyrical poetry, short stories, novels, and plays.
- Authoritative statement: political speeches, documents by authorities, statutes and legal documents.
- Autobiography.
- Essays.
- Personal correspondence which is considered expressive when it is personal effusions.

The informative function according to Newmark (1995) centers itself on reality, such as facts and theories. However, it can be related to any topic. This function comes in the shape of textbooks, technical reports, articles, scientific papers and theses. It can have four levels of registers:

- A formal one, a technical style for academic papers.
- A neutral or informal style used in textbooks.
- An informal, warm style for science written for a broad readership with simple wording.

- A familiar non-technical style for journalism that is massively consumed.

The vocative function, Newmark (1995), is directed to the readership; it intends to influence the audience's response to what is written. The types of texts belonging to this function are notices, instructions, propaganda, and persuasive writing. The specific use of pronouns, such as "yo," "tú," "usted," are used in these types of texts, as also the imperative, passive voice, infinitive, and impersonal, to bond with the audience with language easy to understand.

Newmark's (2001) second classification is: According to the method used to translate. a) Communicative translation in which the translation aims to reenact the same effect of the readership of the source text, and b) Semantic translation that evokes the same semantic and syntactic structures to reach an exact contextual meaning of the source text.

Newmark's (1991) third classification. According to the general purpose of Translation. The author differentiates between Translation for language teaching and Translation for professional purposes. The former is a method of teaching languages; he explains that in an introductory course, translation would be helpful to synthesize grammar and vocabulary. In an intermediate course, translating could be helpful to detect errors; in addition, translation from the target language to the source language can help expand the lexicon. Finally, translation from the source language to the target language and vice versa can be seen as the fifth skill in an advanced course.

The latter is translation for professional purposes. The author (Newmark, 1991) explains that, firstly, translators must write well in their mother tongue; they have to

know how to write naturally without emphasizing grammar or neologisms. Secondly, translators have to be aware of their responsibility with the Translation; therefore, they must investigate all the names, proper names, and cultural vocabulary to translate them. Thirdly, professional translators should know two or more foreign languages.

Newmark's (1995) fourth classification is: According to the style of the source, there are four types:

- Narration is, in which the events happen in a dynamic sequence.
- Description is static; it focuses on adjectives and linking verbs.
- Discussion that ideas are the main focus and concepts, and verbs that show mental activities (think, consider, etc.) besides a coherent argument.
- Dialogue highlights colloquial and phatic language.

And finally, Newmark's (1991) fifth classification is: According to the content of the subject matter. That can be divided in:

- Scientific-technological translation which is elaborated by translation departments of multinationals and government departments.
- Institutional-cultural Translation related to culture, social sciences, commerce, etc.
- Freelance translators usually do literary Translation.

According to the author, the first challenge in translating is that those texts contain various neologisms; the second is how to translate words that do not have an equivalent in the target language. Furthermore, literary Translation has more predicaments since the language and the form is fundamental.

"Literary, cultural and technical Translation are equally important. Literature in transmitting human values, culture enriches a way of life and language, and technology introduces inventions and innovations that improve health and living conditions. (Newmark, 1991, p. 37)."

The next typology proposed by Roberts (2007) divides his classification from the source text and the target text outlook. This point of view is considered because the author tries to unify and hierarchize the typologies already made and adds some of his own classifications.

First, Roberts (2001) develops and classifies source text typologies:

1. According to the source text function, translations can be divided into pragmatics and literary. On the one hand, pragmatic texts have practical use; on the other hand, literary texts are recognized for the beauty that they contain in themselves.

1.1 Specific dominant source, text function can be informative, vocative, or expressive. Informative texts are meant to inform a readership, vocative texts can direct the readers' behavior in the way the text is intended, and expressive texts produce a look into the thinking and way of writing of an author. The latter is mainly composed of leitmotifs and figurative language.

1.2 Degree of specialization of the source, text content and language vocabulary can be divided into general and specialized translations. Specialized translation focuses on a specific branch of knowledge and employs appropriate vocabulary.

1.3 General area of specialization: scientific-technological Translation and socio-economic-political Translation.

1.4 Source text discourse style. Translations can be classified into description, argument, narration, and dialogue. Nida and Reybum (1981), cited in Roberts (2007), describe them as a) narrative texts containing a group of related events and characters. b) descriptive texts give the characteristics of objects and situations that share the same scenario. and c) argumentative texts discuss objectively related situations. Finally, d) dialogue texts contain questions and responses.

Second, Roberts (2007) sets the target text typology and the process of making them by mentioning that this one is more intricate than the previous one.

2. According to the general purpose of translating, translations can be categorized as professional and non-professional. The first one is paid, and the second is the translator's personal motivation to translate.

3. Translation approach used in producing the target text, translations can be semantic or communicative. Semantic Translation focuses on the writer and the source text; meanwhile, communicative Translation focuses on the contrary elements (reader and target text).

4. Medium of Translation, There could be oral and written translations. Taking into account oral Translation: dubbing and subtitling

5. Direction of translating, Translation can be divided into Translation into the dominant language and out of the dominant language.

2.1 According to the general purpose of translating, it can be subdivided into the intended status of the Translation concerning the original. They can be full equals or complete substitutes or alternatives to the original. The first one has the highest status,

the second one follows in status, and the third one has the lowest. Only a professional can reach any of those statuses.

2.2 Specific purpose of translating, Non-professional Translation can be academic or done for their satisfaction. Professional Translation is subdivided into Translation for information or publication. A complete equal translation is usually done for publication.

2.3 Integrality of the Translation, this one is related to the amount of the text translated; it can be complete or selective.

2.4 Communicative function of the Translation to the source text, the Translation can maintain the same function as the original, or it may change in the target text.

2.5 Modifications required in the Translation, whether it is a complete or selective translation, can suffer modifications regarding style, focus, or format. The modifications can be requested by the person who requires the Translation or subjected to the text and the apparent modifications required when translating.

3.1 Semantic and communicative translation can be subdivided as well. According to the focus of the translator, the Translation can be either centered on the writer or the reader.

3.2 Degree of modification introduced in the Translation, it could be free or literal. A literal translation is not referred to as a stiff translation; instead, a translation makes only the modifications that the target language requires. Free Translation when the Translation has more modifications than the necessary ones.

Roberts (2007) emphasizes that this typology is only a tentative one, not a completed thought-through typology. However, it is believed to be a complete typology because it encompasses the two critical aspects of Translation: the source and target texts. The author also subdivides them into all their possible ramifications.

## **2.5 Translation methods**

Translation methods are the means a source text can be transformed into a target text. According to Vinay & Darbelnet (1995), in general, there are two paths that a translator can pursue; literal or free Translation, named by them: direct and oblique Translation. Furthermore, inside them, the authors develop seven methods or procedures: borrowing, calque, and literal in direct Translation; transposition, modulation, equivalence, and adaptation in oblique Translation.

Vinay & Dalbernet (1995) explain their methods starting with direct Translation that occurs when the source text can be transferred word by word without modifications to the target text. In this type of method the authors describe three ways of applying direct Translation:

- ❖ Borrowing is used to cover a gap between the source and target languages; using the same word from the source language is the most straightforward procedure. In addition, it provides a stylistic effect.
- ❖ Calque is a kind of borrowing in which a whole expression is transferred to the target language and translated word by word in a literal manner. The Translation can be a lexical calque that maintains the syntactic structure of the target



language and a structural calque that introduces a new type of structure in the target language.

- ❖ A literal translation is the direct transposition of a source-language text into an appropriate grammatical form in the target language text. It is usually employed when translating languages of the same family as French and Spanish.

In addition, Vinay & Dalbarnet (1995) discuss that oblique Translation refers to the necessity of changing the syntactic structure or lexis of the source text. And there are four ways in which that can occur:

- ❖ Transposition involves changing one-word class into another without influencing or distorting the sentence's meaning.
- ❖ Modulation changes the form of the sentence by giving it a different perspective, and it is necessary when a literal translation or a transposition does not seem natural or organic in the target language. It provides a unique solution to the Translation.
- ❖ Equivalence does not employ the same stylistic or structural method to translate a text from a source to a target language and still expresses the same ideas. For example, the following usually need an equivalent: idioms, proverbs and clichés.
- ❖ Adaptation is used when the source text describes a situation not familiar or non-existent in the target language culture; in those cases, the translator has to depict and find a way to create a new scenario in which the situation can have an equivalent in the target culture.

Another proposed set of methods by Malone (1988), according to this author, there are nine strategies when translating, which are grouped into four categories, and a strategy that does not fit any category:

- ❖ Matching: equation and substitution.
- ❖ Zigzagging: divergence and convergence.
- ❖ Recrescence: amplification and reduction.
- ❖ Repackaging: diffusion and condensation.
- ❖ Reordering.

1. Matching: Equation occurs when an element of the source text is exchanged by its most forthright counterpart in the target text. Substitution is obtained when the element of the source text that is translated is not the most direct equivalent in the target text.
2. Zigzagging: Divergence stands where an element of the source text has two or more alternatives in the target text. Convergence is the opposite of divergence; two or more elements can have only one equivalent form in the target text.
3. Recrescence: Amplification ensues when the Translation adds more elements besides the equivalent of the element in the source text. Reduction is the opposite strategy; a source expression is not entirely transferred into the target text and is directed to fewer elements in the target text.
4. Repackaging: A diffusion is a source group of words spread out into a different arrangement in an accessible arrangement in the target text. Condensation is the

contrary strategy where a string of ideas in the source text is more compressed in the target text.

Finally, reordering, according to Malone (1988), means changing the positions between the translated text and the original.

## **2.6 Literary translation**

Literary Translation is the most engaging type of Translation where meaning and style are equally important, and being faithful to the original is its primary concern. Nevertheless, what translators refer to as the "original" might be a conjunction of all the readings the author has made like Barthes (1977) cited in Bassnett & Lefevere (1996) puts it:

"The text is a tissue of quotations drawn from the innumerable centers of culture...(the author's) only power is to mix writings, to counter the ones with the others, in such a way as never to rest in any one of them..." (p. 27).

It can be said that an original text itself does not exist as there is not a single person that can be separated from the rest of human beings. What makes a great book is how the author puts all of their experiences together to create a piece of art, and indeed, there will be some traces of what the author read.

In addition, it is essential to analyze the role of the translator in Literary Translation and its job as Pushkin, cited in Steiner (1992), defines translators as "couriers of the human spirit" (p. 262). This author's definition encompasses what a

literary translator, in essence, does, which is to convey the soul of a source text into a target text used for the benefit of the readers of that language.

Rosemarie Waldrop defines it as "Translation is more like wrenching a soul from its body and luring it into a different one" (cited in Wechsler, 1998 (p. 10)). This definition suits Literary Translation; what is transferred is the innermost thoughts of an author into a different language. In every piece of art, there is a part of the author's spirit, and the translator's job is to convey it in the best possible way.

However, Translation not only transfers the soul of a text into another one but also is a bridge to know other cultures and different points of view from which people can gain a lot:

"Translation gives us access to the Literature of the world. It allows us to enter people's minds from other times and places. It is a celebration of otherness, a truly multicultural event without the balloons and noisemakers. Moreover, it enriches not only our knowledge or artistic sense but also our culture's Literature, language, and thought" (Wechsler, 1998, p. 11).

Since literary Translation enables people to celebrate the other in different settings and situations, and at the same time gain from that experience: wisdom and knowledge, it is essential to give it the necessary thought and care to do it.

## **2.7 Translation studies**

Translation studies are related to the theoretical background regarding Translation as such. Those studies theorize how and how well to do a translation. For example, Tytler (1797) described what a good translation is:

*"That, in which the merit of the original work is so completely transfused into another language, as to be distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is for those who speak the language of the original work"* (p. 14, author's italics).

Tytlar (1797) then extracted three laws, which are:

1. "That the Translation should give a complete transcript of the ideas of the original work.
  2. That the style and manner of writing should be the same character as that of the original.
  3. That the Translation should have all the ease of the original composition."
- (p. 15).

Tytlar (1797) spotted the keys of a translation: it deals with ideas, not merely words. The style is as important as how the original text is written, and finally, they should feel natural.

Susan Bassnett (2020), cited in Bahrawi (2020), also explained three significant points regarding Translation:

1. Perceptions of beauty may be conveyed and also vary over time.
2. Translation makes us encounter books that we would not have read independently.
3. It allows great authors of the past to endure for future readers.

The author adds two crucial roles of Translation, the usefulness of reading texts not written in our mother tongue and the transferring of great ideas from the past through Translation.

## **2.8 Applied translation studies**

Applied translation studies are concerned with the functional areas of Translation. Holmes (1972) divided applied translation studies into four areas. The first one was related to teaching in two senses; Translation as a method for teaching foreign languages and translators' training to become translators.

For Holmes (1972), the second area concerned translation aids for translators and teaching Translation. These aids could be categorized into lexicographical or terminological aids and grammar aids. However, they were usually borrowed from close-related fields and consequently did not meet all the needs they were supposed to be filling.

The third area is focused on translation policy; its goals would be to guide others in stating the translator's participation in a particular situation, the act of translating, and the role of Translation in which it unfolds. It is crucial to test translation efficacy as a tool in teaching. The development of teaching programs should come after a grounded translation policy (Holmes, 1972).

The fourth one, which is not related to the previous ones, is translation criticism, the assessment or evaluation of a translation. According to Holmes (1972), this area has two issues, the first one: the works done in this area do not use the developments reached by translation scholars. The second is the difficulty separating the critical subjectivity from the critical process. However, a closer encounter between translation

scholars and critics would be beneficial to conceding more objectivity and therefore reaching a more satisfactory outcome.

Holmes (1972) is widely known because he detailed applied translation studies, including teaching, translational aids, translation policy, and translation criticism. However, it is necessary to emphasize his translation criticism that it needed to be more objective to fulfill his role.

Rabadán (2010), in a more concise way, defined applied translation studies and their areas of study as follows:

"Applied Translation Studies (A.T.S.), the performative branch of Translation Studies (T.S.), is concerned with translation activities that address a particular goal and a specific (group of) final user(s) and that imply doing something with, for, or about Translation according to some standard of quality. A.T.S. designates fields which partly belong in T.S. and partly in other disciplines such as translator training/education (see Translation didactics\*), translation tools\* and translation criticism among others" (p. 7).

Rabadán (2010) defined Applied Translation Studies as the practical side of translation studies. Therefore, their tasks would be related to a specific public in a specific setting involved in the Translation.

## **2.9 Translation criticism**

Translation criticism has been seen as an analysis of translations in order to assess their quality or to show the mistakes that a translation has, but according to Hewson (2011):

"Translation criticism attempts to set out the interpretative potential of a translation seen in the light of an established interpretative framework whose origin lies in the source text (...) Translation criticism is evaluative, in that as it explores a translation's interpretative potential, it looks at degrees of similarity to or divergence from the source text is perceived interpretative potential. Criticism involves a conscious act undertaken by the translation critic, who occupies a unique position that goes beyond that of the translator-as reader-rewriter" (pp. 6-7).

Hewson (2011) portrays the task of translation criticism clearly and objectively. For him, translation criticism considers all the possible interpretations that a translation may have. This contrasted with the other options in Translation that were not made. It also measures the levels of similarity and divergence from the original text.

In the beginning, criticism meant a mere opinion and, later on, an assessment. However, Berman (1995), cited in Hewson (2011), asks whether criticism means "releasing the truth of a translation" (p. 12) after the critic has gone through critical analysis. Then translation criticism per se is just starting to emerge (Berman, 1995 cited in Hewson, 2011). Therefore, Hewson (2011) agrees with Berman's outlook that that is translation criticism's primary purpose.

Consequently, in this research, the aim is not to criticize or evaluate a translation. As Hewson (2011) argues, it is instead to interpret the Translation itself from the perspective of the decisions made by the translator and how those decisions may influence the target text. Thus, it is deeply comprehensible to the author and the Translation.



Another point of view on the matter is Schlegel's (1804), cited in Reiß & Rhodes (2014). Schlegel (1804) defined the critic's task by displaying the difficulty of trying to grasp another person's ideas and form the scenario in which it is developed, also by attempting to cover every aspect of that person's thought background then; it is when someone can dare to say that one has understood a translation and its soul. Codifying this mental process is to characterize, which is the core of criticism for him.

Schlegel's (1804) definition complements the previous ones that the whole of a translation can only be studied under a broad understanding, which can only result from a thoroughly studied subject that is not isolated but intertwined with its background.

### **2.10 Hewson's translation criticism approach**

Hewson (2011) created a methodology to make translation criticism based on analyzing the possible interpretation of a translation, and he based this assumption on the Lecerle (1999) thesis of interpretation:

“Thesis 1: All interpretations are possible

Thesis 2: No interpretation is true.

Thesis 3: Some interpretations are just.

Thesis 4: Some interpretations are false” (p. 21).

The author explained how the theses can be related to translation criticism, when the critic analyzes the translation all interpretative paths are, in fact, possible, but the true matter for the critic would not be to find a “true” interpretation, whereas it would be to analyze the “possible ” interpretations of the texts (original and translation) as they

are. Therefore, the task of the critic would be “comparing the interpretative potential of the two texts” (Hewson, 2011 p. 23) (author’s italics). In addition, the critic has to describe what type of interpretations they encourage, and then he introduces the terminology “divergent similarity” which means that the translation rightfully represents the original.

Hewson’s (2011) approach to translation criticism is the core idea of this research, by following his steps it was possible to carry out translation criticism in the translation of *Nineteen Eighty-Four*.

### **2.11 George Orwell**

A summary of George Orwell's life events is necessary to understand his major influences, major life events, his major acquaintances, and their relation to his works as a novelist and journalist.

George Orwell was an English writer who worked at the BBC and contributed to several journals, such as *The Horizon* and *The Tribune*, and was the author of literature masterpieces: *Animal Farm* and *Nineteen Eighty-Four* (Crick, 2019).

Eric Arthur Blair, George Orwell's birth name, was born in Motihari in Bengal on June 25, 1903; his father's name was Richard Walmesley Blair and his mother's Ida Mabel Lemouzin. He was the middle child and had two sisters (Marjorie and Avril). His father was part of the Opium department of the government of India (Crick, 2019).

His mother took Eric and Marjorie to England when Eric was four years old; his father joined them four years later. Moreover, in 1907, Avril was born. Unfortunately,

Eric's health was not the best when he was a child; he had bronchitis and a chest condition that would be constant throughout his whole life (Crick, 2019).

Eric's childhood was filled with activities where he spent much time outdoors, and his mother would organize walks and go fishing. Although he also wrote his first poem at the age of four or five (Crick, 2019), he was a lonely boy who made up stories and spoke with imaginary people. He remained solitary for most of his childhood and a substantial part of his adult life (Hollis & Rodden, 2017).

According to Crick (2019), when Eric was 8, he was sent to prep school, St. Cyprian. The school did not have suitable facilities; the food was terrible, and the heating was malfunctioning. However, the administrators believed that challenging conditions "build character." Eric was bullied and mistreated by the teachers and felt terrible most of the time, and was constantly reminded that they did not pay the total amount. In addition, he believed wealthier students were treated preferentially.

Eric liked to read before entering St. Cyprian; his favorite writers were Ian Hay, Thackeray, Kipling, and H. G. Wells. At school, he met Cyril Connolly, a friend that would be part of his whole life. They both liked to read and write poems. Eric got one of his poems published in a newspaper in 1914 titled *Awake young men of England*, and two years later, another one in the same place (Crick, 2019).

After school, Eric and Avril spent much time doing all kinds of activities; at that time, they met the kids of the Buddicom family, Jacintha and Prosper. They played together and talked about books. Jacintha wrote a book about their childhood together. She remembered Eric said: "reading is a good preparation for writing; any book could

teach something, if only how to write one (Crick, 2019, position 1736)." They spent every holiday together for several years.

Then Eric got a scholarship to attend Eton; he worked hard to get it. He felt more comfortable at Eton, had his chamber, and was less bullied. According to Hollis & Rodden (2017), he was even popular and a humorist. Regarding his academic performance, he did not put much effort into studying. While studying in Eton, World War I struck. Eric started to show revelry against authority. Finally, he concluded his studies at Eton and could not apply for a scholarship to go to Oxford or Cambridge because of his grades and average performance at Eton (Crick, 2019).

After Eton, Eric decided to go back to where he was born; he got accepted by the Indian police in Burma. He wrote indifferent posts for five years and learned some native languages. Some of his fellow police officers said that he was reserved and quiet and read most of the time. His hatred towards imperialism grew since he believed what the British were doing in those places was incorrect (Crick, 2019). Hollis & Rodden (2017) report that out of Eric's experience in Burma the novel *Burmese Days* and two essays (*Shooting an Elephant* and *A Hanging*) were written.

Crick (2019) describes that Eric went back home to pursue his ambition of becoming a writer. He lived on his own and started writing; at first, he did not write well. He wanted to get close to the "unemployed" and escape the "respectable world." He moved several times. Then, he went to the roads and lived on the streets. Afterward, he went to Paris to write (it did not turn out well), also taught English, and worked as a dishwasher at a hotel. From these experiences, the book *Down and Out in Paris* and

London (1933) was born. In addition, Hollis & Rodden (2017) add that Eric not only produced art from his experiences, but he also felt prouder to have had the guts to live what he had lived through and began to show contempt towards the intellectuals.

After running out of money in Paris, Eric returned home feeling like a failure. He got a job at tutoring, and then he went back to the road again. He also started to write for the *New Adelphi*, a literary journal. After living on the streets, he lived with his sister Marjorie (who was married), where he started to write *Down and Out Paris and London*. At that time, he wanted to get arrested; and tried several times to achieve it only once; he used that experience in *Keep the Aspidistra Flying* and *Nineteen Eighty-Four*. Afterward, a friend got him a job at a private school as headmaster at Hawthorns; he was remembered as an odd guy, a lover of nature (Crick, 2019).

Fortunately, Eric met Victor Gollancz, who would publish his first book. Eric decided to publish the book under a pseudonym because he was not proud of it and wanted to protect his family. He decided on George Orwell. Orwell was a river he knew and liked, and George had a country-sounding name. *Down and Out* was published on January 9, 1933 (Crick, 2019).

Crick (2019) adds that Eric also started to work on *Burmese Days*, recounting his time in Burma. He continued teaching until he got very ill with pneumonia and went to his parent's house to recover. *Burmese Days* was first published on October 25 in New York and in June 1935 in England.

In 1934, Eric moved to London and got a job at a bookshop, where he met interesting people and young writers. The bookshop owners were part of the I.L.P.

(Independent Labor Party); therefore, he got introduced to left-wing socialist ideas. Besides, at that time, he was writing another book, *A Clergyman's Daughter*, he was not pleased with the result, but the book got published anyways (Crick, 2019).

Cyril Connolly, a childhood friend, made a review of *Burmese Days*; Eric read it and got in contact with him. They threw a party together. At the party, Eric met Eileen O'Shaughnessy, a friend of Connolly's. He was amazed by her, and he told Connolly, "Now that is the kind of girl I would like to marry" (Crick, 2019, position 5151). Then, Orwell and Eileen went out together a couple of times, and after a short time, Orwell proposed to her (Crick, 2019).

Crick (2019) described Eileen O'Shaughnessy as a small, charming, intelligent, and independent woman born in 1905 and raised in Sunderland in North East England. She studied at St. Hugh's College, where she graduated in 1927 with a second-class honor degree in English. When she met Orwell, she studied for an M.A. in psychology and was also a socialist in her convictions.

Eric was in the middle of writing *Keep the Aspidistra Flying*; Eileen told him that she would marry him when she finished her course and also wanted to have children. However, unfortunately, they discovered that Orwell was sterile. Orwell began to write for the *New English Weekly* (A review of Public affairs, Literature, and the Arts, (New English Weekly, 2018)) in August, and he did until 1940 (Crick, 2019).

In January 1936, Orwell finished *Keep the Aspidistra Flying*, published on April 20. After that, Gollancz commissioned Orwell to write a book about the unemployed condition in the industrial north of England. He readily agreed to go because Gollancz

gave him an advance of £ 500, and he could marry Eileen with that money (Crick, 2019).

Orwell stayed in Wigan for two months. He kept a diary while being there. He stayed with several families, went to political reunions, and visited the library. He even visited the mines; the path was so narrow that he had to bend double to make it through (Crick, 2019).

A friend said that he had only seen Orwell truly happy in his first year of marriage with Eileen. They lived in a cottage in Wallington, and they chose that particular place because it was near Letchworth, where the Independent Labor Party summer school was held. Their cottage was very simple; Orwell planted vegetables, bought hens and geese, and opened a shop. Once they were settled, he started to work on *The Road to Wigan Pier* (Crick, 2019).

On April 20 that year, 3000 copies of *Keep the Aspidistra Flying* were printed. He was maturing in his writing, and his political views were reinforced (Crick, 2019).

Orwell and Eileen got married on June 9; it was a small ceremony. They walked to church from their cottage on the wedding day and prepared lunch at a pub (Crick, 2019).

When the civil war in Spain broke out, Orwell followed all the incidents from home. Connolly went to Spain; many writers were doing that. Orwell decided to go mainly because he wanted to fight not and not to write; eventually, he did both. While he was in Spain, *The Road to Wigan Pier* was published (Crick, 2019).

Orwell wanted to go to Spain to see for himself what was happening. Therefore, he parted on December 22, 1936, and got to Barcelona by the 26. Orwell met John McNair (also a writer who was there to recount the war (McNair, 2015)). In the beginning, Orwell just wanted to write articles about the situation, but later, he wrote *Homage to Catalonia*, which is almost a literal record of what he experienced there (Crick, 2019).

Orwell believed that fighting against the imminent Fascism trying to conquer Spain was necessary to maintain the freedom and the power of decision that every country deserved:

"To Orwell, liberty and democracy went together, and among other things, guaranteed the freedom of the artist, the present capitalist civilization was corrupt, but Fascism would be morally calamitous" (Crick, 2019, position 6101).

Orwell was prepared for the militia due to his years in Burma, so he taught how to use rifles and gained the confidence of the Catalonians. Orwell went to the trenches in the Aragon Front at Alcubierre that were very quiet; fascists were not active in that part of the line, it was icy, and they lacked equipment and sanitary services (Crick, 2019).

Orwell was fascinated by how things were carried out there; there were no titles, they all wore the same clothes and ate the same things; to his eyes, they lived social equality between officers and men. After that experience, he proclaimed he believed in socialism (Crick, 2019).

In January, Orwell and a few others were transferred to Monte Oscuro. The commandant, Bob Edwards, remembered his phobia of rats; one night, he shot one, and



all the artillery started to shoot to the sound, and they lost valuable material. However, he was more concerned about rats than bullets. Some comrades remembered him as an unaffected and straightforward person, pretty decent and ordinary (Crick, 2019).

In February, Eileen went to Spain to work as McNair's secretary in Barcelona; she saw Orwell for three days. There were riots in the streets and confusing recounts of events; Orwell could see the fabrication and invention of events and, therefore, history (a theme in *Nineteen Eighty-Four*) (Crick, 2019).

On May 10, Orwell returned to the line near Huasca as part of the POUM (the workers' party of Marxist unification) and was named Lieutenant. Ten days later, he talked to some comrades, and suddenly he received a shot to the throat. Luckily, it was not deadly; Eileen could meet him in Lerida, then he was transferred to Tarragona, where the doctors said Orwell would never speak normally again. After a while, he recovered his voice which was low and hoarse. Eileen and Orwell wanted to return to England (Crick, 2019).

The communists had become the dominant power in the local administration. As a result, POUM members were viewed with suspicion. Orwell destroyed pamphlets that could be seen as suspicious. In addition, he applied for his discharge; then, on June 20, he arrived in Barcelona. When he met with Eileen, Eileen told him that the police had started a purge of anarchists and POUM activists. Orwell hid in a church. He heard that Andres Nin (According to Howley (2018), Nin was a teacher and journalist, a key speaker against Franco's regime, and part of the POUM) had been kidnapped and killed, which shocked him.

Orwell and Eileen hid until several of their acquaintances helped them return to England. By July, they returned home in Wallington. Orwell started to write *Homage to Catalonia* and wrote an article about his views of what was happening in Spain. Among other writers (Franz Borkenaw, Ignacio Silone, Arthur Koestler), Orwell noticed that Stalinism and Fascism were similar in style and method; they were both totalitarian (Crick, 2019).

Months later, he tried to discover what had happened to miss members of the ILP contingent in Spain; there were some allegations in the press that the unit he was part of in Spain was being accused of being fascist undercover. Hollis & Rodden (2017) claimed that it was then that Orwell discovered that the left-wing press was as dishonest and false as the right; naturally, Orwell and McNair refuted those allegations. According to Crick (2019), this episode of his life enforced his necessity of telling the truth in political affairs. In addition, as Orwell (2018) himself wrote a few years after the war:

"I saw newspaper reports which did not bear any relation to the facts, not even the relationship which is implied in an ordinary lie. I saw great battles reported where there had been no fighting and complete silence where hundreds of brave men had been killed. I saw troops who had been fighting bravely denounced as cowards and traitors; and others who had never seen a shot hailed as the heroes of imaginary victories" (para. 15).

Orwell finished *Homage to Catalonia* close to New Year's Eve, 1938, and also joined the I.L.P. Orwell started to reinforce his political convictions and also his literary views, and the power of language: "Orwell's love of Literature did not diminish. On the

contrary, he was beginning to see the connection between clarity of language and truth, which was soon to bring his two great concerns together (Crick, 2019, position 6799)."

Crick (2019) argues that Orwell had been concerned with language and truth due to the events in Spain's civil war and the press, leading him to deepen and intertwine these concepts. After all these events, he finally knew where he stood and what he wanted to accomplish by writing; his best academic years were ahead of him.

On March 8, 1938, Orwell suffered a tubercular lesion in one of his lungs that began to hemorrhage badly. His wife's brother got him assistance at Preston Hall in Kent. *Homage to Catalonia* was published on April 25, but it was not well received or sold. Finally, on June 24, his article Why I Join the I.L.P. appeared, where he claimed that the only party that could make a stand against imperialism or Fascism was the I.L.P. If Britain were to face such problems:

"One had to stand up for freedom or be cut down by Fascism. Capitalism meant imperialism and unemployment. Only a Socialist regime would in the long run . . . dare to permit freedom of speech" (Crick, 2019 position 7074).

Still in the sanatorium, Orwell got time to think and reflect on some ideas for a new novel. He reflected on totalitarianism, anti-war thoughts, anarchism, and manipulating people through radio, press censorship, and standardized education. Moreover, it seemed that the end of dictatorships was not near; in the past (he thought), every tyranny was overthrown because of "human nature" (Crick, 2019, position 7124).

At that time, political propaganda went wild, excessive optimism was the primary trend with slogans such as "The five-year plan in four years," and magic

symbols "5 in 4" and "2+2=5" were posted and shouted everywhere, defiance of logic (Crick, 2019 position 7132). Orwell thought that the slogans and propaganda were going mad and that something had to be done.

Crick (2019) described that Orwell was recommended to stay somewhere warm after leaving the sanatorium. He and Eileen went to Marrakech, where he wrote *Coming Up for Air*. That book was explicitly pessimistic, but it laid hope in ordinary people. It was a novel of warning. In addition, Hollis & Rodden (2017) contend that the book is one of the best he had written so far and was mainly nostalgic. It told through the eyes of George Bowling (main character) how England had changed by praising the past and undermining the present and the future. Crick (2019) added that when they returned home, the manuscript was finished. On June 12, it was published. Reviewers noted that it was similar to the early novels of Wells and qualified it as Dickensian.

From March 9, 1938, to April 29, 1940, Orwell kept a domestic diary of his daily life, containing weather, flowers, birds, animals, egg production, and occasionally cooking or recipes. (Crick, 2019) England was going through World War II; Orwell was discouraged by the political decisions made by his country:

"To Orwell, the war became, from school days, "the supreme sacrifice"; from Burma days; the final round of "the great game"; and from Spanish days, it was "the last fight" against Fascism (Crick, 2019 position 7377)."

When World War II began, Orwell had already forged his plain style and important topics. Eileen took a job in the censorship department in Whitehall and came to Wallington only on the weekends. Orwell wanted to participate in the war, but he

could not due to his health; therefore, he stayed at home for half a year, writing essays, doing jobs around the house, and gardening. After that, he decided to move to London; *Inside the Whale* (A compilation of three essays) was published on March 11, 1940. It was well-received; he became recognized as a significant essayist and one of the best writers of English prose of his day (Crick, 2019).

Orwell kept trying to enlist and finally joined the Local defense volunteers who later became the Home Guard. He took the Home Guard seriously and became sergeant immediately. He was part of it for three years (Crick, 2019).

Crick (2019) described how Orwell was perceived by people who knew him during that wartime. Tosco Fyvel, a coworker and friend who knew Orwell in 1940 and remained his acquaintance (Rodden, 1990), described Orwell:

"I saw an extremely tall, thin man, looking more than his years with gentle eyes and deep hires that hinted a suffering on his face... Certainly, there was nothing of the fierce pamphleteer in his manner. On the contrary, he was awkward, almost excessively mild" (Crick, 2019 position 7918).

Several of his acquaintances would agree that there was a contrast between Orwell's public fierceness in his writings and his private tenderness (Crick, 2019).

Crick (2019) described that in 1941, Orwell was granted a superior grade 4 national service on his last attempt to enlist and found work at the BBC. He was offered a contract as a temporary Talks Producer in the Empire Department; after a year there, the people in charge asked him to broadcast himself. The talks were directed to entertain

Indians with British culture. He gathered writers by reading their poems and discussing their novels.

After a while, the job became meaningless; he had too few listeners and implicit constraints; he also knew that some officer or Big Brother (Orwell, 2018) was always listening and watching. He thought that he was helping make propaganda a little bit cleaner, but Woodcock (according to The editors of Encyclopedia Britannica (2022) was a Canadian poet, historian, critic, and playwright) brought to his attention that Orwell was also helping to prevail British control in India (Crick, 2019).

This job helped him to create *Nineteen Eighty-Four's* Ministry of truth. Some of the descriptions in this book came from the main building in Portland Place. For example, there was a perpetual smell of cabbage in the B.B.C. Oxford Street staff canteen. Furthermore, the singing was done by the chairwoman:

"The only time when one hears people singing in the B.B.C. is in the early morning between 6 to 8. That is the time when the chairwomen are at work. They all sing together and have wonderful choruses as they sweep the passages" (Crick, 2019, position 8186).

This experience was transformed into the singing of the prole woman (who appears in *Nineteen Eighty-Four* (Orwell, 2018)). Finally, on September 24, Orwell resigned and wrote that he became conscious that the work he was doing at the B.B.C. did not produce any result and wanted to go back to his writing and journalism, where he felt more valued (Crick, 2019).

Crick (2019) recounted that Orwell finally left the B.B.C. on November 24, and by that time, he had been offered the literary Editorship of the Tribune (this job seemed tailor-made for his character and talents).

His mother and Avril moved to London to get war jobs. Mrs. Blair got a job at a shop, her health started to deteriorate, and she died after a heart attack in New End Hospital, Hampstead, on March 19, 1943. (Crick, 2019)

Eileen started to work in the Ministry of Food. She prepared recipes and scripts for "the Kitchen front," which was broadcast by the BBC. Many of her experiences contributed to the Ministry of Truth in *Nineteen Eighty-Four* (Orwell, 2018). Eileen's friends at the Ministry agreed that she was a remarkable person, a careful listener, and a devoted wife who supported Orwell completely (Crick, 2019).

At this point, Eileen's health started to decline too. Orwell was constantly ill as well, he wanted a child, but they could not have one. He wanted to adopt, but Eileen wanted to wait for the war to be over (Crick, 2019).

In 1943, Orwell wrote an essay in the Tribune in which he explained what was happening in claims made by people against the Fascist leaders, in regards to the faithfulness with the facts and their ability to be accurate; he said, "The deadly sin is to say "X" is a political enemy: therefore he is a bad writer" (Orwell (1943) cited in Crick, 2019 position 8509). That is how his motives to be loyal to the truth started, as Crick (2019) argued: "The importance and difficulty of telling the truth were beginning to be a leitmotif in Orwell's writings" (position 8515).

By the end of November 1943, Orwell began to work as literary editor of the Tribune; he worked more than ever during this period, with his occasional contributions to the Observer and book reviews. In these reviews, he displayed his concerns about power, the use of language, totalitarianism, and the dominant themes of *Animal Farm* and *Nineteen Eighty-Four* (Crick, 2019).

In his weekly column called "As I Please," he wrote about 232 topics; he could discuss almost every topic that had crossed his mind, from cigarettes to toads. According to Julian Symons (critic and poet Escribano, 2020), Orwell was "One of the most attractive features of his personality was a childlike simplicity which had been revealed only rarely" (Symons 1970 cited in Crick, 2019 position 8625). Orwell could express his interests, personality, moral seriousness, and peculiar humor in his columns.

Orwell took much care in answering letters to ordinary people. All the crucial theses of *Nineteen Eighty-Four* can be found in one. He feared that the intellectuals were more totalitarian in outlook than the ordinary people and that England and the United States were ready for dictator rule and the systematic change of history. Orwell wrote, "If one simply proclaims that all is for the best and does not point to the sinister symptoms, one is merely helping to bring totalitarianism nearer" (Orwell (1944) cited in Crick, 2019, position 8733).

According to Crick (2019), as soon as Orwell joined the Tribune, he began to write *Animal Farm* and finished it in 1944. *Animal Farm* and *Nineteen Eighty-Four* have a close link; they share an intellectual continuity despite their different formats. Hollis &



Rodden (2017) added that Orwell tried to fuse political and artistic purposes when writing *Animal Farm*.

On the one hand, Orwell thought the world's future was not promising; on the contrary, things could worsen, and people would be immersed in a fanatic nationalism, leader worship that would prevail thanks to an ongoing war. He criticized the intellectuals that defended Fascism and worshiped power and cruelty; on the other hand, for him, ordinary people still lived in a world of good. For him, politicians needed to speak in common words for the ordinary man to understand (Crick, 2019).

On August 17, 1945, *Animal Farm* was published, his first impression of 4.500 copies sold out. In November, it sold 10.000 copies, from which it has never stopped reprinting. Overnight Orwell's name became famous, and the term "Orwell-like" became a synonym for moral seriousness expressed with humor, simplicity, and subtlety intertwined (Crick, 2019).

*Animal Farm* had several reviews and Orwell many congratulations from his friends. However, unfortunately, Americans used it as anti-socialist propaganda without knowing that Orwell was, in fact, a socialist (Crick, 2019).

Hollis & Rodden (2017) argued that Orwell noticed that in the Spanish war, history was being rewritten at the ruler's convenience; he wrote about that in three of his books: in *Homage to Catalonia*, it was hinted, in *Animal Farm* was made a satire and in *Nineteen Eighty -Four* a horrible conclusion.

Orwell wrote an article for World Affairs (journal printed and published in India, Singh (n.d.)) in which he expressed his views on international relations; and expected

the world to be divided into three armed and hostile camps, where only a world organization could prevent it, which depended on the voices of the ordinary people (He had already the scenario for *Nineteen Eighty-Four* in mind) (Crick, 2019).

Then in another article in the Tribune (Indian newspaper), "*You and the Atom Bomb*," he argues that power will still be concentrated on fewer and fewer hands and that it was easy to put an end at large scale war to the cost of prolonging indefinitely a "peace that is no peace" (Orwell cited in Crick, 2019 position 9651).

In an article published in 1946 called "*Politics and the English Language*," Orwell discussed the close relationship between an explicit use of the language and politics and its implications in liberty, "His arguments that liberty and good plain style go together influenced a whole generation of journalists but not, alas, student of the social sciences" (Crick, 2019 position 9656).

In 1946 Orwell decided to move to Barnhill, which was an abandoned farmhouse near the northern end of Jura; the weather was mild, the place was very isolated, far from any good hospital and even from a telephone; once there, Orwell neglected himself and kept on his activities, ignoring his bad health (Crick, 2019).

In Jura, Orwell started to write *Nineteen Eighty-Four*; Orwell told Warburg about his book, a novel about the future, and expected to have a draft by October. In addition, he wrote "*Such, Such Were the Joys*," which discusses his time in prep school with Cyril Connolly.

Orwell finished the draft by the end of October. However, that year he had several health problems and inflammation of the lungs. After feeling very ill, he finally

got a doctor that recommended him to a sanatorium. Therefore in 1947, earlier that year, he entered Ward 3 of Hairmyres Hospital near Glasgow. He spent seven months there (Crick, 2019).

On July 28, Orwell went back to Jura; he had to spend half the day in bed, so he could not write much; he planned to finish it in November. However, he had trouble when revising the manuscript and retyped the whole thing during August and October. Unfortunately, he was starting to feel ill again, so he had to go back to a sanatorium. He requested a typist from Warburg who could not find one. As a result, Orwell had to retype everything himself when he should have been taking care of himself, and the effort consumed him (Crick, 2019).

Crick 2019 described that Orwell thought *Nineteen Eighty-Four* was a good idea, but the execution would have been better if he had not been under the influence of tuberculosis. In addition, Hollis & Rodden (2017) argued that Orwell himself said, "it wouldn't have been so gloomy if I had not been so ill" (p. 291). Warburg also thought it was a good book; he immediately started with the arrangements for its publication.

Orwell got another opinion about his condition from Doctor Andrew Morland, who thought he could improve his condition by combining work with hours of rest. However, unfortunately, he had a seriously damaged left lung and some problems with the right one. Nevertheless, if he did not rest, he would undoubtedly relapse. Therefore, he stopped writing reviews. Then he was transferred to University College Hospital (Crick, 2019).

*Nineteen Eighty-Four* was published on June 8 in London and five days later in New York. The first edition was 25.5000; after a year of publication, 49.917 copies had been sold in Great Britain and 170.000 copies in the United States by Harcourt Brace and 190.000 in the Book-of-the-month Club edition, and like *Animal Farm*, it never stopped selling. Both books became modern classics (Crick, 2019).

Some reviewers understood that *Nineteen Eighty-Four* was not a book about the future, whereas Orwell had extended certain noticeable tendencies of 1948 into 1984. Veronica Wedgwood (British historian (Press, 1997)) cited in Crick, 2019 said: "It is no doubt with the intuition of preventing his prediction from coming true" (position 10994).

There were different points of view about the book. Orwell was distressed by some of them, so he wrote to Warburg to clarify them. He wrote that some people were saying that the situations described in the book will undoubtedly happen in the future for him. However, he did not think that; Orwell wrote:

"I think that allowing for the book being after all a parody, something like *NINETEEN EIGHTY-FOUR* could happen. This is the direction in which the world is going, and the trend lies deep in the political, social and economic foundations of the contemporary world situation...the moral to be drawn from this dangerous nightmare situation is a simple one; Do not let it happen. It depends on you" (Crick, 2019 position).

Orwell wrote from his socio-political scenario themes that were important to him in the form of a novel that was, in reality, a warning.

On January 18, 1950, Orwell made a new will and declared that he wanted to be buried, not cremated. He requested no memorial after his death and that no biography

shall be written; on January 21, 1950, he suffered a hemorrhage and died in London at age 46 (Crick, 2019).

### ***2.12 Nineteen Eighty-Four***

*Nineteen Eighty-Four* is a novel written by George Orwell and published in 1949. It describes the story of Winston Smith, who lives in Airstrip One (London) part of Oceania, where there is only a ruling party guided by Big Brother, a summary of the plot states:

"In Britain 1984 A.D., no one would have suspected that Winston and Julia were capable of crimethink (dangerous thoughts) or a secret desire for own life (individualism). After all, Party-Member Winston Smith was one of the Ministry of Truth's most trusted forgers; he had always flung himself, heart & soul, into falsifying government statistics (...)How Winston and Julia rebelled, fell in love and paid the penalty in the terroristic world of tomorrow is the thread on which Britain's George Orwell has spun his latest and finest work of fiction" (Rothman, 2015 para 3-4).

Some reviewers at the time that it was published could grasp the meaning of the book:

"Orwell had not written utopian or anti-utopian fantasy the tradition of Huxley or Wells, but has simple extended some, certain discernable tendencies of 1948 forward into 1984" (Wedgwood and Symons, cited in Crick, 2019 position 10991).

Moreover, Orwell certainly did not wish for it to happen but to warn people about the world's direction. But nevertheless, as Mann (Crick, 2019, position 10996) mentioned, it was a warning that took a significant part of inspiration from the Communist, Nazi, and Fascist institutions.

Orwell had the idea of writing *Nineteen Eighty-Four* in 1943. There was an outline of "*The last man in Europe*." After reading the outline, it is clear that the idea of "*The last man in Europe*" is *Nineteen Eighty-Four*, and indeed an idea that was being processed for a long time before its execution.

### **2.13 *Nineteen Eighty-Four* translations into Spanish**

There have been several translations into Spanish of *Nineteen Eighty-Four* since its publication. García (2016) collected data from Spain's Biblioteca Nacional and the International Standard Book Number (IBNS). Garcia found that it was printed for the first time in 1952 by Destino publisher Rafael Vasquez Zamora's Translation. Vasquez Zamora was a polyglot who knew English, French, Italian, and German from an early age. Due to that, he could work as a translator, but he had studied to be a lawyer. He also was a literary critic and a jury member of Premio Nadal de Novela for many years. Vazquez Zamora is an essential post-war (Spanish civil war) cultural agent for his long trajectory supporting cultural diffusion (Sintes, 2015).

On the one hand, Planeta publisher asked Arturo Bray to translate *Nineteen Eighty-Four* in 1973; he also translated Kraft, a Buenos Aires publisher, in 1969. On the

other hand, Salvat also published two editions in 1971 with Rafael Vasquez Zamora's Translation and in 1983 with José Laín Entralgo's Translation (García, 2016).

Círculo de lectores, another Spanish publisher, also issued *Nineteen Eighty- Four* first with Vasquez Zamora's translation and in 2003 asked Olivia de Miguel to make the translation (Garcia, 2016). She is a philologist and has a PhD on Translation theory. Besides, she is ACE (Asociación Colegial de Escritores) traductores vice president. She won Premio Angel Crespo de traducción in 2005 and Premio Nacional de Traducción in 2011 (Acantilado, 2016).

Debolsillo, a Publisher, commended the Translation to Miguel Temprano Garcia and printed it in 2014 (Garcia, 2016). Temprano is a biologist and an English teacher. In addition, he has worked in the United Nations as an external translator. Temprano has translated the works of George Orwell and other classic writers, such as Daniel Defoe, Scott Fitzgerald, Virginia Woolf, Ernest Hemingway, Joseph Conrad, Edgar Allan Poe, and contemporary authors such as Margaret Atwood, Jeanette Winterson, and John Maxwell Coetzee (Acantilado, 2019).

Miguel Temprano's Translation was chosen for the analysis of this thesis due to its accessibility and mainly because it is the latest Translation made of *Nineteen Eighty-Four*, and therefore more complete and with a different approach to the previous ones. Moreover, Temprano also translated one of Orwell's most famous works, the fable *Animal Farm*, the novel *A Clergyman's Daughter* and *Homage to Catalonia*, the recounts of Orwell's participation in the Spanish war (García, 2016). For these reasons, his Translation is the object of analysis.

### **2.14 Miguel Temprano**

Miguel Temprano Garcia was born in Madrid in 1968; he is a biologist who works as an English teacher and translator and worked as an external translator for the United Nations. He has translated several books, among classical authors such as D. Defoe, R.L. Stevenson, J. Conrad, G. Orwell, F. Scott Fitzgerald, V. Wolf, E. Allan Poe, E. Hemingway, J. Steinbeck, G. Gissing, H. James, and contemporary authors: A. Tyler, M. Atwood, M. Cunningham, J. Banville (Acatilado, 2019).

*Far Away and Long Ago* by William Henry Hudson was the first book he translated; Temprano thought it was a wonderful book. The author wrote it telling his childhood experiences in Argentina. (Lozano, 2018) In the beginning, Temprano used a literal approach when translating a text, but now he is more focused on getting a more natural equivalent of the translations. Faithfulness to the original book is vital for him (Lozano, 2018).



## **CHAPTER III**

### **3 Methodology**

#### **3.1 Introduction**

This chapter explains the methodology carried out in the research—the type of research, approach, the population and sampling, and the research techniques.

#### **3.2 Method**

Qualitative research aims to study the object of study from a naturalistic point of view, which means that it tries to get involved with the object as much as possible to understand and interpret it:

"Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret phenomena in terms of the meaning people bring to them" (Denzin & Lincoln, 2005, p. 3).

This approach set the interpretive guidelines used in the research; the qualitative aspect was used when critically analyzing the research object. It was necessary to get

immersed in all the background surrounding *Nineteen Eighty-Four* and one of Miguel Temprano's works.

### **3.3 Type of research**

The type of research is descriptive, as Thomlison (2001) cited in Thyer (2010) defined it. It is a type of research that tries to describe the features of a sample and its relation among the phenomena, environment and situations perceived by the researcher. The analysis is described in paragraphs that are a result of the observations on the original text and the translation.

### **3.4 Population**

The population considered for the research is passages from the book *Nineteen Eighty-Four* by George Orwell and its translation into Spanish by Miguel Temprano; both have three parts and an appendix.

### **3.5 Sample**

For the sample, fourteen chapters and the appendix were chosen due to their relevance, writing style, significant topics in the book, and the type of analysis. The sample is divided into sentences, complete paragraphs, and passages. The chosen chapters are the following:

- ❖ Part one, chapters: one, three, five, six, seven, and eight.
- ❖ Part two, chapters: two, four, seven, and nine.

- ❖ Part three, chapters: one, two, four, and six.
- ❖ Appendix.

### **3.6 Data collection Techniques**

#### **3.6.1 Purposeful sampling**

Purposeful sampling is a non-probabilistic method of collecting data, which only studies sampling that is closely related to the research's objective:

"The logic and power of purposeful sampling lie in selecting information-rich cases for study in depth. Information-rich cases are those from which one can learn a great deal about issues of central importance to the purpose of the inquiry, thus the term purposeful sampling. Studying information- rich cases yields insights and in-depth understanding rather than empirical generalizations" (Patton, 2002, p. 230, cited in Suri, 2011, p. 3).

This method focuses on the research's objective, which analyzes specific sampling to understand the object study better. Palys (2008) adds that for the researcher who intends to use this type of sampling, it would mean making critical decisions regarding the object of study, the place, and the manner of conducting research. This entails that research objectives must be closely related to the sampling chosen, and therefore, the sampling strategy is subjected to those aspects.

##### ***3.6.1.1 Types of strategies of purposeful sampling***

Palys (2008) discusses that researchers need to ask themselves what they aim at and want to discover to decide on a strategy. In addition, the author mentions some types

of strategies of purposeful sampling: Stakeholder sampling, which is used in evaluation research and policy analysis. Extreme or deviant case sampling shows the purest aspect of the subject. Typical case sampling refers to not unusual cases. Finally, paradigmatic case sampling employs the exemplar for object study and Maximum variation sampling.

#### 3.6.1.1.1 Maximum variation

To Palinkas et al. (2015), maximum variation is related to cases that did not follow any specific pattern; instead, they were chosen for being different from each other. The sample in this research is diverse to have a more accurate picture of it. It is important to analyze different types of sampling to have a complete perspective of the translational choices made throughout the translation.

### 3.7 Technique

The main technique used in critically analyzing *Nineteen Eighty-Four* is the proposal made by Hewson (2011), the author starts by a macro-level analysis and then a micro-level analysis in order to go back to a macro-level analysis in order to obtain a valid understanding of the interpretive choices of the translator.

Hewson (2011) develops six stages in order to carry out the analysis:

- ❖ Preliminary data, which involves collecting basic information about the novel, information about the translator, the external presentation of both original and translation and an overview of the macrostructure of the texts.

- ❖ Constructing a critical framework, it aims to identify the stylistic features used by the author and translator and establishes the major potential interpretative paths.
- ❖ Choose the passages to be analyzed.
- ❖ Micro and meso-level analysis. After choosing the passages to be analyzed the critic can start to examine the translational choices, on the meso-level the analysis focuses on the voice effects and interpretational effects (variables).
- ❖ Macro-level analysis. The macro-level is an estimate that the critic poses according to the high or low occurrence of the meso-level analysis, in order to catalog the translation into one of the next four categories: “divergent similarity”, “relative divergence”, “radical divergence” and “adaptation”.
- ❖ Then, test the hypothesis in passages.

Hewson (2011) analyzes *Emma* by Jane Austin and the French translations: Saint-Segond, Salesse Lavergne and Nordon. The second is *Madame Bovary* by Gustave Flaubert and the translations by May, Hopkins, Russell, Steegmuller, Wall and Mauldon.

### 3.7.1 Techniques of analysis

The analysis was carried out in the form of tables, in which, on the one hand, there is an extract of *Nineteen Eighty-Four* and, on the other hand, the extract's translation to contrast and analyze them.

### 3.7.2 Temporal delimitation

This research is going to critically analyze the potential effects of the translational choices made by Temprano; in order to do that, it is necessary not only a framework of his previous works but also a historical background of the two writers, the most relevant historical events passed through by the author to fully understand his work, this previous work and the analysis per se is going to be done from January 25, 2021, to January 10, 2022.

### 3.8 Validity and Reliability

The research's validity is based on all the previous work before the analysis, collecting all pertaining information about *Nineteen Eighty-Four*. That information regards the novel publication and the historical events in which it was written, the macrostructure analysis of the novel and its translation, and Orwell's writing style. It also includes the research performed to create a critical framework of the novel, alongside the descriptions of the translational, grammatical, lexical, and stylistic choices. This background was used to carry out the critical analysis of the novel and the identification of variables.

The research's reliability relies on the variety of samplings that gives the reader an overview of the whole novel; all the different styles and major topics were analyzed with the utmost detail regarding translation techniques, style, changes in voice, focalization, and register. Every aspect was considered, analyzed, described, and reflected upon.

## CHAPTER IV

### 4 Data Analysis

#### 4.1 Introduction

The analysis is made by comparing the two texts starting with the original in English and then the translation into Spanish. The steps followed are part of the proposal made by Hewson (2011). Hewson (2011) argued that prior to the analysis per se; general information regarding the two texts was needed as a framework, after that, descriptions of the macrostructures i.e. how the books were presented to the public. Then, a description of the author's writing and his intention were followed by a critical framework of the novel that contained the major ideas and intentions of the novel along with extracts from the book and their translations. Next, Hewson (2011) added descriptions of the author's translational, lexical, grammatical, and stylistic choices in the novel, along with examples of each one. After that, there were extracts to exemplify every writing style and every major topic in the novel; in these extracts, the effects were analyzed, meso-level effects. In order to make a hypothesis of the macro-level effects the arithmetic mean was used to get the representativeness of each effect in the translation extracts.

#### 4.2 Information about the novel

*Nineteen Eighty- Four* was first published on June 8th, 1949, in London by Secker and Warburg. The United States edition was printed by Harcourt, Brace, and

Company five days later. It had never stopped selling like *Animal Farm*. Both became modern classics (Crick, 2019).

In the following years, there have been more editions in the United States by New American Library (mass market paperback) published in 1950 (still making copies). Afterward, in 1983 it was republished by Plume (paperback), in 1990 by Penguin (paperback), and several more (Goodread, n.d.).

#### **4.2.1 Macrostructure of the original novel**

The edition used in this research is an online eBook from Planet ebook.com (2018), which has a cover with the book's title, *Nineteen Eighty-Four* and the author's name, George Orwell, and a picture of London's City Hall and some buildings nearby. The intention of the picture might be to portray a modern city, futuristic in a way, as a consequence of the book's content.

The novel's content starts on the next page with the title: Part One, on the left page and on the right page: Chapter 1 and the writing start. Part One contains eight chapters. Part Two, nine chapters. Part Three, six chapters. Finally, after the last chapter, there is the appendix that explains newspeak, Orwell (2018) (name of the language invented in the book, a shortened version of the English language). It contains 393 pages.



#### 4.2.2 Macrostructure of Miguel Temprano's translation

The translation into Spanish is by Debolsillo, printed in 2017, cataloged as contemporary literature; the cover has four video cameras and a dark background; they are drawn with a red light and a green one that gives the impression that they are on. It is an illustration made by Daniel Mitchell (Orwell, 2017). This suggests exemplifying the phrase: "Big Brother is watching you" (Orwell, 2018 p. 3).

On the back of the cover, there is a picture of George Orwell, birth and death years; under it, there are some reviews of the book. Next, a blank page, after that a page with the title: "Contemporánea" in it and on its back a short biography of Orwell, in which it can be found the relationship between his life events and his works, one detail on the biography that can lead to different interpretations is the part where it describes *Animal Farm*, as a fable narrating the perversions of socialism, which in fact, as Crick (2019) and Hollys & Rodden (2017) argue, *Animal Farm* is a parody of communism in the USSR, besides Orwell was a socialist.

The following page contains the author's name, the title, the translator's name, Miguel Temprano García and didactic material by Maribel Cruzado Soria. Next, a page with the title "PRIMERA PARTE" and on the next page, the first chapter is in roman numbers. It has 423 pages, it is divided in three parts, Part One has eight chapters, Part Two; ten chapters, Part Three; six chapters. After that, it is the appendix, then, the didactic material, and an index. It can be noticed the addition of a chapter in part II. Other than that, there are not many differences in the macrostructure. Both have similar

paragraphs' distribution; however when Orwell capitalizes some phrases, Temprano uses guillemets or angled quotes and lowercase instead, besides Temprano uses footnotes to add additional information.

### 4.3 Orwell's writing style

Orwell's writing style is very diverse; he tried out different styles throughout his career, specifically in his novels. Fowler (1995) identified that at the beginning, his writings used to have floury descriptions considered high style of writing, for example: in *A Clergyman's Daughter* (1935), *Keep the Aspidistra Flying* (1936), and on the descriptive parts of *Burmese Days* (1934). In addition, Crick (2019) argued that his final writings, Orwell advocated for clarity of language; he even made up rules to write in *Politics and the English Language* (Orwell, 2021). Fowler (1995) concluded that it took Orwell a while to perfect his style, to a more direct and blunt style, nevertheless artistic; he describes the diversity in Orwell's writing:

"Orwell's style is overall not uniform or monotonous. His books are enlivened by many types of stylistic variation. There are frequent changes of pace and complexity; alterations of plain and metaphorical language; transitions from personal commentary to realistic presentations even lists of facts" (p. 9).

According to Crick (2019) Orwell struggled to find his own style, which was why in his novels, there was not uniformity, but Crick considered that Orwell's style in his essays was already a clean and literary way of writing, he added:

"His first journalism was thus closer to his mature style than were his early novels. However, it seems as if he then regarded his journalistic style as merely skillful and still strove to achieve a 'literary style.' "It took him some years to discover that he already possessed something much finer than what he thought he was still seeking" (position 3680).

According to Crick, Orwell already had what he needed to be a good writer; on the other hand, Fowler (1995) explained that it did not occur naturally. Orwell had to work hard to achieve his so-called bluntness and clarity; he was one of the most hardworking writers, doing consistent book reviews and articles and writing almost a book per year for six years, before taking some time to write *Animal Farm* in 1945 and his last novel *Nineteen Eighty-Four* in 1949.

Specifically about *Nineteen Eighty-Four* Fowler (1995) also described that it contained several writing styles starting from "mixed," "heteroglossia," "bucolic," "sordid realism," "pastoral mode," and among the prominent topics in the book, the reader could find memories, hallucinations, political propaganda, representation of the prole people in a Cockney accent, the language of the party, violence, the Golden Country, and the appendix.

Five examples of each type of writing style and every main topic on the book were chosen, according to the maximum variation sampling of purposeful sampling in order to have the most varied sample and, therefore, a complete outlook of the novel.

#### **4.4 Orwell's intention**

Crick (2019) argued that Orwell intended to warn people about the world's direction, according to him, a conclusion drawn from all the socio-political events that were happening when he was alive. On the one hand, it was the USSR, in charge of Stalin; on the other, in Germany, Hitler, in addition, in Italy, fascist Mussolini, and Franco in Spain, totalitarian rulers that manipulated the news and the media, and also history. One can interpret this as everything regarding Big Brother and the party in *Nineteen Eighty-Four* was nothing that did not in real life happen at the time. Orwell's critical points of view and analysis led him to write it and his imperativeness to tell the truth. Nevertheless, some people not very acquainted with world history may not fully grasp this intention. However, Fowler (1995) indicated the book is a parody of an extreme scenario of the current events at that time.

#### **4.5 The critical framework for *Nineteen Eighty-Four***

In order to make a critical framework of the novel, it was important to explain some aspects that could predetermine the possible interpretations of the book. Crick (2019) argued that for Orwell, it was essential to highlight the possibility of forming a three world power as a consequence of the Tehran conference, in which Prime Minister Winston Churchill, President Franklin Roosevelt, and Iosef Stalin met to discuss some post-war issues and also the influence of the intellectuals in pro of totalitarianism. The

following fragment shows the intention of the author and how it might have been changed in a blurb presented before the book's publication:

"It makes the book sound as though it were a thriller mixed up with a love story & I didn't intend it to be primarily that. What it is really meant to do is to discuss the implications of dividing the world up into "zones of influence" (I thought of it in 1944 as a result of the Tehran Conference), & in addition to indicate by parodying them the intellectual implications of totalitarianism" (Crick, 2009, position 10730-10736).

On the other hand, Crick (2019) explained also that Orwell thought "The corruption of power could lead to totalitarianism anywhere, not just communist Russia or Nazi Germany" ( position 11092). It is important to highlight that even though the explicit intention of the book is present in the following fragments, as Orwell himself said to Warburg (publicist of the book): "It is a good idea, but the execution would have been better" (Crick, position 10741). Orwell was aware that perhaps he did not write well enough or in the best way he wanted to because of his health.

In addition, Fowler (1995) affirmed how the warning was presented in *Nineteen Eighty-Four* and why the warning was conceived:

"The warning in *Nineteen Eighty-Four* was that if politicians and the intelligentsia were allowed to continue developing the tendencies towards totalitarianism which Orwell saw in the 1930s and 1940s ...individual human life with its drives, its intellectual independence and its sense of a situation in time and culture would be prevented. This warning, this message, is communicated not by the author's statement in the mode of the essays and

journalism, but by dramatic presentation of the experience of the doomed Winston Smith, and by irony” (p. 185).

The following fragments give us clues about the excessive power of the party in Oceania (Orwell, 2018), the manipulation of norms and laws, the unrestrained use of Big Brother’s image everywhere.

**Table 1**

*Extract 1 Part I Chapter I*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano’s Translation</b>  |
|---|---|
| The thing that he was about to do was to open a diary. This was not illegal (nothing was illegal, since there were no longer any laws)<br>p. 9 <sup>1</sup> | Lo que estaba a punto de hacer era empezar un diario. No era que fuese ilegal (nada lo era, porque ya no había leyes)<br>p. 14 <sup>2</sup> |

*Source: own elaboration.*

In table 1, Winston (main character in *Nineteen Eighty- Four*) told the reader that in Oceania, there were not laws; therefore, the roles of law in society will be explained, as Word Bank Group (2017) argued “...law defines the structure of government by ordering power—that is, establishing and distributing authority and power among government actors and between the state and citizens” (p. 83). Therefore, laws grant

<sup>1</sup> On the left an extract from the original novel and page number, on the right Temprano's translation and page number as well (Except tables 38, 92, 93, 94 and 95). The explanations from the tables are my own interpretation from the information on the extracts and from the theoretical framework.

<sup>2</sup> From 1984 - Download Free at Planet Ebook. Planet eBook. Retrieved February 2, 2022 by Orwell (2018) (<https://www.planetebook.com/1984/>) and from 1984 (3rd ed.) by Orwell (2017) Barcelona: Debolsillo.

power to all citizens of a country, which the Party or Big Brother cannot allow because that would grant power to the people. As the book had displayed, the control over everything is “absolute” or tried to be.

Temprano’s translation, it is slightly reduced, but it contains all the critical information; perhaps a change in the voice is perceived. Orwell started with a subject and an adjective clause about the object; meanwhile, Temprano started with a neutral article “lo” that seems only to describe what the character is doing instead of showing the feeling of Winston narrating the story.

## Table 2

### *Extract 2 Part I Chapter II*

| <b>Extract from Nineteen Eighty-Four</b>  | <b>Miguel Temprano’s Translation</b>  |
|---|---|
| <p>He took a twenty-five cent piece out of his pocket. There, too, in tiny clear lettering, the same slogans were inscribed, and on the other face of the coin the head of Big Brother. Even from the coin the eyes pursued you. On coins, on stamps, on the covers of books, on banners, on posters, and on the wrappings of a cigarette packet—everywhere. Always the eyes watching you and the voice enveloping you. Asleep or awake, working or eating, indoors or out of doors, in the bath or in bed—no escape. Nothing was your own except the few cubic centimetres inside your skull.</p> <p>p. 34</p> | <p>Sacó del bolsillo una moneda de veinticinco céntimos. Ahí también con la letra clara y minúscula estaban escritos los tres eslóganes, y, en el reverso, el busto del Hermano Mayor. Incluso en las monedas parecía que sus ojos te siguieran. En las monedas, en los sellos de correos, en las cubiertas de los libros, en las banderas, en los carteles y en las envolturas de las cajetillas de tabaco... en todas partes... Siempre aquellos ojos y aquella voz que te envolvía. Dormido o despierto, trabajando o comiendo, en casa o en la calle, en el baño o en la cama... no había escapatoria. Lo único que te pertenecía eran los pocos centímetros del interior de tu cráneo.</p> <p>p. 34-35</p> |

*Source: own elaboration.*

In table 2, it was presented the excessive control over the media and the constant bombardment of Big Brother's face on everything. According to Hingley (2021) similar practices occurred in the USSR with Stalin, with numerous statues, busts, and icons of himself.

There was also the hint of hope in people that is across the book, the hope that people think and have the ability to reason, that no matter what is in the exterior that may control people, people still have themselves and the ability to think things through getting to their own conclusions.

The extract from the original novel makes the reader feel that he/she was there with Winston, again Orwell started with the regular structure in English (subject + verb + object), Temprano with the verb in the past that had the ending of the third person singular and an adjustment in the syntactic order of the sentence.

It can also be noticed in the last sentence of the paragraph: "Nothing was your own except the few cubic centimetres inside your skull" and " Lo único que te pertenecía eran los pocos centímetros del interior de tu cráneo." the use of modulation by Temprano; instead of using a negative sentence, he restated it in an affirmative sentence but rendered the same meaning (There are future examples of this in the analysis as well). Also, the sense of accretion in the sentences that have some added words to make it sound more natural in the translation into Spanish.

### **Table 3**

*Extract 3 Part I Chapter II*



| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano’s Translation</b>   |
|---|--|
| Curiously, the chiming of the hour seemed to have put new heart into him. He was a lonely ghost uttering a truth that nobody would ever hear. But so long as he uttered it, in some obscure way the continuity was not broken. It was not by making yourself heard but by staying sane that you carried on the human heritage.<br>p. 35 | Curiosamente, las campanadas parecieron infundirle nuevos ánimos. Era un fantasma solitario pronunciando una verdad que nadie oiría. Pero, mientras la pronunciara, la continuidad no se interrumpiría. El legado de la humanidad se transmitía no haciéndose oír, sino conservando la cordura.<br>p. 35 |

*Source: own elaboration.*

In table 3 the main idea presented is how Orwell conceived the salvation of the human from totalitarianism and that is by “keeping yourself sane” because, for Winston, the people in the Interior party were insane due to the use of doublethink (term from newspeak, language invented in *Nineteen Eighty-Four* (Orwell, 2018)) in which someone can believe in two contrary ideas at the same time and not be bothered by that.

There is some reduction in the translation; the last sentence is presented with a slight transposition carrying the last sentence as the subject. Here the structure in the original starts with an impersonal sentence and Temprano’s in the passive voice, which changes the focus of the sentence.

#### **Table 4**

*Extract 4 Part I Chapter III*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano’s Translation</b>   |
|---|--|
| ’We didn’t ought to ‘ave trusted ‘em. I said so, Ma, didn’t I? That’s what comes of trusting ‘em. I said so all along. We didn’t ought to ‘ave trusted the buggers. | -No deberíamos habernos fiado de ellos. Te lo dije, Ma, ¿lo recuerdas? Eso nos pasa por fiarnos de ellos. Te lo había dicho. No deberíamos habernos fiado de |

| <b>Extract from <i>Nineteen Eighty-Four</i></b> | <b>Miguel Temprano’s Translation</b> |
|---|--------------------------------------|
| p. 42   | esos cabrones.<br>p.41               |

*Source: own elaboration.*

In table 4 it can be noticed, the line “If there is hope, wrote Winston, “it lies in the proles”” (p. 89 , Orwell, 2018) was depicted from the beginning of the novel, when Winston and his family were covered from bombarding, and an old man kept repeating that phrase. The change in the register is not perceptible as it is in English. The use of the cockney accent eliminates “h” irregular grammar construction. To add the contrast in the translation, perhaps a solution might be to use another Spanish variation, a more colloquial one, an equivalent of a Cockney if there is one.

### **Table 5**

*Extract 5 Part II chapter IX (original novel), Part II, chapter X (Temprano’s translation)*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano’s Translation</b>   |
|---|--|
| The splitting up of the world into three great super-states was an event which could be and indeed was foreseen before the middle of the twentieth century. With the absorption of Europe by Russia and of the British Empire by the United States, two of the three existing powers, Eurasia and Oceania, were already effectively in being. The third, Eastasia, only emerged as a distinct unit after another decade of confused fighting. The frontiers between the three super-states are in some places arbitrary, and in others they fluctuate | La división del mundo en tres grandes superestados fue un acontecimiento que podía haberse previsto, y de hecho se previó, a mediados del siglo XX. Con la absorción de Europa por Rusia y del Imperio Británico por Estados Unidos, dos de las tres potencias existentes, Eurasia y Oceanía, cobraron existencia real. La tercera Esteasia, solo surgió como unidad clara transcurrido otro decenio de luchas confusas. Las fronteras de los tres superestados son arbitrarias en algunos sitios, y en otros fluctúan según los |

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano’s Translation</b>  |
|---|---|
| <p>according to the fortunes of war, but in general they follow geographical lines. Eurasia comprises the whole of the northern part of the European and Asiatic land-mass, from Portugal to the Bering Strait. Oceania comprises the Americas, the Atlantic islands including the British Isles, Australasia, and the southern portion of Africa. Eastasia, smaller than the others and with a less definite western frontier, comprises China and the countries to the south of it, the Japanese islands and a large but fluctuating portion of Manchuria, Mongolia, and Tibet.</p> <p>p. 234-235</p> | <p>avatares de la guerra, pero por lo general siguen líneas geográficas. Eurasia comprende la parte septentrional de las tierras europeas y asiáticas, desde Portugal hasta el estrecho de Bering. Oceanía abarca las dos Américas, las islas del atlántico, entre ellas las islas británicas, Australasia y la parte meridional de África. Esteasia, más pequeña que los otros y con una frontera occidental peor definida, incluye a China y los países al sur de la misma, las islas japonesas y una enorme, aunque fluctuante, parte de Manchuria, Mongolia y el Tibet.</p> <p>p. 200</p> |

*Source: own elaboration.*

This fragment explicitly states how the world could have been divided into three superstates in the book: *The Theory and Practice of Oligarchical Collectivism* by Emmanuel Goldstein, part of chapter IX in *Nineteen Eighty-Four*. Fowler (1995) argued that there was no reason to add parts of the book in the novel that was a bit odd. However, one can interpret that Orwell added it because he wanted to display all his reasoning behind the slogans of the party (WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH (p. 34, Orwell, 2018)), in addition, his theories related to the direction the world was heading, in the fragments of Goldstein’s book, it is described history, the role of the inventions, the role of the intellectuals of the time, the role of the High, Middle and the Low, the roles of the machines and the role of war.

**Table 6***Extract 6 Part II Chapter IX*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano's Translation</b>   |
|---|--|
| <p>And in the general hardening of outlook that set in round about 1930, practices which had been long abandoned, in some cases for hundreds of years— imprisonment without trial, the use of war prisoners as slaves, public executions, torture to extract confessions, the use of hostages, and the deportation of whole populations—not only became common again, but were tolerated and even defended by people who considered themselves enlightened and progressive.</p> <p>p. 258</p> | <p>Y, con la radicalización general que se produjo en torno a los años treinta, practicas abandonadas desde hacía tiempo, en algunos casos cientos de años, como el encarcelamiento sin juicio previo, el uso de prisioneros de guerra como esclavos, las ejecuciones públicas, la tortura como medio para obtener confesiones, el uso de rehenes y la deportación de poblaciones enteras, no solo volvieron a ser de uso común, sino que pasaron a ser toleradas e incluso defendidas por personas que se consideraban ilustradas y progresistas.</p> <p>p. 218</p> |

*Source: own elaboration.*

Table 6 shows description of abuse of power by the totalitarian rulers in the 1930s in countries, such as Russia, Germany, Italy, and the reiteration of the role of the so-called intellectuals.

**Table 7***Extract 7 Part III Chapter II*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano's Translation</b>   |
|---|--|
| <p>Part of the reason for this was that in the past no government had the power to keep its citizens under constant surveillance. The invention of print, however, made it easier to manipulate public opinion, and</p> | <p>En parte se debía que en el pasado ningún gobierno tuvo la posibilidad de mantener a sus ciudadanos bajo vigilancia constante. La invención de la imprenta, no obstante, facilitó la manipulación de la</p> |

| <b>Extract from <i>Nineteen Eighty-Four</i></b>               | <b>Miguel Temprano’s Translation</b>                                    |
|---|---|
| the film and the radio carried the process further.<br>p. 259 | opinión pública, y el cine y la radio acentuaron ese proceso.<br>p. 219 |

*Source: own elaboration from.*

In table 7, Orwell depicts a perfected totalitarian state in which control is absolute and that at that time (in the 1940s) was the beginning of something worse to come. Crick (2019) argued that Orwell could closely analyze the role of the media when he was part of the BBC.

The translation has a literal technique, except in the part of “no government had the power” for “ningún gobierno tuvo la posibilidad” that is changing the meaning, that the matter of power is not conceived. However, it is somewhat exposed as a matter of chance.

**Table 8**

*Extract 8 Part II Chapter IX*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano’s Translation</b>   |
|---|--|
| In our society, those who have the best knowledge of what is happening are also those who are furthest from seeing the world as it is. In general, the greater the understanding, the greater the delusion; the more intelligent, the less sane. One clear illustration of this is the fact that war hysteria increases in intensity as one rises in the social scale.<br>p.271 | En nuestra sociedad, quienes mejor saben lo que está ocurriendo son también quienes más lejos están de ver el mundo tal como es en realidad. En general, cuanto más saben, más se engañan; cuanto más inteligentes son, menos cuerdos están. Un ejemplo claro es el hecho de que la histeria bélica aumente su intensidad a medida que se asciende por la escala social.<br>p. 228 |

*Source: own elaboration.*

In table 8, Orwell explains his concern about the political implications of intellectuals and their influence in war and political affairs, as Crick (2019) quoted Orwell:

“I believe also that totalitarian ideas have taken root in the minds of intellectuals everywhere, and I have tried to draw these ideas out of their logical consequences. The scene of the book is laid in Britain in order to emphasize that the English-speaking races are not innately better than anyone else and that totalitarianism, *if not fought against*, could triumph anywhere” (position 11115) (author’s emphasis)

Furthermore, it was not only a criticism to England, whereas, to anywhere in the world where people who claimed to know best were, in reality, not acting in the best interest of their people.

After analyzing the author’s style of writing, purpose of writing, the critical framework of the work, according to Hewson (2011) it is necessary to describe the translational choices made by the translator, therefore, every translation technique has an example extracted from the original novel and the translation into Spanish.

#### **4.6 Describing translational choices**

According to Hewson (2011) in order to analyze the translation, the type of translation techniques used must be analyzed:

### 4.6.1 Calque

According to Vinay & Dalbarnet (1995) calque occurs when a complete idea is transferred literally in the target language, with the same words and same word order. The following example is from Part I, chapter III, where Winston recalls his mother and sister:

**Table 9**

*Calque*

| <b>Extract from <i>Nineteen Eighty-Four</i></b> | <b>Miguel Temprano's Translation</b>          |
|---|---|
| Winston was dreaming of his mother.<br>p. 37    | Winston estaba soñando con su madre.<br>p. 37 |

*Source: own elaboration.*

Hewson (2011) argued that in some cases, the syntactic calque would be an automated decision; nevertheless, it is not going to be the most optimal choice in all the translations. In Temprano's translation, he used this technique a few times; there are not many examples of this technique in his translation.

#### 4.6.1.1 *Partial calque*

This technique as its name states, it is not a total calque, that means that it is not the same order or same words, the extract is from Chapter I, Part I, Emmanuel Goldstein (enemy of the party and people) is depicted:

**Table 10**

*Partial calque*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>  |
|--|---|
| He could never see the face of Goldstein without a painful mixture of emotions.<br>p. 16 | Era incapaz de ver el rostro de Goldstein sin sentir una penosa mezcla de emociones.<br>p. 19 |

*Source: own elaboration.*

A partial calque is found at the beginning of the translation “Era incapaz,” changing the modal and adverbs for an adjective and a preposition. The rest can be considered a calque even in the adjective before the noun, which usually happens in English. In Spanish, the adjective comes after the noun.

#### 4.6.2 Overall form

According to Hewson (2011), changes in the overall form would cause a set of interpretations. The main difference regarding form is the distribution of Part II; the original has nine chapters and the translation ten. The translation divides the part of the paragraph where the Thought Police caught Winston and Julia. There is a separation in the original, but five asterisks divide the same chapter in the translation. There are no significant changes in the paragraphs’ distribution; however, there are slight differences in the transcription of the brotherhood’s book:

**Table 11**

*Changes in overall form*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>                                    | <b>Miguel Temprano’s Translation</b>   |
|--|--|
| In past ages, a war, almost by definition, was something that sooner or later came | En otro tiempo, la guerra era, casi por definición, algo que terminaba antes o |



| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>  |
|--|---|
| <p>to an end, usually in unmistakable victory or defeat. In the past, also, war was one of the main instruments by which human societies were kept in touch with physical reality. All rulers in all ages have tried to impose a false view of the world upon their followers, but they could not afford to encourage any illusion that tended to impair military efficiency. So long as defeat meant the loss of independence, or some other result generally held to be undesirable, the precautions against defeat had to be serious. Physical facts could not be ignored. In philosophy, or religion, or ethics, or politics, two and two might make five, but when one was designing a gun or an aeroplane they had to make four. Inefficient nations were always conquered sooner or later, and the struggle for efficiency was inimical to illusions. Moreover, to be efficient it was necessary to be able to learn from the past, which meant having a fairly accurate idea of what had happened in the past. Newspapers and history books were, of course, always coloured and biased, but falsification of the kind that is practised today would have been impossible. War was a sure safeguard of sanity, and so far as the ruling classes were concerned it was probably the most important of all safeguards. While wars could be won or lost, no ruling class could be completely irresponsible.</p> | <p>después, por lo general con una victoria o derrota decisivas. En el pasado, fue también uno de los principales mecanismos con los que las sociedades humanas se mantenían en contacto con la realidad física. Los gobernantes siempre han procurado imponer a los gobernados una falsa visión del mundo, pero no podían permitirse defender una ilusión que favoreciera la ineficacia militar. Mientras la derrota conllevara la pérdida de la independencia o algún otro resultado desagradable, había que precaverse en serio contra ella. Era imposible pasar por alto los hechos físicos. En la filosofía, la religión, la ética o la política dos y dos podían sumar cinco, pero al diseñar un cañón o un aeroplano tenían que sumar cuatro. Las naciones ineficaces acababan siendo conquistadas más tarde o más temprano y la eficacia enemiga de las ilusiones. Además, para conseguir dicha eficacia era necesario aprender del pasado, lo que implicaba saber con exactitud lo que había ocurrido en aquel entonces.</p> |
| <p>p. 249</p>  | <p>Por supuesto, los periódicos y los libros de historia han sido siempre tendenciosos y partidistas, pero una falsificación como la que se lleva a cabo hoy en día habría sido imposible. La guerra era una salvaguarda de la cordura, y, en lo que se refiere a la clase dirigente, probablemente la más importante de las salvaguardas. Mientras las guerras pudieran ganarse o perderse, ninguna clase gobernante podía ser totalmente</p>  |

| <b>Extract from <i>Nineteen Eighty-Four</i></b> | <b>Miguel Temprano's Translation</b> |
|---|--------------------------------------|
|   | irresponsable.<br>p. 211-212         |

*Source: own elaboration.*

The original version in English contains this entire paragraph as a whole; in the translation, the paragraph is divided into two paragraphs. Orwell maintains it into one paragraph due to the short conclusion about war at the end; perhaps Temprano thought that they discussed different ideas and divided them. There are some reductions and additions to the translation, but overall, the paragraph in its integrity is there.

#### **4.6.3 Fronting**

Hewson (2010) described that fronting means moving the position of an element that usually goes before or after the main verb to place it at the beginning of the sentence. The example is from Chapter I; Orwell is describing the place Winston works:

**Table 12**

*Fronting*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano's Translation</b>   |
|---|--|
| The Ministry of Truth contained, it was said, three thousand rooms above ground level, and corresponding ramifications below.<br>p. 6 | Se decía que el Ministerio de la Verdad tenía tres mil habitaciones por encima del nivel del suelo y sus correspondientes ramificaciones bajo tierra.<br>p. 12 |

*Source: own elaboration.*

The effect of fronting would be foregrounding (Hewson, 2011): the subject comes first at the beginning of the sentence in the original book, whereas the translation

begins with an impersonal sentence with the pronoun “se.” Regarding the effect, it can be said that the original sounds more imposing, the translation sounds like a mere description. There are more examples of fronting throughout the translation in which Temprano usually decides to start sentences with an impersonal pronoun.

#### 4.6.4 Juxtaposition

Hewson (2011) claimed that juxtaposition is when two elements are placed side by side without a clear relationship. An example of it happens when Winston is describing O'Brien in Chapter I, Part I:

**Table 13**

*Juxtaposition*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>  |
|--|---|
| In spite of his formidable appearance he had a certain charm of manner. He had a trick of resettling his spectacles on his nose which was curiously disarming—in some indefinable way, curiously civilized.<br>p. 14 | A pesar de su aspecto imponente, sus modales eran amables y tenía una manera de subirse las gafas que desarmaba a cualquiera de un modo indefinible y curiosamente civilizado.<br>p. 18 |

*Source: own elaboration.*

The translation implicitly states the part "on his nose." In addition, the part "que desarmaba a cualquiera" makes the reader think that any person might feel something about O'Brien, whereas in the book is a description only made by Winston in his impression of O'Brien. Finally, the juxtaposed clause "in some indefinable way, curiously civilized" is a sort of commentary meant to be separated to show free indirect

speech. The clause is added as part of O'Brien's description, everything at the same level.

#### 4.6.5 Extraposition

Extraposition refers to postponing the insertion of a word or group of words in the sentence, thus changing the standard order (Hewson, 2011). An example is the last sentence of the appendix:

**Table 14**

*Extraposition*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>   |
|--|--|
| It was chiefly in order to allow time for the preliminary work of translation that the final adoption of Newspeak had been fixed for so late a date as 2050.<br>P. 393 | El motivo de que la adopción definitiva de la nueva lengua se fijara en una fecha tan lejana como el año 2050 no era otro que dar tiempo a esa labor preliminar de traducción.<br>p. 329 |

*Source: own elaboration.*

The effect of provoking the sense of a significant task not easy to fulfill with the reading of the year “2050” is lost in the translation since the last idea remaining is the time given to do such activity; in addition, it is a bit wordy. Therefore, the second part of the first sentence is placed at the end.

#### 4.6.6 Recategorization

Recategorization (Hewson, 2011) is another way of saying “transposition;” the term was coined by Vinay & Dalbernet (1995) and referred to the technique that changes the syntactic category of a word for another one in the translation. The example is part of the description Winston gives about his work in the Ministry of Truth; when he is doing a task, the verb in the passive: “was forgotten” becomes a verb in the subjunctive and preposition + article + noun, “cayera en el olvido.” According to Hewson (2011), there is always an effect, even a small one, like changing the word category.

**Table 15**

*Recategorization*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano’s Translation</b>   |
|---|--|
| Comrade Ogilvy, who had never existed in the present, now existed in the past, and when once the act of forgery was forgotten, he would exist just as authentically, and upon the same evidence, as Charlemagne or Julius Caesar.<br>p. 60-61 | El camarada Ovilgy, que nunca había existido en el presente, existía ahora en el pasado, y una vez que la falsificación cayera en el olvido, existiría de manera tan auténtica, y con el mismo tipo de pruebas, que Carlomagno o Julio Cesar.<br>p. 56 |

*Source: own elaboration.*

#### 4.6.7 Modulation

Modulation gives a different perspective to the original text that can either be necessary or just a choice made in favor of the stylistics of the text; Hewson (2010)

argues that in either case, modulation is going to provoke an effect. The following example is from Part III, Chapter III, O'Brien is interrogating Winston:

**Table 16**

*Modulation*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>  |
|--|---|
| <p>If you are a man, Winston, you are the last man. Your kind is extinct; we are the inheritors. Do you understand that you are ALONE? You are outside history, you are non-existent.' His manner changed and he said more harshly: 'And you consider yourself morally superior to us, with our lies and our cruelty?'</p> <p>p. 340</p> | <p>Si lo eres, debes de ser el último. Tu especie se ha extinguido, nosotros somos tus herederos. ¿Te das cuenta de que estás solo? Estás fuera de la historia, no existes. –Cambió de tono y añadió con aspereza: ¿Te consideras superior a nosotros por nuestras mentiras y nuestra crueldad?</p> <p>p. 285</p> |

*Source: own elaboration.*

The change here is mainly present in the way O'Brien is directly speaking to Winston in the original, in the translation Temprano uses the possessive adjective "tus herederos," meanwhile, in the original version of *Nineteen Eighty-Four* it is followed by the definite article "the."

According to Hewson (2011) after describing the translational choices, it is also important to describe the lexical choices made by the translator. Which are the following:

#### 4.7 Describing lexical choices

Fowler (1995) described that Orwell did not write for the sake of writing; he chose every word carefully. The following example describes the view of London from his flat, from Part I, Chapter I:

**Table 17**

*Lexical Choice of “Vistas”*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>                               | <b>Miguel Temprano’s Translation</b>   |
|---|--|
| Were there always these vistas of rotting nineteenth-century house...<br>p. 5 | ¿Había habido siempre esas vistas de casas destartaladas del siglo XIX...<br>p. 11 |

*Source: own elaboration.*

The analyzed word was "Vistas," which according to Clute (1975), it means: "a view or prospect, as along an avenue; an outlook." (p. 736), Merriam Webster dictionary (n.d.) defines it: "all that can be seen from a certain point." It adds:

*"Vista is generally used today for broad sweeping views of the kind you might see from a mountaintop. But the word originally meant an avenue-like view, narrowed by a line of trees on either side. And vista has also long been used (like view and outlook) to mean a mental scan of the future—as if you were riding down a long grand avenue and what you could see a mile or so ahead of you was where you'd be in the very near future." (Merriam-Webster, n.d.)*

The dictionary provides the changes in the use of the word and its meanings.

#### 4.7.1 Established equivalent

An established equivalent is “a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL(target language)” (Molina and Hurtado Albir cited in Hewson, 2011); therefore, according to Collazo (1980), the definition in Spanish is: “vista distante enmarcada por una abertura; escena; perspectiva; panorámica; vista; campo visual (de una lente); abertura que enmarca una vista distante; avenida; panorama mental (de acontecimientos recordados, presentes o previstos)” (p. 1708), according to Peters (2000) “vistas” means: “ 1 vista, panorámica, 2 perspectiva” (p. 690). In the translation, Temprano used the equivalent established that has the same spelling.

#### 4.7.2 Borrowing

The following example of borrowing was taken from the Appendix:

**Table 18**

*Borrowing*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano’s Translation</b>   |
|---|--|
| The leading articles in ‘The Times’ were written in it, but this was a TOUR DE FORCE which could only be carried out by a specialist.<br>p. 376 | Los editoriales del <i>Times</i> se escribían en nuevalengua, pero era un <i>tour de force</i> que solo podía llevar a cabo un especialista.<br>p. 315 |

*Source: own elaboration.*

A borrowing "takes a word or expression straight from another language" (Molina and Hurtado Albir cited in Hewson, 2011 p. 68). The translation uses the same French expression "tour de force" without any explanation, according to Clute (1975):



"A feat of remarkable strength or skill; a work, performance, etc., that is merely ingenious rather than intrinsically excellent" (p. 716).

### 4.7.3 Hyperonym

A hyperonym is the use of a name of a group instead of its parts; the example is from Part II, Chapter I, the extract is part from the song of the past that Mr. Charrington knows:

**Table 19**

*Hyperonym*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>                              | <b>Miguel Temprano's Translation</b>  |
|--|---|
| ...when it had bells, had chimed 'You owe me three farthings.'<br>p. 143-144 | ...cuando aún las tenía, habían tañido diciendo: « me debes tres peniques».<br>p. 125 |

*Source: own elaboration.*

In table 19, on the original fragment of the novel, it can be found the word "farthings" which according to Clute (1975) is : "A small, bronze, English coin, formerly worth one fourth of a penny" (p. 230). A "farthing" is translated to "penique" in the translation, "penique" is the hyperonym of "farthing".

### 4.7.4 Explication

Explication occurs when the translator explains a term by adding information to clarify it (Hewson, 2011), the example is from Part I, Chapter I, Winston is describing how he found the diary:

**Table 20***Explicitation*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>   |
|--|--|
| He had seen it lying in the window of a frowsy little junk-shop in a slummy quarter of the town...<br>p. 9 | Lo había visto en el escaparate de una desaliñada tienda de objetos de segunda mano en uno de los barrios bajos de la ciudad...<br>p. 14 |

*Source: own elaboration.*

In table 20, it can be found in: “junk-shop” as a “tienda de objetos de segunda mano”. For example, Temprano explains the type of objects sold in a shop like that.

#### 4.7.5 Implication

Implication refers to the not complete rendering of the source text because of the reader's inferences with the information given (Delisle, 1999 cited in Hewson, 2011). The example is from Part I, Chapter V where Syme discusses oldspeak (English Language) in contrast with newspeak with Winston:

**Table 21***Implication*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano’s Translation</b>  |
|---|---|
| In your heart you’d prefer to stick to Oldspeak, with all its vagueness and its useless shades of meaning.<br>p. 66 | En el fondo, prefieres seguir utilizando la viejalengua, con todas sus vaguedades y sus matices inútiles.<br>p. 60-61 |

*Source: own elaboration.*

In table 21, in the fragment on the right there is the use of implicitation in the translation of “shades of meaning” into “matices” in the Spanish language.

#### 4.7.6 Cultural adaptation

Hewson (2011) described that cultural adaptation as changing a cultural item in the source language for a specific cultural item in the target language. The example is from the first mentioning of The Golden Country in Part I, Chapter II:

**Table 22**

*Cultural Adaptation of “Dace”*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano’s Translation</b>   |
|---|--|
| <p>Somewhere near at hand, though out of sight, there was a clear, slow-moving stream where dace were swimming in the pools under the willow trees.<br/>p. 39</p> | <p>Cerca de allí, aunque no pudiera verlo, había un río lento y cristalino donde los mújoles nadaban en las pozas a la sombra de los sauces.<br/>p. 39</p> |

*Source: own elaboration.*

In table 22, Orwell used the word “dace” that is, according to Tierney et al (2020), a fish that inhabits Europe, except Ireland, Spain, Italy, and Greece; in the translation, “dace” is replaced by the word “mujoles” which are commonly found in the Mediterranean Sea (Herrero, 2010); therefore, Spanish shores. This is an example of cultural adaptation; the translator changed the noun for a more common equivalent for a Spanish person.

#### 4.7.7 Modification

According to Hewson (2011) a modification occurs when there is not a similarity between the words of the source language and the target language; the example is from Part I, Chapter I, Winston is describing how he started the diary:

**Table 23**

*Modification*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>   |
|--|--|
| It was partly the unusual geography of the room that had suggested to him the thing that he was now about to do.<br>p. 8 | En parte era esa peculiar disposición de la sala la que le había sugerido lo que estaba a punto de hacer.<br>p. 13 |

*Source: own elaboration.*

In table 23, the original novel contains the word "geography" to describe the room and the unusual position of the telescreen, the term is translated to a more conventional word like "disposición". This is a modification because the two words don't have anything in common.

#### 4.8 Describing grammatical choices

Hewson (2010) argues that the next step in the critical analysis is to analyze the grammatical choices regarding tense, aspect, and modality, which he mainly found important in studying translations from English to French.

### 4.8.1 Tense and aspect

Hewson (2011) explained that tense refers to the time a verb or state is done, and aspect to the way or viewpoint this verb or state is regarded. On the one hand the tense can be straightforward; on the other hand, aspect or viewpoint has to be more analyzed when analyzing the translation. For example, the use of tenses in the progressive: an action in progress that focuses on the action not being finished or a completed action like in the present perfect. The following example is from Part I, Chapter I when Winston described Big Brother’s poster, Orwell uses present progressive in the caption:

**Table 24**

*Tense and aspect*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>   |
|--|--|
| The blackmoustachio’d face gazed down from every commanding corner. There was one on the house-front immediately opposite. <b>BIG BROTHER IS WATCHING YOU</b> , the caption said, while the dark eyes looked deep into Winston’s own.<br>p.4 | El rostro de los bigotes negros observaba desde todas las esquinas. Había uno en la casa del frente. «El Hermano Mayor vela por ti », decía el eslogan mientras los ojos oscuros miraban directamente a los de Winston.<br>p. 10 |

*Source: own elaboration.*

In table 24, “BIG BROTHER IS WATCHING YOU” was translated to “El hermano mayor vela por ti”, the translator did not use the present progressive tense to translate it. According to Hewson (2011) once the progressive form is eluded, the sense

of continuity or "action in progress" is lost; therefore, the sentence's aspect is lost as well.

### Table 25

#### *Tense*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>  |
|--|---|
| <p>Each time that Winston broke off for one of his spells of sleep he tried to leave his desk clear of work, and each time that he crawled back sticky-eyed and aching, it was to find that another shower of paper cylinders had covered the desk like a snow- drift, halfburying the speakwrite and overflowing on to the floor, so that the first job was always to stack them into a neat enough pile to give him room to work.<br/>p. 231</p> | <p>Cada vez que Winston interrumpía su trabajo para dormir un poco, procuraba dejar la mesa despejada, y cada vez que volvía, dolorido y con los ojos legañosos, era para descubrir que una nueva lluvia de cilindros de papel había cubierto su escritorio, como nieve empujada por la ventisca, hasta casi tapar el hablaescribe y desparramarse por el suelo, de forma que su primera obligación consistía en amontonarlos en una pulcra pila para disponer de espacio para trabajar.<br/>p. 197</p> |

*Source: own elaboration.*

In table 25, the verbal tenses were analyzed, concluding that whenever Orwell used a simple past, Temprano used “pasado imperfecto” in Spanish, and “pluscuamperfecto”, in the place of “past perfect”. The highlighted sentence is a simile, Temprano adds a verb to “snow-drift” and turns it into “nieve empujada por la ventisca”; one can interpret this addition was made to provide a complete idea of the comparison being made.

### Table 26

#### *Analyzing the tense*

| Extract from <i>Nineteen Eighty-Four</i>   | Miguel Temprano's Translation   |
|--|---|
| He moved over to the window: a smallish, frail figure, the meagreness of his body merely emphasized by the blue overalls which were the uniform of the party.<br>p.4 | Winston fue hacia la ventana: una figura pequeña y frágil cuya delgadez acentuaba el mono azul del uniforme del Partido.<br>p. 10 |

*Source: own elaboration.*

The first verb in table 26 is in the simple past “moved” turned into “fue” in pasado perfecto, the next one “emphasized” to “acentuaba” pasado imperfecto. In addition, the adjective clause, in which it can be found the verb “were” is omitted, which produces the reverse idea that the use of the overall highlights the meagreness. In the translation, the meagreness highlights the overall.

The following example is the critical point when the Thought Police (a surveillance organization in charge of spying people) catch Winston and Julia:

### Table 27

*Analyzing the tense and aspect*

| Extract from <i>Nineteen Eighty-Four</i>   | Miguel Temprano's Translation  |
|--|--|
| ‘We are the dead,’ he said. ‘We are the dead,’ echoed Julia dutifully. ‘You are the dead,’ said an iron voice behind them. They sprang apart. <b>Winston’s entrails seemed to have turned into ice.</b> He could see the white all round the irises of Julia’s eyes. Her face had turned a milky yellow. The smear of rouge that was still on each cheekbone stood out sharply, almost as though unconnected with the skin beneath. ‘You are the dead,’ repeated the iron voice. ‘It was behind the picture,’ breathed Julia. ‘It was behind the picture,’ said the voice. ‘Remain exactly where you | -Nosotros somos los muertos- observó<br>-Nosotros somos los muertos- repitió obediente Julia.<br>-Vosotros sois los muertos- dijo una férrea voz a sus espaldas.<br><b>Se soltaron con un respingo. A Winston se le helaron las entrañas.</b> Vio el blanco de ojos en torno a los iris de los ojos de Julia. Su tez había adquirido un color amarillento lechoso. El colorete que llevaba en las mejillas destacaba como si no estuviese en contacto con la piel de debajo.<br>-Vosotros sois los muertos- repitió la voz |

---

|  |   |
|--|---|
| are. Make no movement until you are<br>ordered.<br>278-279 | férrea.<br>-Estaba detrás del cuadro- suspiró Julia.<br>-Estaba detrás del cuadro- dijo la voz-.<br>Quedaos exactamente donde estáis. No<br>hagáis el menor movimiento hasta que se<br>os ordene.<br>p. 234 |
|--|---|

---

*Source: own elaboration.*

In table 27, the direct speech at the beginning of the extracts is in the present tense in both texts, for the following actions Orwell used simple past and Temprano "pasado perfecto", however, the highlighted sentence in which Winston describes the feeling provoked by the situation is in free indirect discourse. Meanwhile, in the translation, Temprano changed the tense to a "verbo pronominal", and transformed it into an external description. In addition, the use of the verb "seem" in the simple past (in the original) explains the idea of Winston's feelings. However, it also gives the reader the chance to relate it to something else, not precisely, "ice", on the contrary, the verb "se le helaron", limits the possible interpretations. Finally, in the following sentence, the use of the modal verb "could" to show ability in the past, Temprano directly used "pasado perfecto" of the verb "ver".

#### **4.8.2 Modality**

According to Hewson (2011): "Modality qualifies the mode of being of an event or state" (p. 74); the author adds that it should not be a problem to translate modality from English into French translations, but that translators usually omit or change it.



**Table 28***Modality*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano's Translation</b>               |
|---|--|
| 'Do you know where you are, Winston?' he said. 'I don't know. I can guess. In the Ministry of Love.' 'Do you know how long you have been here?' | -¿Sabes dónde te encuentras, Winston?- preguntó.   |
| p. 318  | -No, aunque lo imagino: en el Ministerio del Amor. |
|   | -¿Sabes cuánto tiempo llevas aquí? p. 267          |

*Source: own elaboration.*

In table 28, there is the modal verb "can" along with "guess" used to express ability turned into "aunque lo imagino," it would seem that Temprano used that expression in order to make it sound more natural than a literal translation. However, in both cases, the almost certainty of where Winston is can be noticed.

After analyzing the translational, lexical, and grammatical choices, the next step according to Hewson (2011), is to describe the style in which the original text and the translation are written.

#### **4.9 Describing stylistic choices**

Hewson (2011) argues that style in translations is not taken much into account or is left out. On the one hand, it was not thought about much, but recently, more scholars have been taking interest in it. On the other hand, it is vital to analyze the effects of the original novel and the translation.

### 4.9.1 Repetitions

Hewson (2011) affirms that repetition is a stylistic device, which in translation is usually avoided, especially in French translations. Therefore, translators tend not to translate them. The following example is from Part III, Chapter II; when O'Brien and Winston are discussing doublethink during questioning, Orwell uses the verb "forget" four times in different tenses and as a gerund:

**Table 29**

*Repetitions*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>  |
|--|---|
| But it was perfectly possible that O'Brien <b>had</b> really <b>forgotten</b> the photograph. And if so, then already he <b>would have forgotten</b> his denial of remembering it, and <b>forgotten</b> the act of <b>forgetting</b> .<br>P. 312 | Pero era muy posible que O'Brien hubiese olvidado de verdad que había visto la fotografía. Y, en ese caso, también habría olvidado que hubiese negado recordarlo.<br>p. 262 |

*Source: own elaboration.*

In table 29, the repetitions emphasize the craziness of the thought process of doublethink; the last two repetitions are omitted in the translation that, in a certain way, the circle of thought process is left incomplete.

### 4.9.2 Hyphens

According to Akaruese (2016), Orwell uses hyphens instead of semicolons to coordinate ideas and to help him express the characters' feelings. In the following example, Orwell used hyphens to show Julia's excitement (Julia is Winston's love

interest) when she could get many things that are not easily obtained to meet with Winston:

**Table 30**

*Hyphens*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>  |
|--|---|
| <p>'Real sugar. Not saccharine, sugar. And here's a loaf of bread—proper white bread, not our bloody stuff—and a little pot of jam. And here's a tin of milk—but look! This is the one I'm really proud of. I had to wrap a bit of sacking round it, because—<br/>—<br/>p. 177</p> | <p>-Azúcar auténtica. No sacarina, sino azúcar de verdad. Y aquí tengo una barra de pan...pan blanco, no esa puñetera porquería que nos dan a nosotros... y un botecito de mermelada. Y aquí tengo una lata de leche... ¡pero mira! De lo que estoy verdaderamente orgullosa es esto. He tenido que envolverlo en un trozo de tela porque...<br/>p. 153</p> |

*Source: own elaboration.*

In table 30, the hyphens in the original novel helps the reader grasp the character's emotion; in the translation Temprano uses ellipsis (...) and he adds some words to form complete ideas rather than just nouns in the original.

### 4.9.3 Trope

According to Wales (2001) cited in Hewson (2011), tropes are:

“twists words away from their usual meanings or collocations. .. Common traditional kinds of tropes are metaphor, metonymy and oxymoron, also figures like hyperbole, litotes and irony which play with literal meaning. To be included

also could be deviations not traditionally labelled, such as unexpected collocations (e.g. dressed in marvellous sulks)” (p. 77).

There are a variety of examples of trope in *Nineteen Eighty-Four*; we will examine some; the first one is from Part II, Chapter I, when Winston receives Julia’s note:

**Table 31**

*Trope*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>  |
|--|---|
| Actually, all the possible ways of communicating with her had occurred to him within five minutes of reading the note; <b>but now, with time to think, he went over them one by one, as though laying out a row of instruments on a table.</b><br>p. 138-139 | En realidad, todas las maneras de comunicarse con ella se le habían ocurrido cinco minutos después de leer la nota; <b>pero ahora, con tiempo para pensar, las repasó una por una, como si fuese dejando herramientas sobre una mesa.</b><br>p. 121 |

*Source: own elaboration.*

In table 31, there is a simile in the original (highlighted sentence); the simile in the translation is very similar except for the part “a row”, which is missing. In addition, there is a change in “instruments” for “herramientas”. On the one hand, “instruments” give the idea of a surgical procedure; on the other hand, “herramientas” denote tools for a workshop.

The next example is from Part II, Chapter II, Orwell employs another simile in the description of chocolate; the scene happens when Julia gives Winston some of it:

**Table 32**

*Simile*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>   |
|--|--|
| Chocolate normally was dull-brown crumbly stuff that tasted, as nearly as one could describe it, like the smoke of a rubbish fire.<br>p. 153 | Normalmente el chocolate era una sustancia de color pardo que se deshacía entre las manos y sabía, no había mejor descripción, como el humo de la hoguera de un vertedero.<br>p. 133 |

*Source: own elaboration.*

In table 32, Orwell uses the adjective “crumbly” as a characteristic of chocolate in the original. Since there is no one-on-one Spanish equivalent, Temprano explains it by adding “que se deshacía entre las manos” to complete the simile.

The next example is from Part I, Chapter I, Orwell uses a metaphor to describe Winston’s feelings while he is walking through the streets of London:

### **Table 33**

#### *Metaphor*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>   |
|--|--|
| He felt as though he were wandering in the forests of the sea bottom, lost in a monstrous world where he himself was the monster.<br>p. 34 | Se sintió como si estuviese recorriendo los bosques del fondo del mar, perdido en un mundo monstruoso donde él mismo era el monstruo.<br>p. 34 |

*Source: own elaboration.*

According to Fowler (1995) Orwell always chooses his words carefully, specially to make metaphors; the translation is a partial calque in structure and vocabulary that renders the same meaning.

The following is another example of the use of metaphors in *Nineteen Eighty-Four*; it is from Part II, Chapter I; Winston is describing the Victory Square because

there was where he was going to meet with Julia; the fragment tells us about how he felt when he saw her approaching him:

**Table 34**

*Another example of metaphor*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano's Translation</b>  |
|---|---|
| He walked slowly up to the north side of the square and got a sort of pale-coloured pleasure...<br>p. 143 | Anduvo despacio hacia lado norte de la plaza y sintió un vago placer...<br>p. 125 |

*Source: own elaboration.*

In table 34, Orwell describes Winton's pleasure as "pale-coloured" that transmits to the reader a feeling of lightheartedness; in the translation, it is "vago placer" that it is understandable why is not literal because a literal translation would not make any sense to an Spanish speaking reader. Nevertheless, something is missing that is simply unavoidable in translation as Jowett cited in Ray (2008) states: "All translation is a compromise - the effort to be literal and the effort to be idiomatic" (p. 12).

#### **4.9.3.1 Rhythm**

Hewson (2011) argues that rhythm and prosody are aspects of the prose and their translations that are not studied enough. Orwell (2019) advocated for simplicity in his writing, also stating: "Good prose is like a windowpane" (p. 8), but even though the following sentence is simple, rhyme and a pattern in stress are present.

**Table 35**

*Rhythm*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>                                   | <b>Miguel Temprano's Translation</b>   |
|---|--|
| It was a bright cold day in April, and the clocks were striking thirteen.<br>p. 3 | Era un día frío y luminoso de abril y los relojes estaban dando las trece.<br>p. 9 |

*Source: own elaboration.*

In table 35, one of the most well-known starting lines from a book, Orwell uses the past progressive ("were striking" instead of "struck") and the time ("thirteen" instead of "twelve") or any other time, producing rhyme.

#### **4.9.3.2 Alliteration and assonance**

Hewson (2011) alleges that alliteration is the repetition of consonant sounds and assonance the repetition of vowel sounds; they are not usually employed in prose works and neither in translations. In *Nineteen Eighty-Four*, an example of alliteration is: "Big Brother" which in the translation can be found as "Hermano Mayor." In addition, Hewson (2011) affirms that whenever alliteration is, in fact, present, it can be counted as an effect in accretion. Whenever it is omitted, the effect would be a reduction.

#### **4.9.4 Oxymoron**

In *Nineteen Eighty-Four*, the Party's slogans are stated in oxymoron. According to Clute (1975) an oxymoron is: "A figure of speech in which contradictory terms are brought together, as in the phrase: "O heavy lightness, serious vanity!" (p. 468).

**Table 36***Oxymoron*

| <b>Extract from <i>Nineteen Eighty-Four</i></b> | <b>Miguel Temprano's Translation</b> |
|---|--------------------------------------|
| <i>WAR IS PEACE</i>                             | LA GUERRA ES LA PAZ                  |
| <i>FREEDOM IS SLAVERY</i>                       | LA LIBERTAD ES LA ESCLAVITUD         |
| <i>IGNORANCE IS STRENGTH</i>                    | LA IGNORANCIA ES LA FUERZA           |
| p. 6  | p. 12                                |

*Source: own elaboration.*

In table 36, there are the party's slogans, in which contradictory items are brought together; the translation is literal with the addition of articles which are necessary for Spanish.

#### **4.9.5 Register**

According to Halliday (2001), register in linguistics is how people change the type of language they use according to specific situations. Specific to the research, Hewson (2011) defines it as the way authors use to categorize direct speech and also to show the difference between "high" and "low" levels of language.

The main difference in the register in *Nineteen Eighty-Four* is the way prole people speak; they use a marked Cockney accent, that according to Fowler (1995), can be noticed in the absence of "h," "th," and in conjugations of the third person singular in the first person singular "I says."

The example is from Part I, Chapter VIII; Winston is trying to gather some information of the past from an old man in a boozier:



**Table 37***Register*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>  |
|--|---|
| <p>'One of 'em pushed me once,' said the old man. 'I recollect it as if it was yesterday. It was Boat Race night—terribly rowdy they used to get on Boat Race night—and I bumps into a young bloke on Shaftesbury Avenue. Quite a gent, 'e was—dress shirt, top 'at, black overcoat. 'E was kind of zig-zagging across the pavement, and I bumps into 'im acci- dental-like. 'E says, 'Why can't you look where you're going?' 'e says. I say, 'Ju think you've bought the bleeding pavement?' 'E says, 'I'll twist your bloody 'ead off if you get fresh with me.' I says, 'You're drunk. I'll give you in charge in 'alf a minute,' I says. An' if you'll believe me, 'e puts 'is 'and on my chest and gives me a shove as pretty near sent me under the wheels of a bus. Well, I was young in them days, and I was going to 'ave fetched 'im one, only——'</p> <p>p. 116</p> | <p>-Uno de ellos me empujó una vez – respondió el viejo-. Lo recuerdo como si fuese ayer. Fue la noche de la regata nocturna, esa noche la gente siempre estaba muy alborotada y tropecé con un joven en Saftesbury Avenue. Todo un caballero: traje de etiqueta, chistera y abrigo negro. Iba haciendo eses por la acera y choqué con él por casualidad. Me espetó: «¿Por qué no mira por dónde va? ». Así que le respondí: « ¿Es que se ha creído que la puñetera acera es suya?». Él dijo: «Como vuelva a hablarme con ese descaro le voy a retorcer el cuello». Y yo le solté: «Esta borracho y le voy a enseñar lo que es bueno». No se lo creerá, pero me propinó tal empujón que casi acabé debajo de las ruedas de un autobús. En esos días yo era joven y estuve a punto de darle una tunda, solo que...</p> <p>p. 102</p> |

*Source: own elaboration.*

In table 37, Orwell writes in Cockney accent to show this change in register, from the prole people to the people that are part of the party (Winston, Julia); in the translation Temprano uses a more colloquial version of Spanish but is not even close to the drastic change in register, vocabulary, spelling, and grammar that Orwell uses in the original.

Hewson (2011) suggests that now is the time to analyze the meso-level effects, voice effects: accretion, reduction and deformation after the previous work. Moreover, in interpretational effects: contraction, expansion and transformation, these effects are identified under the translation by their names. There are also some remarks of the Spanish in which the translation is written and a more natural sounding rephrasing for a Bolivian speaker who reads the translation. Nevertheless, before the extracts and their analysis, it is important to know the following information about the original and the translation:

**Table 38**

*Translational information about the original novel and Temprano's translation*

| <b>Source text: <i>Nineteen Eighty- Four</i> by George Orwell</b> | <b>Target text: Temprano's translation of <i>Nineteen Eighty- Four</i></b> |
|---|--|
| <b>Function:</b> Expressive                                       | <b>Function:</b> Expressive  |
| <b>Style:</b> Narrative/descriptive                               | <b>Style:</b> Narrative/descriptive  |
| <b>Tone:</b> warm/hot   | <b>Tone:</b> warm  |
| <b>Register:</b> Informal/colloquial/vernacular                   | <b>Register:</b> informal/colloquial                                       |

*Source: own elaboration. On the left there is information about the original book and on the right the translation's information.*

In table 38, it can be noticed that the function and style are the same in both texts, but regarding tone and register, there are some differences, in the original there are more variations in tone than in the translation, therefore in register as well, in the English

version there are drastic changes meanwhile in the translation the tone and register maintain a standard note.

Next, there are the extracts from the book and there translations, the analysis is made by using Hewson's approach (2011):

#### **4.10 Passages of the book and translation**

The passages extracted are mainly complete paragraphs to have a complete idea of the criteria to analyze: translational, lexical, grammatical, stylistic choices. It is presented in the major types of writing and major topics in the book: Sordid realism, Focalization, Heteroglossia (voices of the other), the Golden Country, Violence, Memories, Dreams, and Hallucinations, the Language of the Party and the Appendix. There are a total of 42, first a short definition of the topic, then, the passages on the left side the original text, on the right the translation. After that three longer passages to check the hypothesis reached.

##### **Highlighted phrases:**

**Metaphors** 

**Similes** 

The first group of fragments analyzed is what Fowler (1995) defines as “sordid realism,” which are present in the descriptions of London and the places that Winston frequently goes to.

#### 4.10.1 Sordid realism

Fowler (1995) argues that the descriptions of a grey, grim London in the book are not futuristic; they just describe a post-war London, with bombing, shortage of things, failings in facilities that existed in the 1940s after World War II. The descriptions are naturalistic, but the best way to describe them is sordid realism.

**Table 39**

*Sordid realism, Part I, Chapter I*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano's Translation</b>   |
|---|--|
| <p>It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.</p> <p>p. 3</p> | <p>Era un día frío y luminoso de abril y los relojes estaban dando las trece. Winston Smith, con la barbilla clavada en el pecho en un esfuerzo por escapar al desagradable viento, pasó a toda prisa entre las puertas de cristal de las Casas de la Victoria, aunque no lo bastante rápido para impedir que se colara tras él un remolino de polvo y suciedad.</p> <p>p. 9<br/>Accretion</p> |

*Source: own elaboration.*

In table 39, the reader can encounter the introduction of *Nineteen Eighty-Four*, which is well known; Temprano employs an almost syntactic calque translation except for the last part where he added the idea of “dirtiness” instead of describing the dust with “gritty”. The word “gritty” according to Fowler (1995) has a negative connotation that by only putting “polvo” would not be fully grasped. There is also a

certain rhythm and consistency in the particular chosen words by Orwell that is emulated in the translation.

There are no changes in the voice of the narrator, and the structure is very similar to the original; just the addition of the verb “se colara tras él” by explaining “entering along with him” and “suciedad” provokes a slight effect of accretion.

The second extract is also from the first part; through the eyes of Winston, the reader can see London and a grim day:

**Table 40**

*Sordid realism 2, Part I, Chapter*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano’s Translation</b>   |
|---|--|
| Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere.<br>p. 4 | Fuera, incluso a través de la ventana cerrada, el mundo parecía frío. Abajo, en la calle, pequeños remolinos de viento formaban espirales de polvo y papeles rotos, y aunque lucía el sol y el cielo tenía un intenso color azul, todo parecía desvaído excepto los carteles que había pegados por todas partes.<br>p. 10<br>Reduction |

*Source: own elaboration.*

In table 40, there is the presence of syntactic calque as well, except in “there seemed to be no colour in anything” for “todo parecía desvaído,” in which Temprano uses modulation to transform a negative statement into an affirmative one.

This extract describes his surroundings from his window. There are neither changes in the voice nor changes in the narration. However, regarding lexical choice, the phrase “y aunque lucía el sol” is not a common phrase for a Bolivian speaker, “lucir” and “sol” are not words that usually go together. It would be more common to say: “y aunque estaba haciendo sol”.

#### Table 41

*Sordid realism 3, Part I, Chapter I*

| Extract from <i>Nineteen Eighty-Four</i>   | Miguel Temprano’s Translation  |
|--|--|
| <p>He tried to squeeze out some childhood memory that should tell him whether London had always been quite like this. Were there always these vistas of rotting nineteenth-century houses, their sides shored up with baulks of timber, their windows patched with card-board and their roofs with corrugated iron, their crazy garden walls sagging in all directions? And the bombed sites where the plaster dust swirled in the air and the willow-herb straggled over the heaps of rubble; and the places where the bombs had cleared a larger patch and <b>there had sprung up sordid colonies of wooden dwellings like chicken-houses?</b></p> | <p>Hurgó en su memoria en busca de algún recuerdo de infancia que le dijera si Londres había sido siempre así. ¿Había habido siempre esas vistas de casas destartadas del siglo XIX, con los costados reforzados con tablones de madera, las ventanas tapadas con cartones, el tejado cubierto con planchas de hierro ondulado y las absurdas tapias de los jardines inclinadas en todas las direcciones? ¿Y esos sitios bombardeados donde el polvo de la escayola se arremolinaba con el viento y las adelfas cubrían los montones de cascotes? ¿Y en los lugares donde las bombas habían abierto un hueco mayor y <b>habían surgido sórdidas colonias de casas de madera que parecían gallineros?</b></p> |
| p.5-6  | p.11   |
|  | Accretion  |
|  | Reduction  |

*Source: own elaboration.*

In table 41, there are slight changes in the voice that produce accretion and at the beginning reduction; the description has the same focus, the structure is similar, although the translation has cultural adaptations, especially in the lexical choices.

The register in the translation is a bit more formal; for example, the word “crazy” mainly informal for the use of “absurdo” which is more formal in Spanish.

The beginning of the passage is quite unusual for our Spanish variation, “hurgó en su memoria” in a Bolivian variation it could be said “trató de recorder.” In addition, the use of “planchas de hierro ondulado,” which is usually not used for roofs because of its thickness, would be “calaminas de hierro”. This fragment, in particular, possesses various distinctions in the lexical choices and phrasing of the description. As the following:

**Table 42**

*Bolivian Spanish Lexis*

| <b>English</b> | <b>Spanish</b> | <b>Bolivian Spanish</b> |
|----------------|----------------|-------------------------|
| garden walls   | tapias         | cercas                  |
| plaster        | escayola       | estuco                  |
| willow-herb    | adelfas        | laureles                |
| rubble         | cascoetes      | escombros o casquete    |

*Source: own elaboration.*

In addition, the simile highlighted in the table 41, even though it gives the reader a similar idea, loses the form of the literary device by explaining the simile in saying “que parecían” instead of the use of “like”.

**Table 43***Sordid realism 4, Part I, Chapter V*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>   |
|--|--|
| In the low-ceilinged canteen, deep underground, the lunch queue jerked slowly forward. The room was already very full and deafeningly noisy. From the grille at the counter the steam of stew came pouring forth, with a sour metallic smell which did not quite overcome the fumes of Victory Gin.<br>p. 62 | En el comedor subterráneo y de techo bajo, la cola de la comida avanzaba lentamente y a sacudidas. La sala estaba muy llena y el ruido era ensordecedor. De la rejilla del mostrador salía el vapor del estofado con un olor amargo y metálico que no llegaba a tapar los efluvios de la ginebra de la Victoria.<br>p. 57<br>Reduction |

*Source: own elaboration.*

According to Fowler (1995), Orwell had already, in his previous works, demonstrated particular disgust towards any constraint, bad odors and noisiness, and Orwell reiterates those ideas again in this paragraph.

The voice is similar, except in the part in which Orwell describes the steam “came pouring forth” to simply “salía” which provokes reduction. However, it is because of how the Spanish language expresses ideas according to Vasquez-Ayora (1977): “The Spanish language perceives reality in an affective manner, and the English language in a descriptive way. The English language captures the mental process of sequences of movement and natural contours cinematically” (p. 83)(my translation).

There is recategorization in “deafeningly noisy” (adverb + adjective) to “ruido era ensordecedor” (noun+ verb+ adjective). Furthermore, the following is an example of a change in lexical choices for a Bolivian speaker:



**Table 44***Bolivian Spanish lexis 2*

| English | Spanish  | Bolivian Spanish |
|---------|----------|------------------|
| Stew    | Estofado | ahogado o ají    |

Source: Own elaboration.

**Table 45***Sordid realism 5, Part I, Chapter V*

| Extract from <i>Nineteen Eighty-Four</i>   | Miguel Temprano's Translation   |
|--|---|
| A low-ceilinged, crowded room, its walls grimy from the contact of innumerable bodies; battered metal tables and chairs, placed so close together that you sat with elbows touching; bent spoons, dented trays, coarse white mugs; all surfaces greasy, grime in every crack; and a sourish, composite smell of bad gin and bad coffee and metallic stew and dirty clothes... In any time that he could accurately remember, there had never been quite enough to eat, one had never had socks or underclothes that were not full of holes, furniture had always been battered and rickety, rooms underheated, tube trains crowded, houses falling to pieces, bread dark-coloured, tea a rarity, coffee filthy-tasting, cigarettes insufficient—<br>p. 75-76 | Una sala abarrotada y de techo bajo, con las paredes sucias por el contacto de un sinfín de cuerpos, mesas y sillas metálicas abolladas y colocadas tan juntas que le rozabas el codo al vecino, cucharas dobladas, bandejas desportilladas, tazones blancos y gruesos, superficies sucias de grasa, porquería en todas las rendijas, y un acre olor a ginebra y café de mala calidad mezclado con el aroma metálico del estofado y de la ropa sucia... No recordaba con claridad ningún momento en que hubiese habido suficiente comida, nunca habían tenido calcetines o ropa interior que no estuvieran llenos de agujeros, muebles que no estuvieran desvencijados, habitaciones que estuvieran bien caldeadas, trenes del metro que no estuvieran abarrotados, casas que no se cayeran a pedazos, pan blanco, té que no fuese una rareza, café que no tuviese mal sabor ni cigarrillos que escasearan... |

| <b>Extract from <i>Nineteen Eighty-Four</i></b> | <b>Miguel Temprano’s Translation</b> |
|---|--------------------------------------|
|   | p. 68<br>Accretion                   |

*Source: own elaboration.*

In table 43, it can be noticed a tendency to syntactic calque in the translation; however, towards the second part, after the ellipsis, Temprano uses modulation to change some negative statements to affirmative ones and vice versa. One can interpret that those changes were done to make the translation sound more natural to a Spanish speaker; Temprano includes extra information that results in accretion.

Fowler (1995) argues that this type of description is also a feature present in Orwell’s works in which naturalistic description prevails, such as: *Burmese Days*, *Down and Out London and Paris*, where Orwell displayed in the shape of a list detailed descriptions. In addition, there is a strong note of negativity and the use of vernacular adjectives: “grimy”, “battered”, “bent”, “dented”, “coarse”. In this case, the adjectives again have a more formal or standard use rather than a vernacular one.

#### **Table 46**

*Bolivian Spanish lexis 3*

| <b>English</b>    | <b>Spanish</b>                                | <b>Bolivian Spanish</b> |
|-------------------|---|-------------------------|
| Mug               | Tazón   | taza                    |
| Rooms underheated | Habitaciones que<br>estuvieran bien caldeadas | Cuartos bien fríos      |

Source: Own elaboration.

The following style in writing is denominated heteroglossia by Hewson (1995). Heteroglossia refers to the different voices present in the *Nineteen Eighty-Four*.

#### 4.10.2 Heteroglossia

According to Hewson (1995), besides Winston as main focal character, there are several voices: the news broadcasters, the proles, and members of the party, which are presented in a different tone and register.

##### 4.10.2.1 Cockney accent

**Table 47**

*Cockney accent, Part I, Chapter 8*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>   |
|--|--|
| <p>'I arst you civil enough, didn't I?' said the old man, straightening his shoulders pugnaciously. 'You telling me you ain't got a pint mug in the 'ole bleeding boozer?' 'And what in hell's name IS a pint?' said the barman, leaning forward with the tips of his fingers on the counter. 'Ark at 'im! Calls 'isself a barman and don't know what a pint is! Why, a pint's the 'alf of a quart, and there's four quarts to the gallon. 'Ave to teach you the A, B, C next.' 'Never heard of 'em,' said the barman shortly. 'Litre and half litre—that's all we serve. There's the glasses on the shelf in front of you.' 'I likes a pint,' persisted the old man. 'You could 'a drawn me off a pint easy enough. We didn't 'ave these bleeding litres when I</p> | <p>-Te lo he pedido con educación, ¿no? – dijo el viejo sacando pecho-, ¿Me estás diciendo que no tienes una pinta en ese puñetero tugurio?<br/>         -¿Y qué demonios es una pinta?- respondió el camarero inclinándose hacia delante con la punta de los dedos sobre el mostrador.<br/>         -¿Lo habéis oído? ¡Se las da de camarero y no sabe lo es una pinta! Una pinta es la mitad de un cuartillo y un cuartillo es la cuarta parte de un galón. A este paso tendré que enseñarte el abecedario.<br/>         -Nunca lo he oído – le espetó secamente el camarero-. Litros y medio litros... Es lo único que servimos. Ahí en frente tiene los vasos.</p> |

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>   |
|--|--|
| was a young man.' 'When you were a young man we were all living in the treetops,' said the barman, with a glance at the other customers. | -Quiero una pinta – insistió el anciano-. No te cuesta nada servirme una. Cuando era joven no teníamos esos puñeteros litros.                  |
| P. 111   | -Cuando usted era joven vivíamos en las copas de los arboles- replicó el camarero con una mirada de complicidad dedicada a los demás clientes. |
|  | P. 98<br>Accretion<br>Reduction<br>Expansión<br>Contraction  |

*Source: own elaboration.*

In table 44, the extract is an example of the prole's way of speaking present in the voices of several people in the book, in Cockney accent (Londoner accent associated with the working class). Orwell (1943) cited in Hewson (1995), was aware of the varieties en accent in England and also conceived it as detrimental:

“Nearly every Englishman, whatever his origins, feels the working class manner of speech, and even working- class idioms, to be inferior. Cockney, the most widespread dialect, is the most despised of all. Any word or usage that is supposedly cockney is looked on as vulgar, even when, as is sometimes the case, it is merely an archaism” (p. 44).

In the translation, the register is completely different; in the original it can be found a colloquial, vernacular conversation in Cockney accent; meanwhile, in the translation, it is displayed in a more informal, slightly colloquial way.

Fowler (1995) describes that Orwell thought that “Standard English” was used to maintain power over people and also that the common people could not relate to it because that was not the way they spoke. He noticed the clear distinction between “spoken English” and “written English” that, for him, might as well be different languages.

The use of different accents, in table 47, is primarily that Orwell wanted his readers to be conscientious about the fact that other social worlds exist; Fowler (1995) argues: “He shared with Bakhtin the insight that different manners of language-different dialects, sociolects and idiolects- signify different social and personal world-views” (p. 89).

Talking about the translation, it can be found some colloquial words but mainly used in Spanish from Spain for example: “puñetero turgurio,” which is not used in a Bolivian Spanish, and it would seem a mix of a formal register and a colloquial one, meanwhile on the original it is found vernacular type of speaking “ole bleeding boozer,” and a bit stronger in tone as well.

On the other hand, the emphasis of the word “IS” in capital letters when asking about the pint, which is left out from the translation, produces an shrinkage in the interpretation of it; it is seen as a standard question, meanwhile, on the original, it is clearly noticed that the barman is annoyed.

Orwell writes the Cockney accent like it is heard, “arsk”, “issself”, “likes”, which shows us the significant gap between the people who are exchanging the conversation in tone, lexis, and way expressing.

**Table 48***Bolivian Spanish lexis 4*

| <b>English</b>  | <b>Spanish</b>   | <b>Bolivian Spanish</b>    |
|-----------------|------------------|----------------------------|
| Bleeding boozer | Puñetero tugarío | Maldito bar de mala muerte |

Source: Own elaboration.

In addition, another solution to make the change in register and tone possible it would be the use of writing the way a group of people speak, in the case of Bolivian Spanish, it can be taken into account the use of Spanish of people who do not have Spanish as mother tongue, that have Aymara or Quechua as a mother tongue.

**Table 49***News, Part III, Chapter VI*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>   |
|--|--|
| Fragments of triumphant phrases pushed themselves through the din: 'Vast strategic manoeuvre—perfect coordination—utter rout—half a million prisoners—complete demoralization—control of the whole of Africa—bring the war within measurable distance of its end—victory—greatest victory in human history—victory, victory, victory!'<br>p. 374-375 | Fragmentos de frases triunfales se abrieron paso entre la algazara generalizada: « Vasta maniobra estratégica... coordinación perfecta... derrota aplastante... medio millón de prisioneros... desmoralización absoluta... control de toda África... la guerra más cerca del fin... victoria... la mayor victoria de la historia de la humanidad... ¡Victoria, victoria, victoria! »<br>p. 313<br>Accretion<br>Reduction |

Source: own elaboration.

In table 49, the passage is an example of the news presented through the telescreen; the structure is very similar. Some changes produce accretion and a slight reduction when describing the “end of the war.”

**Table 50**

*Prole people arguing, Part I, Chapter VIII*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>  |
|--|---|
| <p>‘Can’t you bleeding well listen to what I say? I tell you no number ending in seven ain’t won for over fourteen months!’ ‘Yes, it ‘as, then!’ ‘No, it ‘as not! Back ‘ome I got the ‘ole lot of ‘em for over two years wrote down on a piece of paper. I takes ‘em down reg’lar as the clock. An’ I tell you, no number ending in seven——’</p> <p>‘Yes, a seven ‘AS won! I could pretty near tell you the bleeding number. Four oh seven, it ended in. It were in February—second week in February.’ ‘February your grandmother! I got it all down in black and white. An’ I tell you, no number——’</p> <p>‘Oh, pack it in!’ said the third man.</p> <p>p. 108</p> | <p>- ¿Es que no escuchas ? !Te digo que ningún numero acabado en siete ha ganado en los últimos catorce meses!</p> <p>- ¡Y yo digo que sí!</p> <p>- ¡No! Tengo apuntados en casa todos los resultados de los últimos dos años en un papel. Los anoto con más regularidad que un reloj. Y te digo que no hay ninguno acabado en siete...</p> <p>- Sí, ¡salió uno acabado en siete!</p> <p>Casi recuerdo entero el puñetero número. Acababa en cuatro, cero, siete. Fue en febrero..., la segunda semana de febrero.</p> <p>- ¡Tú madre en febrero! Los tengo todos apuntados negro sobre banco. Y te digo que no hay ningún número...</p> <p>- ¡Vamos, callad ya de una vez! – terció el otro.</p> <p>p. 95-96</p> |
|  | <p>Accretion</p>  |

| <b>Extract from <i>Nineteen Eighty-Four</i></b> | <b>Miguel Temprano’s Translation</b> |
|---|--------------------------------------|
|   | Reduction                            |

*Source: own elaboration.*

In table 50, the translation tries to follow a syntactic calque until it is possible; some parts need explanation; therefore the effect of accretion occurs, but also reduction in the use of adjectives, particles, again the tendency to lower the tone and register, it is colloquial but also informal.

This fragment has two idiomatic expressions that have different equivalents in Bolivian Spanish:

### **Table 51**

*Bolivian Spanish lexis 5*

| <b>English</b>                        | <b>Spanish</b>                                | <b>Bolivian Spanish</b> |
|---------------------------------------|---|-------------------------|
| -February your grandmother            | Tú madre en febrero                           | febrero tu abuela       |
| -I got it all down in black and white | Los tengo todos apuntados negro sobre blanco. | Lo tengo todo anotado   |
| -pack it in                           | callad de una vez                             | ya cállense/ ya basta   |

Source: Own elaboration.

In table 51, Temprano provides the reader his own interpretation about the phrase “pack it in,” that in English refers to stop doing an activity, he uses “callad de una vez” that perhaps is more common for a Spanish person, in Bolivian Spanish people, would use: “ya cállense” or “ya basta.”



**Table 52***Prole woman singing, Part II, Chapter IV*

| Extract from <i>Nineteen Eighty-Four</i>  | Miguel Temprano's Translation   |
|---|---|
| <p>Under the window somebody was singing. Winston peeped out, secure in the protection of the muslin curtain. The June sun was still high in the sky, and in the sun-filled court below, a monstrous woman, solid as a Norman pillar, with brawny red forearms and a sacking apron strapped about her middle, was stumping to and fro between a wash- tub and a clothes line, pegging out a series of square white things which Winston recognized as babies' diapers. Whenever her mouth was not corked with clothes pegs she was singing in a powerful contralto:</p> <p>It was only an 'opeless fancy. It passed like an Ipril dye, But a look an' a word an' the dreams they stirred! They 'ave stolen my 'eart awye!</p> <p>p. 173</p> | <p>Alguien estaba cantando al pie de la ventana. Winston se asomó, aprovechando la protección de los visillos. El sol de junio seguía alto en el cielo, y en el patio inundado de sol, una mujer monstruosa, robusta como una columna normanda, antebrazos fornidos y rubicundos y un delantal de tela de saco a la cintura, iba y venía de un barreño a la cuerda de tender la ropa, colgando una serie de paños blancos que Winston pensó que eran pañales. Cada vez que se quitaba las pinzas de la boca cantaba con poderosa voz de contralto:</p> <p>Fue una ilusión sin esperanzas<br/>Que pasó como un día de abril<br/>¡pero una mirada, una palabra y<br/>Los sueños que despertaron<br/>Me han robado el corazón!</p> <p>p. 150<br/>Reduction</p> |

*Source: own elaboration.*

In table 52, the voice of the passage is different at the beginning of the translation by changing the focalization of the description of the place for whom is doing the action; also, the aspect in the sentence “was singing” to “cantaba.” In addition, parts of the description are omitted by implication causing reduction.

**Table 53***Bolivian Spanish lexis 6*

| English        | Spanish | Bolivian Spanish |
|----------------|---------|------------------|
| Muslim curtain | Visillo | Cortina          |
| Wash-tub       | Barreño | Bañador          |
| Clothes pegs   | Pinzas  | ganchos          |

Source: Own elaboration.

**Table 54***Prole woman in jail, Part III, Chapter I*

| Extract from <i>Nineteen Eighty-Four</i>   | Miguel Temprano's Translation  |
|--|--|
| <p>'Beg pardon, dearie,' she said. 'I wouldn't 'a sat on you, only the buggers put me there. They dono 'ow to treat a lady, do they?' She paused, patted her breast, and belched. 'Pardon,' she said, 'I ain't meself, quite.' She leant forward and vomited copiously on the floor. 'Thass better,' she said, leaning back with closed eyes. 'Never keep it down, thass what I say. Get it up while it's fresh on your stomach, like.' She revived, turned to have another look at Winston and seemed immediately to take a fancy to him. She put a vast arm round his shoulder and drew him towards her, breathing beer and vomit into his face. 'Wass your name, dearie?' she said. 'Smith,' said Winston. 'Smith?' said the woman. 'Thass funny. My name's Smith too. Why,' she added sentimentally, 'I might be your mother!' She might, thought Winston, be his mother. She was about the right age and physique, and it was probable that people changed somewhat after twenty years in a forced-labour camp. p.288</p> | <p>- Perdona, cariño –dijo-, no me habría sentado encima de ti si no me hubiesen empujado esos cerdos. No saben tratar a una dama, ¿a qué no? – Se interrumpió, se dio unos golpecitos en el pecho y eructó-. Perdón –dijo-, no me encuentro muy bien. – Se inclinó hacia adelante y vomitó copiosamente en el suelo-. Ya estoy mejor – dijo recostándose con los ojos cerrados-. Siempre he dicho que más vale echarlo fuera cuando todavía esta reciente en el estómago. Se recuperó, se volvió para mirar otra vez a Winston y pareció encariñarse enseguida con él. Le echó un brazo enorme por encima del hombro y lo acercó hacia sí, echándole el aliento de cerveza y vomito en la cara</p> <ul style="list-style-type: none"> <li>- ¿Cómo te llamas, guapo? – preguntó</li> <li>- Smith – respondió Winston.</li> <li>- ¿Smith? – repitió la mujer -. Qué raro. Yo también me llamo Smith. Caramba – añadió en tono sentimental-. ¡Si hasta podría ser tu madre!</li> </ul> |

| Extract from <i>Nineteen Eighty-Four</i> | Miguel Temprano's Translation  |
|--|--|
|  | Winston pensó que podría serlo. Tendría más o menos su edad y se le parecía, y era probable que la gente cambiara después de veinte años en un campo de trabajos forzados.<br>p. 243-244<br>transformation<br>Accretion<br>Reduction |

*Source: own elaboration.*

In table 54, the first sentence of the translation results in transformation by radically changing “only the buggers put me there” to “si no me hubiesen empujado esos cerdos,” a complete change in idea, Temprano somehow softens the sentence perhaps because it is an edition meant for schools.

There some minor differences in the lexis:

### **Table 55**

*Bolivian Spanish lexis 7*

| English                                   | Spanish                                | Bolivian Spanish                   |
|---|--|------------------------------------|
| -They dono ‘ow to treat a lady, do they?’ | No saben tratar a una dama, ¿a qué no? | No saben tratar a una dama ¿no ve? |
| -Leaning back                             | Recostándose                           | Apoyándose en la pared             |

Source: Own elaboration.

#### **4.10.3 Memory, dream and hallucinations**

The book is filled with extracts from memories, daydreaming and hallucinations. These happen in the middle of a description or out of the blue. According to Fowler

(1995), Winton is not only a main character who over feels and analyzes everything; he also tries very hard to remember and reconstruct the past.

### Table 56

*Winston's daydreaming. Part II, Chapter IV*

| Extract from <i>Nineteen Eighty-Four</i>   | Miguel Temprano's Translation  |
|--|--|
| <p>The room was darkening. He turned over towards the light and lay gazing into the glass paperweight. The inexhaustibly interesting thing was not the fragment of coral but the interior of the glass itself. <b>There was such a depth of it, and yet it was almost as transparent as air.</b> It was as though the surface of the glass had been the arch of the sky, enclosing a tiny world with its atmosphere complete. He had the feeling that he could get inside it, and that in fact he was inside it, along with the mahogany bed and the gateleg table, and the clock and the steel engraving and the paperweight itself. The paperweight was the room he was in, and the coral was Julia's life and his own, fixed in a sort of eternity at the heart of the crystal.</p> <p>p. 184-185</p> | <p>La habitación estaba ya casi a oscuras. Se volvió hacia la luz y se quedó mirando el pisapapeles de cristal. Lo que despertaba su interés de forma inagotable no era el fragmento de coral, sino el interior mismo del cristal. <b>Era muy profundo y al mismo tiempo casi tan transparente como el aire.</b> Era como si su superficie fuese la bóveda del cielo y englobara un mundo minúsculo con su atmósfera y todo. Tuvo la impresión de que era posible colarse dentro y de que en realidad estaba ya dentro de él, junto a la cama de caoba y la mesa de alas abatibles, el reloj, el grabado y el propio pisapapeles. El pisapapeles era la habitación en la que se hallaban y el coral su vida y la de Julia fijas en una especie de eternidad en el corazón del cristal.</p> <p>p. 159<br/>Accretion<br/>Deformation</p> |

*Source: own elaboration.*

In table 56, this is an example of daydreaming; the paperweight is a recurrent symbol throughout the book that represents the beauty in real objects, that for Orwell (2019), was necessary: “So long as I remain alive and well I shall continue to feel strongly about prose style, to love the surface of the Earth, and to take pleasure in solid objects and scraps of useless information” (p. 6).

There is a change in voice from “The inexhaustibly interesting thing was not the fragment of coral” to “Lo que despertaba su interés de forma inagotable no era el fragmento de coral,” turning it into an external description, resulting in deformation and accretion as well.

**Table 57**

*Bolivian Spanish lexis 8*

| English       | Spanish                | Bolivian Spanish |
|---------------|------------------------|------------------|
| Gateleg table | Mesa de alas abatibles | Mesa plegable    |

Source: Own elaboration.

**Table 58**

*Winston dreaming and hallucinating , Part I, Chapter III*

| Extract from <i>Nineteen Eighty-Four</i>  | Miguel Temprano’s Translation  |
|---|--|
| At this moment his mother was sitting in some place deep down beneath him, with his young sister in her arms. He did not remember his sister at all, except as a tiny, feeble baby, always silent, with large, watchful eyes. Both of them were looking up at him. They were down in some subterranean place—the bottom of a well, for instance, or a very deep grave—but it was a place which, already far below him, was itself moving downwards. They were in the saloon of a sinking ship, looking up at him through the darkening water.<br>p.37 | En ese momento su madre estaba con su niña pequeña en brazos por debajo de donde él se encontraba. Winston apenas recordaba a su hermana, solo a un bebé pequeño y débil, siempre silencioso y de ojos grandes y despiertos. Ambas lo estaban mirando. Se hallaban en un lugar subterráneo –en el fondo de un pozo, por ejemplo, o una tumba muy profunda –que cada vez se alejaba más de él. Era el salón de un barco que se hundía, y las dos lo miraban a través del agua.<br>p. 37<br>Reduction<br>Deformation |

Source: own elaboration.

In table 58, there are some changes in the voice that means in the focalization of the writing by placing “estaba con su niña” at the beginning, then there are some omitted parts like: “deep,” “but it was a place which, already far below him,” “darkening” provoking reduction, second, the change in the sentence “they were in the saloon,” referring to his mom and sister, to “era el salón de un barco,” deformation.

**Table 59**

*Winston is hallucinating in the Ministry of Love, Part III, Chapter II*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>   |
|--|--|
| <p>He was rolling down a mighty corridor, a kilometre wide, full of glorious, golden light, roaring with laughter and shouting out confessions at the top of his voice. He was confessing everything, even the things he had succeeded in holding back under the torture. He was relating the entire history of his life to an audience who knew it already. With him were the guards, the other questioners, the men in white coats, O’Brien, Julia, Mr Charrington, all rolling down the corridor together and shouting with laughter. <b>Some dreadful thing which had lain embedded in the future had somehow been skipped over and had not happened.</b> Everything was all right, there was no more pain, the last detail of his life was laid bare, understood, forgiven.</p> <p>p. 307-308</p> | <p>Caía rodando por un enorme pasillo de un kilómetro de anchura, inundado de luz dorada y deslumbrante, se reía a carcajadas y chillaba confesiones a voz en grito. Lo confesaba todo, incluso lo que había logrado callarse bajo tortura. Relataba la historia de su vida a un público que ya la conocía. Con él estaban los guardias, los demás interrogadores, los hombres de la bata blanca, O’Brien, Julia y el señor Charrington, todos rodaban juntos por el pasillo entre risas y carcajadas. <b>Había escapado de algo que le esperaba en el futuro y que no había llegado a ocurrir.</b> Todo iba bien, no había más dolor, había expuesto hasta los últimos detalles de su vida y habían sido comprendidos y perdonados.</p> <p>p. 259<br/>Reduction<br/>contraction</p> |

*Source: own elaboration.*

According to Fowler (1995), the hallucinations that Winston experiences are unreal moments in which his mind detaches from his own body.

On the one hand, the translation presents some common reductions when translating from English to Spanish, which is the elimination of subjects. In Spanish the verb has a person mark, and the abolition of prepositions. Nevertheless, on the other hand, there is a contraction that may lead to different interpretations, that perhaps for Temprano was embedded in the sense of the paragraph, is the highlighted sentence in which Winston specifically refers to a “dreadful thing,” something that Temprano chose to eliminate. A dreadful thing is not something not to be scared about and therefore it could lead to conclusions about it. Meanwhile, if it is not present, the effect is different because it may have been anything wrong or good, and the readers would not know about it.

### Table 60

*Winston remembers his mother, Part II , Chapter VII*

| Extract from <i>Nineteen Eighty-Four</i>   | Miguel Temprano’s Translation   |
|--|---|
| <p>He did not suppose, from what he could remember of her, that she had been an unusual woman, still less an intelligent one; and yet she had possessed a kind of nobility, a kind of purity, simply because the standards that she obeyed were private ones. Her feelings were her own, and could not be altered from outside. It would not have occurred to her that an action which is ineffectual thereby becomes meaningless. <b>If you loved someone, you loved him, and when you had nothing else to give, you still gave him love.</b> When the last of the chocolate was gone, his mother</p> | <p>No creía por lo que recordaba de ella, que hubiese sido una mujer excepcional, y mucho menos inteligente; no obstante, poseía cierta nobleza, y una especie de integridad, aunque solo fuese porque tenía sus propios valores y sentimientos, que no podían cambiarse desde afuera. Jamás se le había ocurrido que una acción careciera de sentido solo porque no tuviera éxito. <b>Si querías a alguien, lo querías, y, si no tenías otra cosa que darle, le dabas cariño.</b> Cuando se acabó el chocolate, su madre había abrazado a su hija entre sus brazos. Era un gesto inútil, que no cambiaba nada,</p> |

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>   |
|--|--|
| <p>had clasped the child in her arms. It was no use, it changed nothing, it did not produce more chocolate, it did not avert the child’s death or her own; but it seemed natural to her to do it. <b>The refugee woman in the boat had also covered the little boy with her arm, which was no more use against the bullets than a sheet of paper.</b><br/>P. 207-208</p> | <p>no producía más chocolate, ni podría evitar su muerte ni la suya, pero parecía lo más natural. <b>La refugiada del bote había intentado proteger a su hijo con el brazo, aunque fuese una protección inútil contra las balas como una hoja de papel.</b><br/>p. 178<br/>Reduction<br/>Deformation</p> |

*Source: own elaboration.*

In table 60, there is modulation, and certain simplifications and implications causing reduction, and change in modality by omitting the modal verb “could” in the first sentence.

This fragment contains a literary device (yellow highlighted sentence), a metaphor, which for Orwell according to Fowler (1995) was important to evoke an image in the reader’s mind; he thought well through to make them. Unfortunately, the metaphor in the original is turned into a simile in the translation because of the use of “como”.

On the one hand, the highlighted sentence in purple even though it doesn’t use the same words to express it in Spanish, it is beautifully translated. Temprano employs the variety of equivalents that are present in Spanish for the verb “love” he uses the verb “querer” and as a noun “cariño,” which in English are all involved in “love.” On the other hand, it eliminates the stylistic effect of repetition. In addition, there are some changes in the verbal tense and some reductions that lessen the effect on the reader of the sentence.



**Table 61**

*Winston is describing his wife, Part I, Chapter VI*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano's Translation</b>  |
|---|---|
| <p>Katharine was a tall, fair-haired girl, very straight, with splendid movements. She had a bold, aquiline face, a face that one might have called noble until one discovered that there was as nearly as possible nothing behind it. Very early in her married life he had decided—though perhaps it was only that he knew her more intimately than he knew most people—that she had without exception the most stupid, vulgar, empty mind that he had ever encountered. She had not a thought in her head that was not a slogan, and there was no imbecility, absolutely none that she was not capable of swallowing if the Party handed it out to her. ‘The human sound-track’ he nicknamed her in his own mind. Yet he could have endured living with her if it had not been for just one thing—sex.</p> <p>P. 84-85</p> | <p>Katherine era alta, rubia, espigada y se movía con suma elegancia. Tenía un rostro osado y aquilino que casi parecía noble hasta que uno descubría que detrás de él no había nada. Al poco tiempo de empezar su vida de casados – aunque tal vez fuese ahora que la conocía más íntimamente que la mayoría de la gente- decidió que era, sin excepción, la inteligencia más vulgar, vacía y estulta que había visto jamás. Era incapaz de albergar una sola idea que no fuese un slogan y no había imbecilidad que no pudiera tragarse si provenía del Partido. La «banda sonora humana» la llamaba en su imaginación. Sin embargo, habría podido vivir con ella de no ser precisamente por eso: por el sexo.</p> <p>p. 76<br/>Reduction<br/>Accretion</p> |

*Source: own elaboration.*

In table 61, there are some common omitted words in the translation, such as subject pronouns, adverbs, and object pronouns. In addition, the adjective “estulta” used to describe Katherine, which is formal rarely used in Spanish, in the place of “stupid,” which is a more common word in English; therefore, a change in the register is present too.

#### 4.10.4 Focalization

Fowler (1995) argued that the book’s main type of focalization is Winston because readers experience everything through his senses; he overthinks, over feels, and overanalyzes everything. Orwell uses Winston to convey his views about politics, language, history and power.

#### Table 62

*Free indirect discourse Part I Chapter I*

| Extract from <i>Nineteen Eighty-Four</i>   | Miguel Temprano’s Translation  |
|--|--|
| It was, he <b>now realized</b> , because of this other incident that he had suddenly decided to come home and begin the diary today.<br>p. 12-13 | Era, comprendió de pronto, ese otro incidente el que le había decidido a volver a casa y empezar el diario.<br>p. 17<br>Reduction<br>Deformation |

*Source: own elaboration. The time marker is highlighted in green and the verb in the past in purple.*

In this fragment, the presence of free indirect discourse, according to Fowler (1995), is noticed in the use of time markers in the present and verb tense in the past: “...he now realized.”

About the translation some parts are missing and the part “el que le había decidido ” sounds too literal for a Spanish speaker, an option would be: “debido a ese otro incidente fue que él había decidido ...”. The change in subject produces a deformation, like something not decided by him but to him.

**Table 63**

*Winston is describing how he feels Part II Chapter IX*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>  |
|--|---|
| <p>Winston stopped reading, chiefly in order to appreciate the fact that he was reading, in comfort and safety. He was alone: no telescreen, no ear at the keyhole, no nervous impulse to glance over his shoulder or cover the page with his hand. <b>The sweet summer air played against his cheek.</b> From somewhere far away there floated the faint shouts of children: in the room itself there was no sound except the insect voice of the clock. He settled deeper into the arm-chair and put his feet up on the fender. It was bliss, it was eternity. Suddenly, as one sometimes does with a book of which one knows that one will ultimately read and re-read every word, he opened it at a different place and found himself at Chapter III.<br/>p. 233-234</p> | <p>Winston interrumpió la lectura, más que nada para saborear el hecho de que estaba leyendo, cómodo y seguro. Solo, sin telepantallas, ni gente con la oreja pegada a la pared, sin sentir el impulso nervioso de mirar por encima del hombro o de tapar la página con la mano. <b>El dulce aire veraniego le acariciaba la mejilla.</b> De algún lugar a lo lejos llegaban gritos débiles de los niños en la propia habitación no se oía más que la voz de insecto del reloj. Se arrellanó en el sillón y apoyó los pies en la rejilla de la chimenea. Era una bendición, era la eternidad. De pronto, como se hace a veces con uno de eso libros que uno sabe que leerá y releerá hasta la última letra, lo abrió por otra página y se encontró con el tercer capítulo.<br/>p. 199-200<br/>Accretion</p> |

*Source: own elaboration.*

The fragments in table 63 present the description of the air “the sweet summer air played against his cheek.” On the one hand, Orwell gives a human quality to the air; the act of playing evokes movement, cheerful movements, and gentleness. On the other hand, Temprano used the verb “acariciar,” which suits the sentence in a more common type of description, but it is slightly short when conveying meaning and emotions.

The translation is fluid and transmits the stream of thought mixed with Winston's description. Nevertheless, it contains a word that may not be so common on a Bolivian Spanish, the simple past of "arrellanar," that even though the meaning is understandable, it may produce a feeling of distance towards the book.

**Table 64**

*Bolivian Spanish lexis 9*

| English        | Spanish   | Bolivian Spanish |
|----------------|-----------|------------------|
| Settled deeper | Arrellanó | Acomodó bien     |

Source: own elaboration.

**Table 65**

*Winston is describing the previous actions before starting the diary, Part I, Chapter I*

| Extract from <i>Nineteen Eighty-Four</i>   | Miguel Temprano's Translation  |
|--|--|
| For some time he sat gazing stupidly at the paper. The telescreen had changed over to strident military music. It was curious that he seemed not merely to have lost the power of expressing himself, but even to have forgotten what it was that he had originally intended to say. For weeks past he had been making ready for this moment, and it had never crossed his mind that anything would be needed except courage. The actual writing would be easy. All he had to do was to transfer to paper the interminable restless monologue that had been running inside his head, literally for years. At this moment, however, even the monologue had dried up. Moreover his | Se quedó un rato contemplando el papel como un idiota. La telepantalla había pasado a emitir estridente música militar. Lo curioso no era solo que hubiese perdido la capacidad de expresarse, sino que hubiera olvidado también lo que tenía pensado decir. Había pasado semanas preparándose para ese momento y no se le había ocurrido que fuese a necesitar nada más que valor. Escribir sería fácil. Lo único que tenía que hacer era trasladar al papel el interminable e inquieto monologo que llevaba años literalmente rondándole por la cabeza. En ese momento, no obstante, incluso el monologo se le había olvidado. Además, la ulcera había |

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>  |
|--|---|
| <p>varicose ulcer had begun itching unbearably. He dared not scratch it, because if he did so it always became inflamed. The seconds were ticking by. He was conscious of nothing except the blankness of the page in front of him, the itching of the skin above his ankle, the blaring of the music, and a slight booziness caused by the gin.</p> <p>p. 10-11</p> | <p>empezado a picarle de manera insoportable. No se atrevió a rascarse, porque cuando lo hacía siempre se le inflamaba. Fueron pasando los segundos. No era consciente de nada que no fuese la hoja de papel en blanco que tenía ante sus ojos, el picor de la piel por encima del tobillo, el estruendo de la música militar y la leve embriaguez producida por la ginebra.</p> <p>p. 15</p> <p>Accretion</p> <p>Reduction</p> |

*Source: own elaboration.*

In fragment 65, in the translation of the first line the adverb of manner “stupidly” is transformed to “como un idiota.” There is also modulation in “expect courage” to “nada más que valor,” some reductions in adjectives and connectors.

### **Table 66**

*Winston immerse in his thoughts Part I Chapter VII*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano’s Translation</b>   |
|---|--|
| <p>He picked up the children’s history book and looked at the portrait of Big Brother which formed its frontispiece. The hypnotic eyes gazed into his own. It was as though some huge force were pressing down upon you—something that penetrated inside your skull, battering against your brain, frightening you out of your beliefs, persuading you, almost, to deny the evidence of your senses. In the</p> | <p>Cogió el libro de historia para niños y observó el retrato del Hermano Mayor que había en la portada. Los ojos hipnóticos lo miraron fijamente. Era como si te oprimiera una fuerza enorme, penetrase en tu cráneo y te machacara el cerebro para despojarte de tus convicciones y persuadirte de que negaras la evidencia de tus sentidos. Al final, el Partido anunciaría que dos y dos</p> |

| Extract from <i>Nineteen Eighty-Four</i>   | Miguel Temprano's Translation   |
|--|---|
| <p>end the Party would announce that two and two made five, and you would have to believe it. It was inevitable that they should make that claim sooner or later: the logic of their position demanded it. Not merely the validity of experience, but the very existence of external reality, was tacitly denied by their philosophy. The heresy of heresies was common sense. And what was terrifying was not that they would kill you for thinking otherwise, but that they might be right. For, after all, how do we know that two and two make four? Or that the force of gravity works? Or that the past is unchangeable? If both the past and the external world exist only in the mind, and if the mind itself is controllable what then?</p> <p>p. 102</p> | <p>son cinco y habría que creerlo. Más tarde o más temprano era inevitable que llegara a eso: la lógica de su situación lo exigía. Su filosofía negaba tácitamente no solo la validez de la experiencia, sino la propia existencia de la realidad externa. El sentido común era la peor herejía. Y lo terrorífico no era que te mataran por pensar de otra manera, sino que era posible que tuviesen razón. Pues, después de todo, ¿Cómo sabemos que dos y dos son cuatro? O que la fuerza de la gravedad actúa. O que el pasado es inalterable. Si tanto el pasado como el mundo externo existen solo en la mente y esta es controlable... ¿qué nos queda?</p> <p>P. 89-90</p> <p>Reduction</p> <p>Deformation</p> |

*Source: own elaboration.*

In table 66, there are some voice changes, omitted words causing reduction, and a minor change in modality provoking deformation. The translation has modulation and fronting.

### **Table 67**

*Bolivian Spanish lexis 10*

| English   | Spanish | Bolivian Spanish |
|-----------|---------|------------------|
| Picked up | Cogió   | alzó             |

*Source: own elaboration.*

**Table 68**

*Winston is describing where he lives, Part I, Chapter I*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano's Translation</b>  |
|---|---|
| <p>The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.</p> <p>p.3</p> | <p>El vestíbulo olía col hervida y a esteras viejas. En un extremo habían colgado en la pared un cartel coloreado y demasiado grande para estar en el interior. Representaba solo una cara enorme de más de un metro de ancho: el rostro de un hombre de unos cuarenta y cinco años. Con un espeso bigote negro y facciones toscas y apuestas. Winston se dirigió a las escaleras. Era inútil tratar de coger el ascensor. Raras veces funcionaba y en esos días cortaban la corriente eléctrica durante las horas diurnas. Era parte del impulso del ahorro en preparación para Semana del Odio. El apartamento estaba en el séptimo, y Winston, que tenía treinta y nueve años y una ulcera varicosa en el tobillo derecho, subió despacio, parándose a descansar varias veces. En cada rellano, enfrente del hueco ascensor, el cartel con el rostro gigantesco le contempló desde la pared. Era uno de esos carteles pensados para que los ojos te sigan cuando te mueve. «El Hermano Mayor vela por ti», decía el slogan al pie.</p> <p>p. 9<br/>Reduction</p> |

*Source: own elaboration.*

The translation of the phrase “BIG BROTHER IS WATCHING YOU” into “El hermano mayor vela por ti,” it is a good adaptation; nevertheless, it is believed that it is softened, by what the author tried to provoke, which was fear, no privacy wherever you go. Also, the aspect is lost, as seen in aspect and tense (see p. 18). There is syntactic calque in almost the whole passage.

Beauchamp (1984) affirms that the black moustache man (Big Brother) roots can be traced back to Russia, specifically to Stalin (Russian dictator), according to this author the real setting of *Nineteen Eighty-Four* is:

The real atmosphere and texture of 1984 reflect the Soviet Union of the 30s: a world of secret police and the purge trials, of torture extorted confessions in the cellars of Lubyanka prison, a world of agitprop and the dogmatic pseudoscience of Lysenko and those awful, cringing, groveling odes in praise of the Great Leader; a world where the memory hole worked overtime destroying the past, where major figures became unpersons overnight, where eternal truth sifted on a daily basis (p. 248).

As it is stated in the beginning of this analysis, the atrocities and the crimes committed are, in fact, a denunciation of what happen in the Soviet Union at the command of Iosef Stalin.



**Table 69***Winston reflects upon O'Brien Part III Chapter II*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano's Translation</b>   |
|---|--|
| The old feeling, that at bottom it did not matter whether O'Brien was a friend or an enemy, had come back. O'Brien was a person who could be talked to. Perhaps one did not want to be loved so much as to be understood.<br>p. 318 | La antigua sensación, de que en el fondo era indiferente que O'Brien fuese un amigo o un enemigo, había vuelto a dominarlo. O'Brien era alguien con quien se podía hablar. Puede que uno no deseara tanto que le quisieran como que le entendiesen.<br>p. 267<br>Accretion |

*Source: own elaboration.*

In table 69, there is the common use of the article “le” instead of “lo”, especially, in Spanish spoken in Spain, “le quisieran como que le entendiesen,” it should be “lo quisieran como que lo entendiesen.” Besides, there is also the use of modulation at the beginning in “it did not matter” to “era indiferente,” and also an addition resulting in a minor accretion.

#### 4.10.5 The Golden country

**Table 70***First appearance of The Golden Country Part I Chapter III*

| <b>Extract from <i>Nineteen Eighty-Four</i></b> | <b>Miguel Temprano's Translation</b> |
|---|--------------------------------------|
|---|--------------------------------------|

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano's Translation</b>   |
|---|--|
| <p>Suddenly he was standing on short springy turf, on a summer evening when the slanting rays of the sun gilded the ground. The landscape that he was looking at recurred so often in his dreams that he was never fully certain whether or not he had seen it in the real world. In his waking thoughts he called it the Golden Country. It was an old, rabbit-bitten pasture, with a foot-track wandering across it and a molehill here and there. <b>In the ragged hedge on the opposite side of the field the boughs of the elm trees were swaying very faintly in the breeze, their leaves just stirring in dense masses like women's hair.</b> Somewhere near at hand, though out of sight, there was a clear, slow-moving stream where dace were swimming in the pools under the willow trees. P. 39</p> | <p>De pronto se vio de pie de un montículo cubierto de hierba una tarde de verano en la que los rayos oblicuos del sol doraban el suelo. El paisaje que estaba contemplando aparecía con tanta frecuencia en sus sueños que nunca estaba seguro de si lo había visto o no en el mundo real. Cuando pensaba en él estando despierto lo llamaba el País Dorado. Era un prado viejo y mordisqueado por los conejos, atravesado por un sendero y con alguna topera aquí y allá. <b>En el seto descuidado que había al otro lado del prado las ramas de los olmos se cimbrecaban levemente con la brisa y el follaje se estremecía como el cabello de una mujer.</b> Cerca de allí, aunque no pudiera verlo, había un río lento y cristalino donde los mújoles nadaban en las pozas a la sombra de los sauces. P. 38-39<br/>Accretion<br/>Reduction</p> |

*Source: own elaboration.*

Fowler (1995) explains that the pastoral mode of writing is present, in table 70, in this description of the Golden Country, a recurrent idea throughout the book, which is trying to evoke a quieter life in nature, and also recalling of Orwell's childhood and youth in contrast to contemporary London. According to Grunerud (2005), pastoral is :

“The word *pastoral* is derived from the Latin noun *pastor*, which means either 'herd', or, more commonly, 'shepherd'. The word should, then, be taken to mean something like 'of or relating to, shepherds or their flocks'. In the most basic way, this is true of pastoral poetry-it is poetry concerning shepherds. If however,

there is one point on which I fancy that the "wider agreement" despaired of by Halperin might be achieved, it is that pastoral poetry is a great deal more complicated than that" (p.6).

The translation is almost literal, except towards the end of the paragraph when the translator uses a cultural adaptation of the word "dace" a kind of fish that mainly lives in British rivers, for a Spanish adaptation of that fish, "mujoles," a Spanish version of a dace, to evoke the image of the fish when reading the translation. An adaptation in a Bolivian Spanish would be "sábalos."

The extract also contains a simile (highlighted sentence) in which Orwell compares the swaging of elm trees like women's hair; it can be found a reduction in the description in "dense masses".

### **Table 71**

*Winston recalls The Golden Country in jail Part III Chapter IV*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano's Translation</b>  |
|---|---|
| He was in the Golden Country, or he was sitting among enormous glorious, sunlit ruins, with his mother, with Julia, with O'Brien—not doing anything, merely sitting in the sun, talking of peaceful things. Such thoughts as he had when he was awake were mostly about his dreams. p.347 | Se hallaba en el país Dorado, o sentado entre ruinas enormes y gloriosas iluminadas por el sol, con su madre, con Julia, con O'Brien... sin hacer nada más que tomar el sol y hablar de cosas agradables. Cuando estaba despierto, pensaba sobre todo en lo que había soñado. p. 291<br>Reduction |

*Source: own elaboration.*

On the one hand, the beginning in the translation of table 71 has almost syntactic calque, respecting the grammatical rules, whereas adjectives come after the noun in Spanish; on the other hand, there is some elimination of “merely” to “más” and on the last sentence “such thoughts” that is not present in the translation provoking reduction in the voice. In the original, the use of that phrase (such thoughts) seems merely stylistic; the translation is just describing Winston’s actions.

### **Table 72**

*Winston is dreaming about The Golden Country in the Ministry of Love Part III Chapter IV*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano’s Translation</b>   |
|---|--|
| He was in the Golden Country, following the foot-track across the old rabbit-cropped pasture. He could feel the short springy turf under his feet and the gentle sunshine on his face. At the edge of the field were the elm trees, faintly stirring, and somewhere beyond that was the stream where the dace lay in the green pools under the willows.<br>p. 352 | Se hallaba en el País Dorado, en el sendero que recorría el prado mordisqueado por los conejos. Notaba la hierba corta y mullida bajo sus pies y el calor del sol en la cara. Al otro lado del prado estaban los olmos estremecidos apenas por la brisa y, más allá, el río donde nadaban los mújoles en las verdes pozas bajo los sauces.<br>p. 295<br>Reduction<br>Accretion |

*Source: own elaboration.*

In table 72, there is explicitation of “faintly stirring” to “estremecidos apenas por la brisa,” resulting in accretion: besides, the elimination of the preposition “across” results in a slight reduction.

**Table 73**

*Winston is walking to the hiding place to meet Julia Part II Chapter II*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>   |
|--|--|
| Winston picked his way up the lane through dappled light and shade, stepping out into pools of gold wherever the boughs parted. Under the trees to the left of him the ground was misty with bluebells. The air seemed to kiss one's skin. It was the second of May. From somewhere deeper in the heart of the wood came the droning of ring doves.<br>p.148 | Winston recorrió el camino moteado de luces y sombras, atravesó charcos de oro allí donde se apartaban las ramas. Debajo de los árboles, a su izquierda, el terreno estaba descubierto de campanillas azules. El aire parecía besarle la piel. Estaban a 2 de mayo. Del corazón del bosque llegaba el arrullo de las palomas torcaces.<br>p. 129<br>Reduction<br>Deformation |

*Source: own elaboration.*

In table 73, the extract has a mainly syntactic calque translation. However, a significant difference among the two texts is the use of “descubierto” (highlighted in purple) instead of “misty,” which are two completely different terms to be used in the place of the other. That would give an altered impression and an unlike mental picture while people are reading since it is a major change in lexical choice provokes deformation.

There is the presence of a metaphor (highlighted in yellow); “the air seemed to kiss one's skin.” That not only describes the pleasant feeling but also makes the reader be able to resonate with it, taking him or her to an agreeable, pleasant setting.

**Table 74**

*The hiding place reminds Winston the Golden Country Part II Chapter II*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano’s Translation</b>  |
|---|---|
| <p>They were standing in the shade of hazel bushes. The sunlight, filtering through innumerable leaves, was still hot on their faces. Winston looked out into the field beyond, and underwent a curious, slow shock of recognition. He knew it by sight. An old, closebitten pasture, with a foot-path wandering across it and a molehill here and there. In the ragged hedge on the opposite side the boughs of the elm trees swayed just perceptibly in the breeze, <b>and their leaves stirred faintly in dense masses like women’s hair</b>. Surely somewhere nearby, but out of sight, there must be a stream with green pools where dace were swimming?</p> <p>p. 155</p> | <p>Estaban a la sombra de unos avellanos. La luz del sol se filtraba a través de las hojas y les calentaba la cara. Winston miró hacia el prado que había más allá y experimentó una curiosa y creciente sorpresa al reconocerlo. Lo había visto antes. Un prado viejo con la hierba mordisqueada, atravesado por un sendero y con alguna que otra topera aquí y allá. En el seto descuidado que había al otro lado del prado las ramas de los olmos se cimbrecaban de manera imperceptible bajo la brisa, y <b>el follaje se estremecía como el cabello de una mujer</b>. Sin duda cerca de allí, aunque no pudiera verlo, debía de haber un riachuelo con pozas verdes donde nadan los mújoles.</p> <p>p. 135<br/>Accretion<br/>Reduction</p> |

*Source: own elaboration.*

In table 74, the description is similar to the other parts in which the Golden Country is mentioned; one change in lexis “just perceptibly” to “imperceptible” causes a bit of confusion; perhaps it might be better to add the word “apenas perceptible” or change it but the opposite gives the reader a different interpretation.

#### 4.10.6 Violence

Fowler (1995) identifies recurrent thoughts related to violence in *Nineteen Eighty-Four*, especially the ones concerned with his future, starting with writing in the diary. The violence is present towards him, towards Julia and other people.

#### Table 75

*Winston thinks about what is going to happen to him if the thought police finds his diary*  
*Part I Chapter VIII*

| Extract from <i>Nineteen Eighty-Four</i>   | Miguel Temprano's Translation   |
|--|---|
| But before death (nobody spoke of such things, yet everybody knew of them) there was the routine of confession that had to be gone through: the grovelling on the floor and screaming for mercy, the crack of broken bones, the smashed teeth, and bloody clots of hair.<br>p. 129-130 | Pero antes de morir (nadie hablaba de esas cosas, y sin embargo todos lo sabían) había que pasar por la rutina de la confesión: arrastrarse por el suelo pidiendo clemencia, el crujido de los huesos rotos, los dientes partidos y los mechones de pelo sanguinolentos.<br>p. 113<br>Reduction |

*Source: own elaboration.*

In table 75, the translation has partial calque; nonetheless, in the lexical choices, there are changes in the verbs and nouns; it is believed that the original is stronger in the description, more direct, a characteristic in Orwell's writings, according to Fowler (1995). Also, the reader must keep in mind that the translation is an edition thought up for schools; that is why perhaps the vocabulary is softened.

#### Table 76

*Violence against himself (Winston) Part I Chapter VI*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>  |
|--|---|
| He had an almost overwhelming temptation to shout a string of filthy words at the top of his voice. Or to bang his head against the wall, to kick over the table, and hurl the inkpot through the window—to do any violent or noisy or painful thing that might black out the memory that was tormenting him.<br>p. 81 | Tuvo la tentación casi irreprimible de ponerse a gritar palabrotas. O de golpear con la cabeza contra la pared, volcar la mesa y lanzar el tintero por la ventana, de hacer cualquier cosa ruidosa o dolorosa que pudiera borrar aquel recuerdo que le atormentaba.<br>p. 73<br>Reduction |

*Source: own elaboration.*

In table 76, there are some descriptive words not present in the translation. Besides there is a common case of the use of “le” (pronombre átono) instead of “lo” in the phrase: “que pudiera borrar aquel recuerdo que le atormentaba.” It is very common in Spain, the name of the anomaly is “leísmo”: use of the article “le” as a direct object in the place of “lo” for male or “la” for female.

There is an idiom “at the top of one’s voice,” for which an equivalent could be “a voz en grito” or “a voces” since it is just rendered as “gritar,” the effect produces reduction. The aspect in “was tormenting” is lost to a pasado imperfecto “atormentaba”.

### **Table 77**

*Violence against Julia Part I Chapter VIII*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>   |
|--|--|
| He could keep on her track till they were in some quiet place, and then smash her skull in with a cobblestone. The piece of glass in his pocket would be heavy enough for the job. | Podría seguirla hasta que pasara por un lugar solitario y partirle el cráneo con un adoquín. También podía usar el pisapapeles que llevaba en el bolsillo.<br>p. 111 |



| <b>Extract from <i>Nineteen Eighty-Four</i></b> | <b>Miguel Temprano’s Translation</b>    |
|---|---|
| p. 138  | Reduction<br>Deformation<br>Contraction |

*Source: own elaboration.*

Fowler (1995) explains that Winston does not only picture hurting himself but also other people. The table 77 exemplifies it when Winston notices that Julia is following him. Winston explains that it would not be possible for her to get there of her own will.

In the translation, there is a significant change in voice in the second sentence, changing the subject “the piece of glass” to Winston for the use of “podía” verb ending for the third person singular in pasado imperfect; in addition, the elimination of the “heavy enough,” Orwell is pondering Winston’s options meanwhile Temprano directly says what the character could do.

### **Table 78**

*Violence in the Ministry of Love Part III Chapter I*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>  |
|--|---|
| A short stumpy guard... let free a frightful blow, with all the weight of his body behind it, full in the chinless man’s mouth. The force of it seemed almost to knock him clear of the floor. His body was flung across the cell and fetched up against the base of the lavatory seat. For a moment he lay as though stunned, with dark blood oozing from his mouth and nose. A very faint whimpering or squeaking, which | Un hombre bajo y fornido...le propinó un puñetazo terrible en plena boca, con todo el peso de su cuerpo. La fuerza del golpe pareció suficiente para noquearlo. Su cuerpo salió despedido al otro lado de la celda y se golpeó contra la base del váter. Por un momento, se quedó aturdido mientras le salía sangre negra de la nariz y la boca. Soltó un levísimo quejido o gimoteo que casi parecía inconsciente. |

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano’s Translation</b>   |
|---|--|
| seemed unconscious, came out of him.<br>Then he rolled over and raised himself<br>unsteadily on hands and knees. Amid a<br>stream of blood and saliva, the two halves<br>of a dental plate fell out of his mouth.<br>p. 297-298 | Luego, rodó sobre sí mismo y se incorporó<br>tambaleante sobre las manos y las rodillas.<br>Entre un chorro de sangre y saliva, escupió<br>las dos mitades de dentadura postiza.<br>p. 251<br>Deformation<br>Reduction |

*Source: own elaboration.*

In table 78, there are two changes in voice “a very faint whimpering ...” and “two halves of dental plate...” in both; the description of the situation is at the beginning. Then, in the translation, the verb takes the subject’s place by causing deformation and reduction by omitting of some words. Besides, there are changes in lexis in “fell out” to “escupió” in the first one; it seems something is not done on purpose, in the second one, it is on purpose.

The original extract of this scene is stronger in vocabulary and in mental images; the use of “chinless man” is lost. Nevertheless, according to Fowler, it is one of the strongest images in *Nineteen Eighty-Four*.

### **Table 79**

*Bolivian Spanish lexis 11*

| <b>English</b> | <b>Spanish</b> | <b>Bolivian Spanish</b> |
|----------------|----------------|-------------------------|
| Lavatory seat  | Váter          | baño                    |

### **Table 80**

*Winston is describing the torture suffered in the Ministry of Love Part III Chapter II*

| Extract from <i>Nineteen Eighty-Four</i>   | Miguel Temprano's Translation  |
|--|--|
| <p>Always there were five or six men in black uniforms at him simultaneously. <b>Sometimes it was fists, sometimes it was truncheons, sometimes it was steel rods, sometimes it was boots. There were times when he rolled about the floor, as shameless as an animal</b>, writhing his body this way and that in an endless, hopeless effort to dodge the kicks, and simply inviting more and yet more kicks, in his ribs, in his belly, on his elbows, on his shins, in his groin, in his testicles, on the bone at the base of his spine.</p> | <p>Siempre había cinco o seis hombres de uniforme pegándole al mismo tiempo. Unas veces con los puños, <b>otras con porras, otras con barras de acero y otras con las botas. En ocasiones, se había tirado al suelo con la despreocupación de un animal</b> y se había retorcido en un infinito e inútil esfuerzo por esquivar las patadas que solo había servido para que le golpearan aún más: en las costillas, en el estómago, en los codos, en las espinillas, en la entrepierna, en los testículos.<br/>p. 256<br/>Reduction<br/>Accretion</p> |

*Source: own elaboration. Bolded words in order to highlight the repetitions.*

In table 80, there several omissions such as pronouns (standard), verbs, adverbs, and the entire phrase “on the bone at the base of his spine,” producing reduction, on the other hand, a minor accretion on the explanation of “at him” to “pegándole.” The stylistic effect provoked by repetition in the bolted words is kind of emulated with “otras con.”

#### 4.10.7 Appendix

Fowler (1995) argues that the style of writing in the appendix is completely different from the rest of the book, it cannot be said that is a narrator's voice due to the lack of a strong narrator's voice in *Nineteen Eighty-Four*. On the other hand, it has the form of an objective report; besides according to Fowler (1995), the purpose of the

appendix is satirical. On the one hand, Orwell did not mean that a reduction of the language would control people as cited in Fowler (1995):

“Language is indeed a powerful weapon in the hands of the rulers of an unequal society. However, as Orwell believed and as Winston wanted to believe, it is also an effective instrument of challenge, developing naturally and largely outside the reach of governmental and artificial control” (p. 208).

On the other hand, besides being a satirical piece of writing, it gives us hope: Vorhees cited in Sanderson (1988), concludes: “The tenses and moods of the verbs in the Appendix” that, if read literally, *Nineteen Eighty-Four* predicts not only the rise of totalitarian governments but also their downfall (p. 590)”, in addition, Crick cited in Sanderson (1988), “the delightfully satiric Appendix, mordantly written in the past tense” –with its intimidation that Shakespeare, Milton, Swift, Byron, and Dickens will never be translated into Newspeak –should be regarded as “the real ending of the book” (p. 590).

### **Table 81**

*First paragraph of the Appendix*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano’s Translation</b>   |
|---|--|
| “Newspeak was the official language of Oceania and had been devised to meet the ideological needs of Ingsoc, or English Socialism. In the year 1984 there was not as yet anyone who used Newspeak as his sole means of communication, either in speech or writing. The leading articles in ‘The Times’ were written in it, but this was a TOUR DE FORCE which could | La nuevalengua era el idioma oficial de Oceanía y había sido ideada para hacer frente a las necesidades ideológicas del Socing, o socialismo inglés. En 1984 todavía no había nadie que la utilizara como única forma de comunicación, ni hablada ni escrita. Los editoriales del <i>Times</i> se escribían en nuevalengua, pero era un <i>tour de force</i> que solo podía llevar |

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano's Translation</b>   |
|---|--|
| <p>only be carried out by a specialist. It was expected that Newspeak would have finally superseded Oldspeak (or Standard English, as we should call it) by about the year 2050. Meanwhile it gained ground steadily, all Party members tending to use Newspeak words and grammatical constructions more and more in their every-day speech. The version in use in 1984, and embodied in the Ninth and Tenth Editions of the Newspeak Dictionary, was a provisional one, and contained many superfluous words and archaic formations which were due to be suppressed later. It is with the final, perfected version, as embodied in the Eleventh Edition of the Dictionary, that we are concerned here.</p> <p>p. 376</p> | <p>a cabo un especialista. Se suponía que acabaría desplazando a la viejalengua (o inglés estándar, como lo llamaríamos hoy) en torno al año 2050. Entretanto, iba ganando terreno poco a poco, y todos los miembros del partido tendían a utilizar cada vez más palabras y construcciones gramaticales en nuevalengua en el habla cotidiana. La versión utilizada en 1984, encarnada en la novena y décima ediciones del <i>Diccionario de nuevalengua</i>, era provisional, e incluía muchas palabras superfluas y formas arcaicas que debían suprimirse más tarde. Nosotros trataremos aquí de la versión perfeccionada y definitiva, recogida en la undécima edición del diccionario.</p> <p>p. 315</p> <p>Accretion<br/>Reduction<br/>Deformation</p> |

*Source: own elaboration.*

Table 81 shows that most of the translation uses syntactic calque, except the last sentence. Temprano transforms the sentence from passive voice to active voice by making a modulation. In addition, there is a borrowing “TOUR DE FORCE” that comes from the French language.

## **Table 82**

### *Appendix 2*

| <b>Extract from <i>Nineteen Eighty-Four</i></b> | <b>Miguel Temprano's Translation</b>    |
|---|---|
| Considerations of prestige made it              | Las consideraciones de prestigio hacían |

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>   |
|--|--|
| <p>desirable to preserve the memory of certain historical figures, while at the same time bringing their achievements into line with the philosophy of Ingsoc. Various writers, such as Shakespeare, Milton, Swift, Byron, Dickens, and some others were therefore in process of translation: ... These translations were a slow and difficult business, and it was not expected that they would be finished before the first or second decade of the twenty-first century... It was chiefly in order to allow time for the preliminary work of translation that the final adoption of Newspeak had been fixed for so late a date as 2050.</p> <p>p. 392-393</p> | <p>deseable conservar el recuerdo de determinadas figuras históricas y al mismo tiempo encajar sus logros en la filosofía del Socing. Por ello se estaba traduciendo a escritores como Shakespeare, Milton, Swift, Byron, Dickens y algunos más... Dichas traducciones eran un proceso lento y difícil y no se esperaba que estuviesen terminadas antes del primer o segundo decenio del siglo XXI... El motivo de que la adopción definitiva de la nuevalengua se fijara en una fecha tan lejana como el año 2050 no era otro que dar tiempo a esa labor preliminar de traducción.</p> <p>p. 328-329</p> <p>Reduction</p> |

*Source: own elaboration.*

In table 82, Orwell discusses the difficulties in translating literature into newspeak, Temprano uses modulation in the second and last sentence, and the rest of the sentences maintain the same structure.

### **Table 83**

#### *Appendix 3*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>   |
|--|--|
| <p>The grammar of Newspeak had two outstanding peculiarities. The first of these was an almost complete interchangeability between different parts of speech. Any word in the language (in</p> | <p>La gramática de la nuevalengua tenía dos peculiaridades destacadas. La primera era la intercambiabilidad casi absoluta entre las diferentes partes de la frase. Cualquier palabra (y en principio eso incluía</p> |

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>   |
|--|--|
| principle this applied even to very abstract words such as IF or WHEN) could be used either as verb, noun, adjective, or adverb. Between the verb and the noun form, when they were of the same root, there was never any variation, this rule of itself involving the destruction of many archaic forms. The word THOUGHT, for example, did not exist in Newspeak. Its place was taken by THINK, which did duty for both noun and verb.<br>p. 378-379 | palabras muy abstractas como «si » o «cuando ») podía utilizarse como verbo, sustantivo, adjetivo o adverbio. Entre el verbo y el sustantivo, cuando compartían la misma raíz, no había la menor diferencia, una norma que implicaba en sí misma la destrucción de numerosos arcaísmos. La palabra «pensamiento», por ejemplo, no existía en nuevalengua. Su lugar lo ocupaba la forma «piensa», que funcionaba como verbo y como sustantivo.<br>p. 317<br>Reduction |

*Source: own elaboration.*

In table 83, both extracts’ voice is the same; there are no changes in subject or explicitations. However, there are some omitted words causing reduction. Although, in addition, the purple highlighted words: “parts of speech” are translated into: “partes de la frase” as a linguist, it can be suggested the use of “categorías gramaticales” instead.

#### **Table 84**

##### *Appendix 4*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>   |
|--|--|
| The purpose of Newspeak was not only to provide a medium of expression for the world-view 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 | El propósito de la nuevalengua no era solo proporcionar un medio de expresión a la visión del mundo y los hábitos mentales de los devotos del Socing, sino que fuese imposible cualquier otro modo de pensar. La intención era que cuando de adoptara definitivamente la nuevalengua y se hubiese olvidado la viejalengua, |

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>   |
|--|--|
| thought diverging from the principles of Ingsoc—should be literally unthinkable, at least so far as thought is dependent on words.<br>p. 376-377 | cualquier pensamiento herético –cualquier idea que se separase de los principios del Socing- fuese inconcebible, al menos en la medida en que el pensamiento depende de las palabras.<br>p. 315-316<br>Reduction<br>Accretion<br>Deformation |

*Source: own elaboration.*

In table 84, there are slight changes in the voice by changing the focus of the subject from an impersonal sentence to a subject + verb sentence, resulting in deformation. Also, a change in modality “should be” to the subjunctive in Spanish, a minor accretion and reduction in “literally.”

### **Table 85**

#### *Appendix 5*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano's Translation</b>   |
|---|--|
| In Newspeak, euphony outweighed every consideration other than exactitude of meaning. Regularity of grammar was always sacrificed to it when it seemed necessary. And rightly so, since what was required, above all for political purposes, was short clipped words of unmistakable meaning which could be uttered rapidly and which roused the minimum of echoes in the speaker's mind.<br>p. 387 | En nuevalengua, la eufonía se antepone a cualquier otra consideración que no fuese la exactitud del significado, aun si para ello se hacía necesario sacrificar la regularidad de la gramática. Y no es de extrañar, pues por razones políticas su finalidad principal era conseguir palabras cortas con un significado inconfundible que pudieran pronunciarse deprisa y apenas despertaran ecos en la imaginación del hablante.<br>p. 324<br>Deformation |



| Extract from <i>Nineteen Eighty-Four</i> | Miguel Temprano's Translation |
|--|-------------------------------|
|  | Accretion                     |

*Source: own elaboration.*

In table 85, Temprano uses modulation in most of the passage resulting in deformation; there are changes in lexical choices.

#### 4.10.8 Language of the party

According to Fowler (1995), the language of the party it is mocked by the messages that Winston receives at his job; this is a parody of jargon, which represents privilege of a few spheres (doctors, journalists and others). Also, the messages received through telescreens are usually depicted as a caricature or annoying, or simply false, and also in the language's modifications in newspeak.

#### Table 86

*Syme is describing newspeak to Winston Part I Chapter V*

| Extract from <i>Nineteen Eighty-Four</i>  | Miguel Temprano's Translation  |
|---|--|
| <p>'It's a beautiful thing, the destruction of words. Of course great wastage is in the verbs and adjectives, but there are hundreds of nouns that can be got rid of as well. It isn't only the synonyms; there are also the antonyms. After all, what justification is there for a word which is simply the opposite of some other word? A word contains its opposite in itself. Take 'good', for instance. If you have a word like 'good', what need is there for a word like 'bad'? 'Ungood' will do just as</p> | <p>La destrucción de palabras es muy hermosa. Por supuesto, lo que más sobran son verbos y adjetivos, pero hay cientos de sustantivos de los que se puede prescindir. Y no solo por los sinónimos, sino también por los antónimos. Al fin y al cabo, ¿Qué justificación tiene una palabra que no es más que el contrario de otra? Cualquier palabra incluye a su contraria. Fíjate, por ejemplo, en la palabra «bueno». Si tenemos esa palabra, ¿de qué nos sirve «malo»? «Nobueno» es</p> |

| Extract from <i>Nineteen Eighty-Four</i>   | Miguel Temprano's Translation   |
|--|---|
| <p>well—better, because it's an exact opposite, which the other is not. Or again, if you want a stronger version of 'good', what sense is there in having a whole string of vague useless words like 'excellent' and 'splendid' and all the rest of them? 'Plusgood' covers the meaning, or 'double- plusgood' if you want something stronger still. Of course we use those forms already. But in the final version of Newspeak there'll be nothing else. In the end the whole notion of goodness and badness will be covered by only six words— in reality, only one word. Don't you see the beauty of that, Winston? It was B.B.'s idea originally, of course,' he added as an afterthought.</p> | <p>igual...incluso mejor porque es exactamente el contrario mientras que la otra no lo es. O, si lo que quieres es reforzar la palabra bueno, ¿para qué queremos una serie de palabras vagas e inútiles como «excelente», «esplendido» y otras parecidas? «Masbueno» ya significa eso, «doblemasbueno», si quieres algo aún más claro. Por supuesto que ya usamos todas esas formas, pero en la versión final de la nuevalengua serán las únicas. Al final todo el concepto de la bondad se limitará a seis palabras – en realidad una sola - ¿No ves lo hermoso que es, Winston? La idea original fue del H.M., claro – añadió pensativo.</p> <p>Reduction<br/>Contraction<br/>Deformation</p> |

*Source: own elaboration.*

The purpose of the reduction of words was to decrease understanding; this is logically drawn from Orwell's article *New Words* (n.d.) in which he proposes to create an institution in charge of creating new words, which will increase understanding and knowledge. Words were important for Orwell; however, he felt he could not express everything with the vocabulary available in the English language at the time. Yet, as Fowler (1995) argues, Orwell did not mean to portray that language can shape thought; he thought that language was not enough to transmit everything about people's inner life, that the only type of device that could help us with that matter was films.

Nevertheless, the idea of creating newspeak was rooted in one of Orwell’s deductions: “The process is reciprocal: if thought corrupts language, language can also corrupt thought (2021, April 2022)”. This idea is present in one of his essays.

However, Orwell was really concerned with the clarity of language and its use in the media or by politicians who did not use clear words or repeated ready-made phrases without analyzing what they were saying.

Temprano uses a slightly different tone when he used “prescindir” to translate “get rid of,” which is an informal way of saying those things are disposable. He also omits the part of “badness” that it may not seem like a big deal. However, an important part is missing because Orwell gives the exact number of words to be employed to express those two concepts “goodness” and “badness,” which is six (good, plusgood, doble-plusgood, and following the same logic ungood, lessgood, doble-lessgood) which it is well thought. Therefore, it should be included in the translation. In addition, at the beginning of the translation, the use of modulation can be noticed.

### **Table 87**

*News about the war from the telescreen Part I Chapter VI*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>  |
|--|---|
| ‘Comrades!’ cried an eager youthful voice. ‘Attention, comrades! We have glorious news for you. We have won the battle for production! Returns now completed of the output of all classes of consumption goods show that the standard of living has risen by no less than 20 per cent over the past year. All over Oceania | - ¡Camaradas!- gritó una emocionada voz juvenil-. ¡Atención camaradas! Tenemos una gloriosa noticia que comunicaros. ¡Hemos ganado la batalla de la producción! Los resultados de producción de todos los artículos de consumo demuestran que el año pasado el nivel de vida aumentó nada menos que |

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>  |
|--|---|
| <p>this morning there were irrepressible spontaneous demonstrations when workers marched out of factories and offices and paraded through the streets with banners voicing their gratitude to Big Brother for the new, happy life which his wise leadership has bestowed upon us. Here are some of the completed figures. Foodstuffs——’</p> <p>p. 74</p> | <p>el veinte por ciento. Esta mañana ha habido manifestaciones espontaneas e incontenibles en toda Oceanía cuando los obreros salieron de las fábricas y las oficinas y desfilaron por las calles con pancartas vitoreando al Hermano Mayor para agradecerle la vida nueva y feliz que su sabio liderazgo nos ha proporcionado. He aquí algunas de las cifras: alimentos...</p> <p>p. 66-67</p> <p>Reduction</p> <p>Deformation</p> |

*Source: own elaboration.*

In table 87, there is mainly a syntactic calque, with the slight change in meaning in “que el año pasado el nivel de vida aumentó,” the reports are about the present, and the standard of live has risen OVER the past year.

The main difference in this passage regarding Spanish from Spain and Bolivian Spanish would be the use of the clitic “ros” added to de verb “comunicar,” which is the conjugation of the second person plural “vosotros” in the part “tenemos una gloriosa noticia que comunicaros” which in Bolivian Spanish and Latin American Spanish is not used. In Bolivia, it is used “ustedes” for the second person plural and the clitic “les.” A Bolivian speaker would use “tenemos una gloriosa noticia que comunicarles.”

### **Table 88**

*A party member is giving a speech Part II Chapter IX*

| <b>Extract from <i>Nineteen Eighty-Four</i></b> | <b>Miguel Temprano's Translation</b> |
|---|--------------------------------------|
|---|--------------------------------------|

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>  |
|--|---|
| <p>His voice, made metallic by the amplifiers, boomed forth an endless catalogue of atrocities, massacres, deportations, lootings, rapings, torture of prisoners, bombing of civilians, lying propaganda, unjust aggressions, broken treaties... He unrolled and read it without pausing in his speech. Nothing altered in his voice or manner, or in the content of what he was saying, but suddenly the names were different.</p> <p>p.229</p> | <p>Su voz, que sonaba metálica por culpa de los amplificadores, enumeraba a gritos un inacabable catálogo de las atrocidades, las masacres, las deportaciones, los saqueos, las violaciones, las torturas a los prisioneros, el bombardeo de civiles, la propaganda insidiosa, las agresiones injustificadas y los tratados incumplidos... Quien lo desdobló y lo leyó sin dejar de hablar. No se produjo ningún cambio en su voz ni en su actitud ni en el contenido de lo que estaba diciendo, pero de pronto los nombres fueron distintos.</p> <p>p. 195-196<br/>Accretion</p> |

*Source: own elaboration.*

According to Fowler (1995), there were six aspects in which Orwell criticized the use of the English language, dead metaphors, ready-made phrases, borrowings, archaisms, jargon, and meaningless words.

This extract in table 88 shows a disassociation from what the speaker is conveying with the reality. It shows how the person is not expressing something but reading without processing what he is reading.

### **Table 89**

*Winston is hearing someone speaking at the canteen Part I Chapter V*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>   |
|--|--|
| <p>It was almost impossible to distinguish a single word... And yet, though you could not actually hear what the man was saying,</p> | <p>Lo más inquietante era que resultaba imposible distinguir una sola palabra... Y aun así, aunque no se oyese lo que decía,</p> |

| Extract from <i>Nineteen Eighty-Four</i>  | Miguel Temprano's Translation  |
|---|--|
| <p>you could not be in any doubt about its general nature... Whatever it was, you could be certain that every word of it was pure orthodoxy, pure Ingsoc... Winston had a curious feeling that this was not a real human being but some kind of dummy. It was not the man's brain that was speaking, it was his larynx... it was a noise uttered in unconsciousness, like the quacking of a duck.</p> <p>p. 69-70</p> | <p>no cabía ninguna duda de la naturaleza de su conversación... Fuese lo que fuese, era evidente que hasta la última palabra era pura ortodoxia, puro Socing... Winston tuvo la sensación de que no era una persona de verdad sino una especie de muñeco. No era el cerebro de aquel hombre quien hablaba, sino su laringe... era un ruido emitido inconscientemente, como el graznido de un pato.</p> <p>p. 62-63<br/>Accretion<br/>Deformation</p> |

*Source: own elaboration.*

In table 89, there is a change in modality “could not hear...” and “you could be certain” provoking deformation. In addition, some added words in the translation that results in accretion. Moreover, the highlighted sentence is a simile.

### Table 90

*Winston reads the messages that came from the pneumatic tube in the Ministry of Truth*  
*Part I Chapter IV*

| Extract from <i>Nineteen Eighty-Four</i>  | Miguel Temprano's Translation   |
|---|---|
| <p><i>times 17.3.84 bb speech malreported africa rectify</i></p>                                | <p>Times 17.3.84 discurso hm dato erróneo<br/>áfrica rectifica</p>                        |
| <p><i>times 19.12.83 forecasts 3 yp 4th quarter 83 misprints verify current issue times</i></p> | <p>Times 19.12.83 previsiones cuarto trimestre pt 83 erratas verifica ejemplar actual</p> |
| <p><i>14.2.84 miniplenty malquoted chocolate rectify</i></p>                                    | <p>Times 14.4.84 minindancia cita equivocada rectifica chocolate</p>                      |
| <p><i>times 3.12.83 reporting bb dayorder</i></p>   | <p>Times 3.12.83 informe ordendía hm<br/>doblemasmalo refs nopersonas reescribe</p>       |

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b> |
|--|--------------------------------------|
| <i>doubleplusungood refs unpersons rewrite<br/>fullwise upsub antefiling<br/>p. 49</i> | tot enviaut antearchiva<br>p.47      |

*Source: own elaboration.*

In table 90, this extract presents the jargon of the party used in the Ministry of Truth; Temprano uses in some parts words in Catalan for the translation. There are no changes in the, just the canonical order of Spanish in which it is placed the adjective after the noun. Therefore, no type of effect regarding voice or interpretation is noted.

### **Table 91**

*Syme talks about the purpose of newspeak Part I Chapter V*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>  |
|--|---|
| 'Don't you see that the whole aim of Newspeak is to narrow the range of thought? In the end we shall make thoughtcrime literally impossible, because there will be no words in which to express it. Every concept that can ever be needed, will be expressed by exactly one word, with its meaning rigidly defined and all its subsidiary meanings rubbed out and forgotten... The Revolution will be complete when the language is perfect.<br>p.67 | - No ves que el objetivo final de la nuevalengua es reducir el alcance del pensamiento? Al final conseguiremos que el crimen del pensamiento sea literalmente imposible, porque no habrá palabras con las que expresarlo. Todos los conceptos necesarios se expresarán exactamente con una palabra cuyo significado estará rígidamente definido y cuyos significados subsidiarios se habrán borrado y olvidado... La revolución se habrá completado cuando el lenguaje sea perfecto.<br><br>p. 61<br><br>Reduction<br>Deformation |

*Source: own elaboration.*

In table 91, there is a change in modality “can ever be needed” to “necesarios” and also the omission of some words that causes reduction in the translation.

#### 4.11 Meso-level effects occurrence

The total of analyzed samples is 42 passages, of those forty-two samples, some effects repeatedly occur, reaching a:

**Table 92**

*Meso-level effects occurrence*

|                | Accretion | Reduction | Deformation | Expansion | Contraction | Transformation |
|----------------|-----------|-----------|-------------|-----------|-------------|----------------|
| <b>Passage</b> |           |           |             |           |             |                |
| <b>1</b>       | 1         |           |             |           |             |                |
| <b>2</b>       |           | 1         |             |           |             |                |
| <b>3</b>       | 1         | 1         |             |           |             |                |
| <b>4</b>       |           | 1         |             |           |             |                |
| <b>5</b>       | 1         |           |             |           |             |                |
| <b>6</b>       | 1         | 1         |             | 1         | 1           |                |
| <b>7</b>       | 1         | 1         |             |           |             |                |
| <b>8</b>       | 1         | 1         |             |           |             |                |
| <b>9</b>       |           | 1         |             |           |             |                |
| <b>10</b>      | 1         | 1         |             |           |             | 1              |
| <b>11</b>      | 1         |           | 1           |           |             |                |
| <b>12</b>      |           | 1         | 1           |           |             |                |
| <b>13</b>      |           | 1         |             |           | 1           |                |
| <b>14</b>      |           | 1         | 1           |           |             |                |
| <b>15</b>      | 1         | 1         |             |           |             |                |
| <b>16</b>      |           | 1         | 1           |           |             |                |
| <b>17</b>      | 1         |           |             |           |             |                |
| <b>18</b>      | 1         | 1         |             |           |             |                |
| <b>19</b>      |           | 1         | 1           |           |             |                |
| <b>20</b>      |           | 1         |             |           |             |                |
| <b>21</b>      | 1         |           |             |           |             |                |
| <b>22</b>      | 1         | 1         |             |           |             |                |
| <b>23</b>      |           | 1         |             |           |             |                |



|              |    |    |    |   |   |   |
|--------------|----|----|----|---|---|---|
| 24           | 1  | 1  |    |   |   |   |
| 25           |    | 1  | 1  |   |   |   |
| 26           | 1  | 1  |    |   |   |   |
| 27           |    | 1  |    |   |   |   |
| 28           |    | 1  |    |   |   |   |
| 29           |    | 1  | 1  |   | 1 |   |
| 30           |    | 1  | 1  |   |   |   |
| 31           | 1  | 1  |    |   |   |   |
| 32           | 1  | 1  | 1  |   |   |   |
| 33           |    | 1  |    |   |   |   |
| 34           |    | 1  |    |   |   |   |
| 35           | 1  | 1  | 1  |   |   |   |
| 36           | 1  |    | 1  |   |   |   |
| 37           |    | 1  | 1  |   | 1 |   |
| 38           |    | 1  | 1  |   |   |   |
| 39           | 1  |    |    |   |   |   |
| 40           | 1  |    | 1  |   |   |   |
| 41           |    |    |    |   |   |   |
| 42           |    | 1  | 1  |   |   |   |
| <b>Total</b> | 21 | 33 | 15 | 2 | 3 | 1 |

Source: Own elaboration.

**Table 93**

*Meso-level effects occurrences*

| <b>Voice effects</b>               | <b>Interpretational effects</b>     |
|------------------------------------|-------------------------------------|
| <b>Accretion:</b> 21 occurrences   | <b>Contraction:</b> 4 occurrences   |
| <b>Reduction:</b> 33 occurrences   | <b>Expansion:</b> 2 occurrences     |
| <b>Deformation:</b> 15 occurrences | <b>Transformation:</b> 1 occurrence |

Source: Own elaboration.

The translation produces more voice effects: reduction is the highest effect found among the passages, after it, accretion with less occurrences but still a high amount of its presence, and in a lower presence, deformation. This high occurrence on voice effects

mainly distort the perception of the free indirect speech, focalization of the doers of the actions, reductions in usually common forms such as: subject pronouns (not necessary in Spanish) some prepositions (high use in English), and in one case the elimination of more than three words in a passage. The great cases, in which, contraction can be found are also on direct speech, especially in the conversations in Cockney accent where most of the meaning and intention is in the actual use of Cockney that makes the reader switch perspectives for a minute meanwhile in the translation even though there are some colloquial vocabulary is not enough just to change vocabulary to transmit the whole effect. On the other hand, there are in the majority reductions that it is believed are necessary like in the case of subject pronouns and prepositions. There is also in some cases changes in vocabulary that seem to soften the tone of the reading in Temprano's part, whereas, Orwell is more blunt in description specially talking about violence.

Regarding Accretion, which is the second voice effect, in some cases there is a lot of explicitation some added words to make ideas complete to make it more understandable, however, do not change the idea but embellish the text.

The interpretational effects in little to one occurrence being the highest Contraction, followed by expansion with one occurrence and little evidence of transformation in only one sample. The effects of contraction mainly found in more direct descriptions than the original provoking shrinkage in interpretations done by the reader. The minor appearances in the translation of expansion and transformation do not cause a great effect in the interpretation of the whole book.

#### **4.12 Macro- level effects**

In the macro level effects there are some possible results, according to Hewson (2011), whenever the accumulation of voice effects in accretion is too great, markedness is produced and when there is a high accumulation of reduction in the translation resulting in conciseness, Hewson (2011) argues that: “the voices of the narrator and/or the protagonists no longer draw attention to themselves (p. 168).” Changes in direct discourse, indirect discourse, use of modal verbs, or lexical choices that means, deformation, can result in anamorphosis. After that Hewson (2011) discusses two phenomena that can occur, first, ontological translation when the translators makes himself visible by making changes in the voices of the book by trying to impose his/her own voice. Second, hybrid translation occurs when there is combination between markedness and conciseness, changes in focalization. The result would be, in some cases, attention drawn to the voices of the book or on the other hand, flatness or voices being normalized or standardized. The voices lose their distinctiveness.

The interpretational effects, regarding contraction, an accumulation of this effect may produce shrinkage prompting the reader to make simple interpretations. The expansion effect enriches a set of interpretations; the accumulation of this resulting in swelling, the last effect of transformation, macro level effect would be transmutation. The combination of these effects may lead to metamorphosing translation (Hewson, 2011). The other effect may be ideological translation happens when the translator

thinks he knows the proper interpretation of the book; therefore, he will prefer choices that agree that interpretation of his (Hewson, 2011).

Therefore, the accumulation and combination of markedness, conciseness and anamorphosis lead to hybrid translation; on the other hand, shrinkage + swelling+ transmutation lead to metamorphosing translation. Further accumulation of voice effects lead to ontological translation and, from interpretational effects; ideological translation.

**Table 94**

*Results of meso- level analysis*

|                                | <b>Accretion</b> | <b>Reduction</b> | <b>Deformation</b> | <b>Contraction</b> | <b>Expansion</b> | <b>Transformation</b> |
|--------------------------------|------------------|------------------|--------------------|--------------------|------------------|-----------------------|
| <b>Total</b>                   | 21               | 33               | 15                 | 4                  | 2                | 1                     |
| <b>Projected macro-effects</b> | Markedness       | conciseness      | anamorphosis       |                    |                  |                       |
| <b>Hybridity</b>               |                  |                  |                    |                    |                  |                       |

Source: Own elaboration.

The translation possesses an accumulation of markedness, conciseness and anamorphosis leading to a hybrid translation, and the interpretational effects are not high enough to produce an effect.

### **Hypothesis for the translation**

**Table 95**

*Hypothesis for macro-level effects*

| <b>Translator</b>      | <b>Macro-level hypothesis</b> | <b>Projected category</b> |
|------------------------|-------------------------------|---------------------------|
| <b>Miguel Temprano</b> | High intensity hybridity      | Relative divergence       |

Source: Own elaboration.

According to Hewson (2011), besides the macro level effects, there needs to be a way of determining what a “good” or “bad” translation is; he concludes that there will always be some kind of divergence, but to determine how “just” or “false” are the interpretations it should be able to label the translations in adaptation (most extreme), radical divergence (less extreme), relative divergence (high incidence of voice effects but “just”) and divergent similarity (the closest to the original).

In order to test the hypothesis made, three more passages were examined: the first passage is another example of focalization, term used by Fowler (1995), which is mainly Winston’s perspective of things; the reader can perceive everything through his senses and thoughts.

### **Table 96**

*Winston is describing how he feels and through him the reader can start imagining the setting of Nineteen Eighty-Four Part I Chapter I*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>  |
|--|---|
| It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him. | Era un día frío y luminoso de abril y los relojes estaban dando las trece. Winston Smith, con la barbilla clavada en el pecho en un esfuerzo por escapar al desagradable viento, pasó a toda prisa entre las puertas de cristal de las Casas de la Victoria, aunque no lo bastante rápido para impedir que se colara tras él un remolino de polvo y suciedad. |
| The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre  | El vestíbulo olía a col hervida y a esteras viejas. En un extremo habían colgado en la pared un cartel coloreado y demasiado grande para estar en el interior.  |

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>  |
|--|---|
| <p>wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. <b>BIG BROTHER IS WATCHING YOU</b>, the caption beneath it ran.</p> <p>Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. <b>The voice came from an oblong metal plaque like a dulled mirror</b> which formed part of the surface of the right-hand wall.</p> <p>p. 3-4</p> | <p>Representaba solo una cara enorme de más de un metro de ancho: el rostro de un hombre de uno cuarenta y cinco años, con un espeso bigote negro y facciones toscas y apuestas. Winston se dirigió a las escaleras. Era inútil tratar de coger el ascensor. Raras veces funcionaba y en esos días cortaban la corriente eléctrica durante las horas diurnas. Era parte del impulso del ahorro en preparación para la Semana del Odio. El apartamento estaba en el séptimo, y Winston, que tenía treinta y nueve años y una úlcera varicosa en el tobillo derecho, subió despacio, parándose a descansar varias veces. En cada rellano, enfrente del hueco del ascensor, el cartel con el rostro gigantesco le contempló desde la pared. Era uno de esos carteles pensados para que los ojos te sigan cuando te mueves. «El Hermano Mayor vela por ti», decía el eslogan al pie.</p> <p>Dentro del departamento una voz pastosa estaba leyendo una lista de cifras relacionadas con la producción de hierro en lingotes. <b>La voz procedía de una placa oblonga de metal parecida a un espejo empañado</b> que formaba parte de la superficie de la pared de la derecha.</p> <p>p. 9-10</p> <p>Accretion<br/>Reduction<br/>Deformation</p> |

*Source: own elaboration.*

The first paragraph in table 96 presents a minor accretion by adding the word “sucedida” also the addition of articles “de la,” which are necessary in Spanish. In the second sentence, the omission of the adjective “rag” causes a slight reduction. However, the following sentence presents accretion again. It changes from passive voice to active voice to “habían colocado” from “had been tacked ” the change in subject is also salient because of the conjugation of “they” instead of impersonal, therefore causing deformation. The part of “too large of indoor display” shows a remark about it, an opinion, to makes us picture something huge; on the other hand, because of the modulation brought at the end of the sentence, it felt like a direct complaint or criticism. Next, elimination (reduction) in “even at the best of times” directly cut out from the translation, after that “on the way” as well omitted. Then the absence of the intensifier “so” when describing Big Brother’s poster on the wall, and also the change in contrived “obviously planned or forced” to only “pensados.” Next, there is a change in register from “had something to do with” (informal register), which means “to be related to something or a cause of something but not in a way that you know about or understand exactly,” directly to “relacionadas” changing the voice and flattening it. The last sentence contains a simile, translated with the explicitation by the verb “parecía.” In conclusion, there is a strong presence of voice effects reduction that in a macro level effect would produce: conciseness and then followed by accretion and a slight deformation.

The second passage is a broader example of sordid realism (Fowler, 1995), the contrast between what the news said at the time and how actually life in Airstrip One was, again, Winston being the main focalizer.

**Table 97**

*Fabulous statistics in news vs. real life in Airstrip One Part I Chapter V*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>   |
|--|--|
| <p>The fabulous statistics continued to pour out of the telescreen. As compared with last year there was <b>more</b> food, <b>more</b> clothes, <b>more</b> houses, <b>more</b> furniture, <b>more</b> cooking-pots, <b>more</b> fuel, <b>more</b> ships, <b>more</b> helicopters, <b>more</b> books, <b>more</b> babies—<b>more</b> of everything except disease, crime, and insanity. Year by year and minute by minute, everybody and everything was whizzing rapidly upwards. As Syme had done earlier Winston had taken up his spoon and was dabbling in the pale-coloured gravy that dribbled across the table, drawing a long streak of it out into a pattern. He meditated resentfully on the physical texture of life. Had it always been like this? Had food always tasted like this? He looked round the canteen. A low-ceilinged, crowded room, its walls grimy from the contact of innumerable bodies; battered metal tables and chairs, placed so close together that you sat with elbows touching; bent spoons, dented trays, coarse white mugs; all surfaces greasy, grime in every crack; and a sourish, composite smell of bad gin and bad coffee and metallic stew and dirty clothes. Always in</p> | <p>La telepantalla seguía vertiendo estadísticas increíbles. En comparación con el año pasado había <b>más</b> comida, <b>más</b> ropa, <b>más</b> casas, <b>más</b> muebles, <b>más</b> utensilios de cocina, <b>más</b> combustible, <b>más</b> barcos, <b>más</b> helicópteros, <b>más</b> libros y <b>más</b> recién nacidos... <b>más</b> de todo, excepto enfermedad, delitos y locura. Año tras año y minuto a minuto, todo aumentaba vertiginosamente. Igual que Syme, Winston había cogido la cuchara y estaba trazando dibujos con un reguero de salsa que había sobre la mesa. Meditó enfadado sobre la textura física de la vida. ¿Había sido siempre así? ¿La comida siempre había tenido ese sabor? Recorrió el comedor con la mirada. Una sala abarrotada y de techo bajo, con las paredes sucias por el contacto sinfín de cuerpos, mesas y sillas metálicas abolladas y colocadas tan juntas que le rozabas el codo al vecino, cucharas dobladas, bandejas desportilladas, tazones blancos y gruesos, superficies sucias de grasa, porquería en todas las rendijas, y un acre olor a ginebra y café de mala calidad mezclado con el aroma metálico del estofado y de la</p> |



| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano's Translation</b>  |
|--|---|
| <p>your stomach and in your skin there was a sort of protest, a feeling that you had been cheated of something that you had a right to. It was true that he had no memories of anything greatly different. In any time that he could accurately remember, there had never been quite enough to eat, one had never had socks or underclothes that were not full of holes, furniture had always been battered and rickety, rooms underheated, tube trains crowded, houses falling to pieces, bread dark-coloured, tea a rarity, coffee filthy-tasting, cigarettes insufficient—nothing cheap and plentiful except synthetic gin. And though, of course, it grew worse as one's body aged, was it not a sign that this was NOT the natural order of things, if one's heart sickened at the discomfort and dirt and scarcity, the interminable winters, the stickiness of one's socks, the lifts that never worked, the cold water, the gritty soap, the cigarettes that came to pieces, the food with its strange evil tastes? Why should one feel it to be intolerable unless one had some kind of ancestral memory that things had once been different?</p> <p>p. 75-76</p> | <p>ropa sucia. En tu estómago y tu piel había siempre una especie de protesta, una sensación de que te habían privado de algo a lo que tenías derecho. Ciertamente que no conservaba ningún recuerdo muy distinto. No recordaba con claridad ningún momento en que hubiese habido suficiente comida, nunca habían tenido calcetines o ropa interior que no estuvieran llenos de agujeros, muebles que no estuviesen desvencijados, habitaciones que estuvieran bien caldeadas, trenes del metro que no estuviesen abarrotados, casas que no se cayeran a pedazos, pan blanco, té que no fuese una rareza, café que no tuviese mal sabor ni cigarrillos que escasearan...</p> <p>Nunca había habido nada barato y en abundancia excepto la ginebra sintética. Y, por supuesto, todo empeoraba a medida que tu cuerpo envejecía, ¿y qué mejor indicio de que ese no era el orden natural de las cosas que a uno se le encogiera el corazón por las incomodidades, la mugre y la escasez, los inviernos interminables, los calcetines pegajosos, los ascensores que nunca funcionaban, el agua fría, el jabón áspero, los cigarrillos que se deshacían y la comida con sus sabores extraños y repugnantes? ¿Por qué todo iba a parecer tan insoportable a menos que uno conservara una especie de recuerdo ancestral de que las cosas habían sido distintas?</p> <p>p.67-69</p> <p>Deformation<br/>Accretion<br/>Reduction</p> |

| Extract from <i>Nineteen Eighty-Four</i> | Miguel Temprano's Translation |
|--|-------------------------------|
| Contraction                              |                               |

*Source: own elaboration.*

In table 97, the first sentence is modulated by changing the focalization of the “fabulous statistics” to the “telescreen” resulting in deformation. The second sentence has the stylistic effect of repetition with the word “more” with the equivalent “más” there is also the effect of accretion in “utensilios de cocina,” the hyperonym of “cooking-pots,” a change in register with the use of “recien nacidos” (more formal) to “babies” (informal). Next, the omission of “whizzing” in the description of increasing goods, after that, the elimination of “had done” (describing Syme’s actions) and also the implicitation of the actions with the gravy, the color is missing, the “dabbling” and also simply reducing the whole description to “trazando dibujos” mainly resulting in reduction (conciseness). After that, a change in register from “had been cheated of something” (informal) to “te habian privado de algo” (formal); in the following sentence the change of “greatly” indicating irony to “muy” in a way softening the impact. Next, the omission of “battered” when describing furniture, on that long list of items, Temprano uses modulation by changing affirmative statements to negative ones, in the same description, the translation of “filthy-tasting” stronger tone and informal register to “que no tuviese mal sabor” which derives in a simplification (reduction) then, explicitation of the availability of syntetic gin (accretion). Following that sentence, it is found the “one’s heart sickened ” provokes repulsion to the scarcity, filth; on the other hand “se le encogiera el corazon” even though it is found the same noun “heart” the

Spanish phrase evokes fear, by therefore changing the interpretation and causing contraction. Again, in the last sentence, reduction due to the omission of “once”. Once again the whole passage presents an affluence of reduction causing conciseness, the second major effect accretion and one appearance of deformation and contraction each. It is also important to highlight the change in register from a more informal, even vernacular vocabulary (“grimy”, “battered”, “bent”, “dented”, “coarse” (p. 181, Fowler, 1995)) to a more formal one.

The third passage is describing Winston’s reaffirmation of his believe “hope lies in the proles” after listening the prole woman singing again just before his and Julia’s capture by the Thought Police:

**Table 98**

*Winston hears the prole woman’s singing Part II Chapter IX (original novel) and Chapter X (Temprano’s translation)*

| <b>Extract from <i>Nineteen Eighty-Four</i></b>  | <b>Miguel Temprano’s Translation</b>   |
|--|--|
| The mystical reverence that he felt for her was somehow mixed up with the aspect of the pale, cloudless sky, stretching away behind the chimney-pots into interminable distance. It was curious to think that the sky was the same for everybody, in Eurasia or Eastasia as well as here. And the people under the sky were also very much the same—everywhere, all over the world, hundreds of thousands of millions of people just like this, people ignorant of one another’s existence, held apart by walls of hatred and lies, and yet almost | La mística reverencia que sintió por ella se mezcló con la apariencia del cielo pálido y sin nubes, que se extendía más allá de las chimeneas a una distancia interminable. Era curioso pensar que el cielo fuese igual para todos, en Eurasia y en Esteasia igual que allí. Y la gente bajo el cielo también era muy parecida en todas partes –en todo el mundo, cientos de miles de millones de personas como ella ignoraban la existencia de los demás, separados por muros de odio y mentiras, y, sin embargo, eran casi exactamente iguales-, gente que |

| <b>Extract from <i>Nineteen Eighty-Four</i></b>   | <b>Miguel Temprano’s Translation</b>  |
|---|---|
| <p>exactly the same—people who had never learned to think but who were storing up in their hearts and bellies and muscles the power that would one day overturn the world. If there was hope, it lay in the proles! Without having read to the end of THE BOOK, he knew that that must be Goldstein’s final message. The future belonged to the proles. And could he be sure that when their time came the world they constructed would not be just as alien to him, Winston Smith, as the world of the Party? Yes, because at the least it would be a world of sanity. Where there is equality there can be sanity. Sooner or later it would happen, strength would change into consciousness. The proles were immortal, you could not doubt it when you looked at that valiant figure in the yard. In the end their awakening would come. And until that happened, though it might be a thousand years, they would stay alive against all the odds, like birds, passing on from body to body the vitality which the Party did not share and could not kill.</p> <p>p. 277-278</p> | <p>no había aprendido a pensar, pero que atesoraba en su corazón, su vientre y sus músculos la fuerza que algún día cambiaría por completo al mundo. ¡Si quedaba alguna esperanza, estaba en los proles! Sin haber terminado de leer «el libro», sabía que ese debía ser el mensaje final de Goldstein. El futuro pertenecía a los proles. ¿Podía estar seguro de que, cuando llegara su momento, no construirían un mundo tan ajeno a él, Winston Smith, como el mundo del partido? Sí, porque al menos sería un mundo cuerdo. Donde hay igualdad puede haber cordura. Antes o después tomarían conciencia de su fuerza. Los proles eran inmortales, bastaba con ver a la valiente figura del patio para darse cuenta. Al final acabarían despertando. Y hasta que ocurriera, aunque fuese dentro de un millar de años, seguirían vivos contra toda probabilidad, como los pájaros, transmitiendo de unos cuerpos a otros la vitalidad que el Partido no compartía y que no podía erradicar.</p> <p>p. 233-234<br/>Reduction<br/>Deformation<br/>Contraction</p> |

*Source: own elaboration.*

In table 98, the first sentence has an omission of “was somehow mixed up,” like something inexplicable to directly “se mezcló” to give form to his following thoughts. Next, change of aspect in “were storing up” to “atesoraba” leading to deformation, also an addition to sentimentalism by using that verb instead of “conservaba, guardaba”

because they are not conscious of even having those things in them yet, therefore, they could not save them up as something precious or valuable, is a value judgment by Temprano. The next sentence resulting in reduction (conciseness) but also contraction “Sooner or later it would happen, strength would change into consciousness” indicating a shift from the power they already possess to one that they are lacking “consciousness” or the ability to think as is said in previous sentences to “Antes o después tomarían conciencia de su fuerza” reduced, contracting the interpretations that were leading to it by previous ideas, they are, indeed, strong but they are not conscious of it, they need to be aware of their impact in order to react, it is believed it is essential. Next, a change in modality “you could not doubt it” to “bastaba con ver,” deformation, and the following sentence as well. Change in register from “kill” to “erradicar.”

In conclusion this last passage is a mixture of reduction and deformation, various changes in modality. Therefore, it can be concluded that the hypothesis was correct with a significant accumulation of voice effects: accretion (markedness), reduction (conciseness), and deformation (anamorphosis) and in less occurrence: contraction an interpretational effect. Therefore, concluding the intensity in hybrid translation.

## Chapter V

### 5 Conclusions

#### 5.1 Conclusions

There are several aspects to consider when attempting to carry out translation criticism; according to Hewson (2011), as in previous work, before the critical analysis, the critic should analyze the book's presentation, the differences with the original, a critical framework of the novel, in addition, translational, stylistic, lexical and grammatical choices. One of the objectives of translation criticism is, as Hewson (2011) argues: "Critical comment itself stimulates academic debate, and, hopefully, further (re) translation (p. 267)." Therefore, opening a debate about whether Bolivian people need re-translations of literature in Bolivian Spanish is one of the reasons why this research was conducted.

The general objective is "To critically analyze whether Miguel Temprano's translation of *Nineteen Eighty- Four* leads to "just" interpretations" In response to the general objective, it is concluded that Temprano's translation transmits the author's ideas, however, using Hewson's (2011) terminology it renders the message with relative divergence due to the accumulation of markedness, conciseness, anamorphosis, and shrinkage, leading to hybridity in the translation, mainly conducting to "just" interpretations.

#### Specific Objectives

- ❖ To analyze the macrostructure of the original book and the translation.

Concerning both macrostructures, the only difference was encountered in Part II, where the original has nine chapters and the translation ten, but Temprano generally uses similar paragraphs distribution.

- ❖ To determine the purpose, function, tone, register, literary devices of the original work, and the translation.

The original purpose was to warn people about the implications of the intelligentsia (Academic elite of scholars) in pro of totalitarianism (a noun that comes from "totalitarian") which, according to Clute (1975), means: "designating or characteristic of a government-controlled exclusively by one party or faction, and maintained by political suppression" (716)) and the possibility of dividing the world into three world powers. The translation's purpose follows a similar purpose; however, there is extra material that includes: essential data, Orwell's short biography, a summary of the plot, historical context, description of main characters, main themes, description of literary devices, and vocabulary. In addition, it was meant to help readers (students) understand the novel since it is an edition meant for schools. The original novel and Temprano's translation have the same function, style, and tone. In the register, the original novel is informal, colloquial, and tending toward vernacular; Temprano's translation is only informal and, in some cases: colloquial. Finally, about literary devices, the most common one is similes and, on a minor scale, metaphors and repetitions.

- ❖ To test Hewson's approach to translation criticism in literary texts.

Hewson's approach explained in a thorough and detailed way all the procedures that he took into account at the moment of carrying out translation criticism, to put it to test the thesis author analyzed and tested every step that Hewson proposed, the same structure and terminology was followed reaching to the conclusion that the approach works. In this thesis the analysis of the Spanish variation is a plus.

❖ To examine the translation in the target language.

The examination of the original novel and Temprano's translation concluded that indirect speech (Fowler, 1995) and Cockney's accent were significant differences. In contrast, the translation is colloquial; the speech difference is neither clear nor distinguishable nor remarkable. Also, the description is blunter in English and softened in Spanish. The translation itself tried to maintain and accomplish a partial syntactic calque whenever it was possible; then, there is high affluence of modulation, especially expressing ideas with the opposite meaning of what is written, expected reductions in subject pronouns (not necessary in Spanish), the use of prepositions, and in some cases even the use of adjectives. There is a tendency for embellishment when there is a cruder description in the original and the register, tending to a more informal type of writing than colloquial or vernacular.

❖ To compare the selected extracts with the original book.

The selected passages were analyzed under the parameters set by Hewson (2011), concluding that a significant accumulation of reduction (conciseness) flattens the translation. However, it is essential to keep in mind that as Hewson states (2011): "Readability is undoubtedly a criterion desired by publishers and applied by translators,



and this doubtless leads both to stylistic standardization and interpretative flattening" (p. 265). Therefore, the translation is also the product of those parameters and not only the translator's work that may have had to deal with changes.

❖ To describe differences from Spain's Spanish to Bolivian Spanish.

The description was made in the form of explanatory paragraphs and also in the form of tables, the term in English, the equivalent in Spain's Spanish, and an equivalent in a Bolivian Spanish; it was mainly found different uses in nouns in descriptions of settings: objects, types of trees, fish. Moreover, the use of idiomatic expressions, different uses of verbs and the salient use of “vosotros” (Morgan & Schwenter (2016) and “leísmo” (Rae (2005).

The high occurrence of meso-level effects resulted in a hybrid translation (accumulation of voice effects) and therefore in relative divergence because of the high occurrence of reduction and accretion. However, taking into account all the previous causes of that, it is concluded that Temprano's translation fulfills its purpose by mainly leading to "just" interpretations. This affirmation is based on the critical framework done before analyzing the sampling that contributed to a holistic knowledge of the novel and also the translation.

To conclude, the purpose of this research was not to give a negative judgment to the translation but to open a debate about whether Bolivians need translations that satisfy their needs and expectations in a Bolivian Spanish. This research can help people realize the importance of having them, not because the current translation is inappropriate but because it is different. The interpretations and the feeling of connection to what the book

is saying are different due to the vocabulary. Then finally, to conclude with a quote from Hewson (2011): "Translation criticism helps to shed light on what has been done and, hopefully, goes some way to preparing the next stage: the new translation that is inspired by the result of the critical operation" (p. 269).

Furthermore, a new translation of *Nineteen Eighty-Four*, and also the major literary works of art in the history of literature, because reading makes us human and part of human history.

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