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**Contrastive analysis of Orwell's Newspeak in
two Spanish translations: how neologisms
are rendered in two different Spanish
political settings**

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ABSTRACT

English-Spanish translation acts as an essential vehicle across several countries in order to accurately convey the meaning and ideas of certain art pieces. This purpose is harder to achieve when the piece selected is innovative. Such is the case of the translations produced of Orwell's *1984*. In this project, two Spanish translations of Orwell's invented language, the Newspeak, in *1984* are analyzed as each was produced in two different political settings of Spain (i.e., in 1952 during Franco's dictatorship and in 2013 under a democratic system). The contrastive analysis is focused on how the two translators, Vázquez Zamora and Temprano García, respectively, render in Spanish the socio-political neologisms found in the Newspeak. The results show that Vázquez Zamora mostly sticks to the literality in his translations whereas Temprano García manifests more creativeness. The interpretation of these results leads to the roles of two mutually influential factors: i) the different social-political environments both translators lived under in their respective timelines, which could imply different degrees in the limitation of each translator's creativity; and ii) a more intrinsic motivation, i.e., the literary style each translator reflects in their works.

Keywords: 1984, Newspeak, translation, social-political settings, Spain, neologism

La traducción inglés-español actúa como vehículo imprescindible en varios países con el fin de transmitir con precisión el significado y las ideas de ciertas obras de arte. Este propósito es más difícil de llevar a cabo cuando el trabajo seleccionado es innovador. Tal es el caso de las traducciones que se realizaron de *1984* de Orwell. En este proyecto, se analizan dos traducciones al español del lenguaje inventado de Orwell, la Neolengua, en *1984*, ya que cada una se produjo en dos entornos políticos diferentes de España (esto es, en 1952 durante la dictadura de Franco y en 2013 bajo un sistema democrático). El análisis contrastivo se centra en cómo los dos traductores, Vázquez Zamora y Temprano García, respectivamente, interpretan en español los neologismos sociopolíticos encontrados en la Neolengua. Los resultados muestran que Vázquez Zamora se apega principalmente a la literalidad en sus traducciones, mientras que Temprano García manifiesta más creatividad. La interpretación de estos resultados lleva al papel de dos factores mutuamente influyentes: i) los diferentes entornos sociopolíticos bajo los que ambos traductores vivieron en sus respectivas líneas de tiempo, lo que podría implicar diferentes grados en la limitación de la creatividad de cada traductor; y ii) una motivación más intrínseca, es decir, el estilo literario que cada traductor refleja en sus obras.

Palabras clave: 1984, Neolengua, traducción, contextos sociopolíticos, España, neologismo

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1. GENERAL OVERVIEW OF THE ROLE OF TRANSLATION IN CULTURE. A BRIEF OUTLOOK ON ORWELL'S SOCIAL-POLITICAL NOVELS

It is hard to deny the critical role that translation has been acquiring over the course of the decades and centuries, especially during the latest generations as languages keep evolving in various ways, new languages emerge, and a nexus between them all is paramount for the sake of the interchange of culture. The linguistic mechanism that acts as this mentioned link between different languages decoding and recoding them into other languages is the translation. This has been in use since ancient times, and currently is the direct method of intercommunication in countless different spheres such as politics, economics, law, life abroad, leisure and art, like the videogame industry, cinema and theater, or museums and literature.

In the case of social-political novels, the translation happens to have an even more crucial role in its process due to, for example, both the emergence of internal new independent languages (created by the author and which have coherence, cohesion, and a sensible grammatical structure among other linguistic parameters), and that of passages socio-politically-related that require the most accurate and loyal translated versions. The role of the translator in achieving this purpose with these novels means that they are to create themselves a new language in the target tongue as a direct result of translating the original invented language. The version in the target language is subject to display a certain level of creativity and imagination from the translator, bearing in mind that they master both languages and are professionally qualified for such work.

Nevertheless, the approach to translating this specific genre varies from one translator to another, especially if they were born in different socio-political scenarios within the same country. As a premise, they will be inevitably influenced by the reflection of each of their particular political settings, and in one way or another, the social-political features of their daily bases will be projected in their translations. With critical thinking and a linguistic outlook, the differences encountered from translator to translator for one specific novel can be isolated, compared, analyzed, and interpreted. The conclusions finally extracted can be attributed to or can address the large impact that the environment, emphasizing the already mentioned socio-political sphere, has on the outcomes.

George Orwell is the author of several books that entail what I will explain in subsequent sections as science fiction; he owns titles like *A Clergyman's Daughter*

(1935), *Coming Up for Air* (1939), and *Animal Farm* (1945). The latter revolves around a newly implemented political dictatorship amongst animals on a farm, where those animal characters will seek a way out from the tyranny of the imposers. The entire novel is an allegory of the oppression suffered in these political settings that occur all around the world in past and present days. In this paper, nonetheless, I intend to focus on one of the most worldwide controversial novels ever written by George Orwell, *1984*. Specifically, I will profoundly analyze the internal language that he created in his novel, the *Newspeak*, focusing on two Spanish translations from two different political stages in the Spanish history.

In order to put this into perspective, I will first introduce the novel as a dystopian concept since its features relate to this genre. Afterwards, I will show the context of the novel as its basic premises so that the plot is easier to understand as well as the structure and importance of the *Newspeak*. Finally, after setting the bases of my objective in this project and the methodology employed, I will present the results of my research and further interpretations from it.

2. THE CONCEPT OF DYSTOPIA AND *1984* AS A DYSTOPIAN NOVEL

The story of *1984* has all characteristics that define the Dystopian genre, which is understood, according to *New World Encyclopedia* (2020), as “the vision of a society that is the opposite of utopia. A dystopian society is one in which the conditions of life are miserable, characterized by human misery, poverty, oppression, violence, disease, and/or pollution.” Literature, painting, and cinema have depicted what a dystopian reality could be, only differing in the how and the why the realities in their world turned into such dystopias. The vast majority of them revolve around politics, like the film *Equilibrium* by Kurt Wimmer (2002), clearly and factually referencing *1984* (Marry, 2011), or technology and *1984* as well, like the critically acclaimed TV series *Black Mirror* (2011-present) by Charlie Brooker and colleagues (McKenna, 2019). A dystopia is typically set in a close future, with features of our reality but twisted or enhanced to the point of making lives miserable as displayed in the aforesaid artworks.

An example of a dystopian reality is presented in George Orwell’s novel *1984*. To specify the context more precisely, according to Lowne (2020) and other scholars (López-Rúa, 2005), in this novel, the characters live oppressed in a totalitarian society and regime where they use a particular language, the “*Newspeak*”, to impose a new *status quo*. The

Newspeak, according to Diaz Praditya (2020) is based on neologisms and acts as a propagandistic language of the political party ruling the nation of the novel, Oceania. The Newspeak constitutes the whole intrinsic manipulation over the society by the hands of the dictatorial government. With this language, Orwell sought to satirically criticize such dictatorships. As *Britannica* states (2020), the novel meant a revolution in the dystopian genre since it strongly criticized the authoritarian regime existing at the time in different areas. Orwell wrote *1984* in the 50s, at the time of the emergence of dictatorships in different countries. He hyperbolized and satirized these scenarios and created a whole new concept out of it, “dystopicalizing” it, with strong direct criticism in mind.

In order to understand the translation process followed when rendering the Newspeak into a target language (i.e., Spanish, in the case of the present study), in section 2.3. I will present the social-political propaganda that is at the base of this language as well as the premises and mechanism on which it functions and works. However, ahead of that, in sections 2.1. and 2.2. I will introduce a summary of the context, and the plot of *1984* respectively in order to set the bases on which this novel plays out.

2.1. 1984: BACKGROUND AND CONTEXT AS THE SETTING OF THE NOVEL

In the year 1984 and since no longer remembered times, London has come to be known as the nation of Oceania, strictly governed and ruled by the Party. This is a political association that follows the tyrannic and oppressive premises of the Big Brother: a mustachioed male figure shown everywhere in the city, who no one has ever seen, but who every citizen blindly, unconditionally, and unreasonably obeys. There are no rules in this nation, but everyone knows that whoever that does not comply consciously and subconsciously with the theoretic ideas of the Big Brother, and thus, with the execution of them led by the Party, is immediately literally vanished and obliterated from existence. In milder cases or when the Party members think the individual has chances to “be reformed”, they torture them brutally and brainwash them so that they then, not only follow the Big Brother, but also love him and fully agree with their ideas.

These ideas range from affirming that 2×2 equals 5 sometimes, depending on what they need, to ideas like that we the people possess utter control of the world, the past, and literally everything over any rational fact or truth. The mind controls everything, and every individual needs to not agree with those nonsense ideas in order not to be busted and sent to vicious tortures, labor camps, or vaporization, but rather to fully believe those

ideas. To understand and carry out this entire process of brainwashing a whole population, the Party invented a new language based on neologisms and blends, called the Newspeak. Briefly, the Newspeak operates by erasing words from the dictionary and, instead, adding affixes to already existing ones and blending others. With this, the Party is currently working on compiling the eleventh version of the dictionary of the Newspeak, and they expect that by the year 2050, everyone will speak the language and not understand the Oldspeak (what we know as modern or standard English) anymore. The Newspeak used in the novel is the one compiled in the tenth edition of the dictionary, and mostly utilized in newspapers, books, articles and referendums, but not yet in casual day-to-day chats.

This enormous reduction and modification of the language is carried out in order to gigantically diminish the free will of expression of the population and limit their ideas and own criticisms. Instead, the Newspeak will redirect them and reduce their ideology to that of the Party and never be able to express any other not matching the Party's, since those will no longer be explainable, describable, or even mentionable, as the terms for them will no longer exist. This whole idea follows the linguistic proven theory of the pseudo-unbreakable tight bond that exists between language and thought. According to Koç University (Göksun, 2020) there are “three different interactions between the complex relationship between language and thinking”. However, Tsoi (2021:1-4) concludes that the fact that both events are tightly attached does not mean that an individual cannot comprehend to some extent their reality without their language ability. This is, in fact, the case of the citizens of Oceania. As I will explain in section 2.3., because of the Newspeak, these people will be unable to put into words certain thoughts and feelings contrary to those of the Party that they will have. This result is the manifestation of what Tsoi claims with regards to the duality language-thinking.

Finally, and to briefly describe the daily scenario of *1984*, unswitchable-to-off telecreens, helicopters, and snitchers are all over the place ensuring that every citizen complies with the ideology of the Big Brother and their followers. Every citizen is ceaselessly watched, listened to, and stalked. Additionally, any type of sexual activity if not for procreation purposes in marriage is strictly prohibited and fatally punished. The societal construction of the ideology and the mindset is based on hatred, rage, political victories, and negative human emotions. Any positive human emotion is repressed, eliminated, and the Party's arguments are that those positive feelings after sex relations, for example, only act as a distraction and sloth toward the Big Brother's mindset. Instead,

with the Hate Week, the Party members release their repressed sexual frustration in the form of hate against the enemies of the Party by screaming at their speeches and insulting them. By this, the members are both believing even harder in the Big Brother, hating the enemy, and blowing off their own contained steam.

In this fashion, the idea of the mysterious and worshipped figure of the Big Brother creates a full-time blindly obedient robotic society, which is under continuous surveillance in this dystopian reality.

In the next subsection, I will introduce the plot, characters, and finale of the novel to make possible the understanding of the ultimate goal of the Big Brother, and show that there is no happy ending under this totalitarian regime.

2.2. 1984: THE PLOT

Winston Smith is a member of the Party who works for the Ministry of Truth. His task is to modify and alter every past record, newspaper, article, or in short, any written production that conveys information opposed or unmatched to what the Big Brother had predicted, foreseen, preached, or predicated. By doing this, Winston is manipulating the historical factual records and erasing profiles from individuals as though they never had existed. If a person has somehow attempted or plotted against the Big Brother or the Party, they get busted and simply disappear. Winston is assigned to erase those names from existence.

Winston is well aware of the dictatorship imposed over Oceania and the robotic citizens that the government has built over the years. He is out of the system and gets to know about a mysterious anonymous organization, The Brotherhood, which has always plotted against the Big Brother and lurks from the shadows. Its leader is Goldstein, to whose televised rehashed speech the Party members yell at on the 2-minute hate. During the public activities of the members, Winston progressively starts to believe that one of his coworkers, O'Brien, is secretly too one of the defectors and plotters of the Party. In the same timeline, Winston bumps into Julia, yet another mysterious worker, with whom he has irrational confused feelings of hate and love. Julia turns out to be against the Party as well, and together they arrange clandestine encounters at different spots outside the compound of the Ministry of Truth. They begin a sexual and romantic relationship, eventually meeting repeatedly in a rented room of a store located in the slums, owned by

a friendly elder from the Prole status - the lowest in the community hierarchy - Mr. Charrington.

With the paranoia swirling and spiraling up with every illegal encounter, Winston is one day approached by O'Brien in a way that makes Winston's beliefs now utterly positive and instructs him for a next meeting. Winston is granted the so-called "The Book" from The Brotherhood by a third person and starts reading it with Julia in the room. This is the final trigger for what happens right afterwards: the couple is out of the blue arrested by a violent raid of militaries sent by Mr. Charrington, who in fact belongs to the Thought Police, the force in charge to detain those opponents to the Party's ideology and send them to the Ministry of Love to be "reformed".

Julia and Winston are separately sent to such ministry and submitted to brutal torture sessions for several months. Winston is managed by O'Brien, who in the end, also had deceived him, being a member of the Thought Police. He tortures Winston physically, psychologically, and mentally to brainwash him and twist his mindset, make him accept the subjective-collective-changing reality, and ultimately, adore the Big Brother, suppressing any other feeling besides. To accomplish this to its fullest, O'Brien forces Winston to face his most terrible fear: being eaten alive by rats. To escape from that, Winston's final session is the submission of his inner persona, and with it, the betrayal of his love, Julia, denouncing her and renouncing his feelings. He begs for Julia to replace his own place so he can survive such a sordid early demise.

The finale shows Winston adjusted and alienated into the system, robotically, and with no other feelings than the exciting news of victories over the enemy of the Party. He bumps into Julia but neither of them feels anything toward each other anymore. The last scene contemplates Winston beholding the intricate image of the Big Brother, adoring him, and thinking that now he understands everything, that he has defeated himself, that he loves the Big Brother.

2.3. A CRITICISM TO POLITICAL REGIMES IN 1984: THE USE OF NEOLOGISMS AND BLENDS IN THE NEWSPEAK

The "Newspeak" is a term first used in George Orwell's novel *1984*. It is an artificial language, used in a fictional, totalitarian region called Oceania. In her dissertation, González Mira (2016:8) describes the neologism understood as the Newspeak as "a tool used by the Party to mentally and ideologically control Oceania's

inhabitants.” She states that, with this new language, it was intended for the prevention of uprisings against the Big Brother and the totalitarian society.

The function of the Newspeak is the reduction of the number of words in the vocabulary and to replace the modern or standard English language, referred to in the novel as the “Oldspeak”. As briefly described in Section 2 of this project, this novel language is used as a device to discipline the population and impose them the ideologies of the Big Brother by increasing fear and limiting freedom of speech, and in turn, thought. Its ultimate goal is to artificially produce a homogeneous society that will follow the ideology of this totalitarian government, not willingly *a priori*¹, but forcibly. The mechanism works but, to comprehend it, we need to understand that, without words that name things, those things cannot be thinkable. Therefore, limiting words only to the basic would stop people from evermore being able to defy the Brother or have unorthodox thoughts since those would become impossible to be expressed or simply remain unknown.

At the lexicon level, the Newspeak is mainly based on a particular type of *neologism* as part of the linguistic process of word formation, the *blends*. In the present study, and taking the Newspeak as a point of reference, a neologism is understood as an invented word either by means of utter invention without any previous derivative word or stem, or by other word-formation processes deriving from an already existing stem(s) (Lehrer, 2003). As for blends, these are compound words, that is, two or more words that have been clipped together or merged with each other into one (Li-na, 2016). “Minipax”, as an example of a neologism, is a word derived from *Ministry* and *Peace* and that means *Ministry of Peace*, one of the four ministries that the Party is composed of. An example of blending used in Newspeak is “duckspeaker”, as part of two words, *duck* and *speaker*, are merged into one.

The importance of the role played by neologisms and blends in *1984* could be represented by the word that defines the whole governmental doctrine imposed, “Ingsoc”. This word is a blending and clipping of “English” and “Socialism”, that is, it is a blend since both words merge forming one, and also a clipping because syllables from the

¹ One of the ultimate goals of the Newspeak, by the time the Party releases its final dictionaries, is to obliterate from every human mind in Oceania the fact that once they were imposed a new regime and the annihilation of the freedom of speech and thought. This way, people’s only known reality and ever to exist will be that of the Party, therefore, they will follow all their premises unarguably and willingly.

former words are lost in the process for the sake of linguistic economy as well as easier phonetics. These two sakes are, in fact, two side purposes of the Newspeak, all of which, in the end, converge in the ultimate cause, that of the reduction and limitation of free-thinking of the population (as explained previously in this section).

Affixation plays another major role in the neologisms found in the novel. Such are the next examples: “goodthinker” or “goodthinkful” both refer to someone who thinks in a heterodox way, following the ideology of the Big Brother, whereas “oldthinker” is directly associated to someone who thinks contrarily, and hence, someone to be pursued, prosecuted, and fatally punished. “Good” appears in Newspeak dictionary as well, and its comparative versions are “plusgood” (“very good”), and “doubleplusgood” (“extremely good”). However, “bad” was eliminated from the dictionary and replaced by “ungood” in order to suppress the use of a directly negative word.

The Newspeak uses these two word-formation processes, i.e., neologisms and blends, to exponentially reduce the existing vocabulary with everything that it consequently implies. That is, the blend “Ingsoc”, for instance, would imply the lack of use of both words, “English” and “Socialism” and, consequently, the inexistence of not only these two words in the vocabulary but also of both isolated concepts.

Therefore, by the exhaustive elimination of words and reduction of derivative words to affixation and blending processes, and the invention of non-previously existing words, what the Newspeak pursues is the absolute inability of the people to think beyond their imposed ideology, to define concepts already erased, or to simply go against the ideas of the Party. If someone wants to say something negative about the Big Brother, he or she simply would be unable to find words or accurate terms to say it, and much less to explain or argue it since all they would be able to rely on are affixes and conveniently-specifically created words to mislead, incapacitate, and neutralize contrary thoughts and argumentations. The word “Ingsoc” and many of the Newspeak terms are of very few syllables, which adds up to not being necessary to think before speaking. In other words, this aforementioned “robotic society” intended would no longer think before the talking, both due to the simplified and shortened words and to the coexisting direct association of them to what they refer to and no other thing. Therefore, “Oldthinker”, for instance, would be someone to be condemned, regardless of what crime they would have committed since, in the end, all of them go against the principles of the Ingsoc; and “Duckspeak” is a compliment to someone who speaks frenetically like a duck and with no more thinking

on behalf of the Party. However, if this word refers to an enemy of the Party, that person is someone who robotically bubbles fallacies and slander against the Big Brother. This ambivalence excels in many words of the Newspeak, contributing to making the way people think versatile, depending on what they are to believe at a certain time according to the Party.

Even though Orwell was not an applied linguist, it is hard to deny that he profoundly understood the relation between language and politics (Truskolaska-Kopec, 2014). In the 50s, he imagined the future 80s as years with an unprecedented dictatorship taking over in London on an undetermined year and cutting off every possible free will of action, reaction, expression, or freedom in general. He contemplated a vision of a society converted into puppets pulled by a mastermind and his, as well, converted followers. And he came up with the Newspeak, as the ultimate device, of linguistic nature here, to annihilate the already constructed mind, the personality, the mindset, the persona, the individual, and turn all of that into the Big Brother's ones according to his wants. Liviano A.C. (2018) alludes to the usage of the Newspeak as a language that has erased all heterodox words that contradict the set ideology and define concepts such as freedom, democracy, and equality.

Correspondingly, and taking into consideration the above-mentioned socio-political propaganda implied by the Newspeak in *1984*, when rendering the neologisms and blends into a Spanish translation, they are also subject to a change inevitably bounded to the social-political sphere(s) existing at the time of such translation(s). A change that will be properly illustrated and later analyzed and compared between two Spanish translations of two different and opposite-in-mindset stages from the socio-political scenario of the country: Franco's dictatorship (1939 – 1975), and democratic constitutional monarchy (1975 – present).

3. TWO SPANISH TRANSLATIONS OF *1984* FROM DIFFERENT POLITICAL PERIODS

Ever since Orwell's *1984* was released in the market in 1949, translators around the world started working on its transference to different and respective target languages in order to spread the meaning and the antitotalitarian idea that it represented. In the case of Spain, several translations took place. However, as was the case in several other

countries as well as in Spain, the socio-political background and circumstances existing at the time made their acceptance harsher. Different Spanish translators worked on *1984* throughout the years adjusting to the social conditions, and those who did not adapt to them suffered the effect of controversy, bans in the translation, modifications, and much later publication. The main reason for this was that Orwell's dystopian *1984* meant a revolution in the genre due to the harsh satire of the dictatorial governments that were emerging in various nations at the time of its release. Therefore, the novel became worldwide known, and no sooner had the novel been published in its original version than Spanish translators started their jobs. However, the translation of such controversial work would traverse many bans and limitations in Spain due to the totalitarian government under which the country was as well.

The first Spanish translation ever recorded comes from the hand of Rafael Vázquez Zamora in 1952, when he transferred Orwell's work into Spanish to loyally depict and appeal to the communist and totalitarian society, and the criticism that Orwell makes of the political, moral, and sociocultural oppression with a new language as a tool. However, different countries were already being governed by totalitarian figures at that time, and among countless modifications in the functioning of lifestyle and the community that they put in effect, the censorship of socio-cultural-political media and means was one of them. According to Vázquez Lachaga (2019:1-85), "Although there are previous examples of manipulation, censorship was not institutionalized until 1938, with the entry into force of the First Press Law, inspired in propaganda models from the fascist Italy and those ones designed by Goebbels in the Nazi Germany (Cisquella et al., 1977:19)". Dictators in these countries implemented these censorships to suppress the population's free will of speech and thought in the terrain of the politics and the social scenarios, and limit them only to full and blind obedience without choice.

After Franco passed away in 1975 and his dictatorship came to an end, the general mindset progressively changed towards a more general openness to different natures of life. For a long time, politics in Spain had been severely influenced by twinned countries that were as well following dictatorial ways of government, and this was reflected in a slow gradual change and never-obliterated conflict regarding politics, social classes, social status, and discrimination of all kinds (racism, sexism, homophobia, xenophobia).

Despite this slow-paced change, different Spanish translators start emerging to seize the uncensored scenario, like Olivia de Miguel, whose translation of *1984* in 1998

was put on paper by *Galaxia Gutemberg* that same year. Finally, in the year 2013, Miguel Temprano García ventures to produce the latest version of *1984* translated into Spanish. This one, after longer than 60 years, succeeded in retrieving a huge load of the original content of Orwell's novel as the political system in Spain at that time is a Constitutional Monarchy and no censorship of the same kind is applied to these critical literary works.²

This may be one of the reasons why Temprano García's translation of *1984* has not received so much interest from translation sociology as no censors undermined his work. However, the present study is meant to analyze the translation of the Newspeak terms in comparison to that of Vázquez Zamora's in order to observe if the different political scenarios (and their implications) play an important role in literary translations.

4. OBJECTIVE: HOW SOCIO-POLITICAL NEOLOGISMS IN THE NEWSPEAK ARE TRANSLATED IN DIFFERENT POLITICAL PERIODS

In this study, I selected two Spanish translations of George Orwell's novel *1984*, opposite in time and political settings: the oldest, from Vázquez Zamora (1952) during Franco's dictatorial regime and its subsequent censorship; and the most recent, from Temprano García (2013), during a democratic system. This contrast would apply to, not only different contrary ways of thinking toward the political party in dominance, but also content considered to be (or not to be) taboo in different historical periods. Because of their differences derived from the socio-political backgrounds behind, it is assumed that the Newspeak will be translated differently in both versions, which is the main objective of the present study.

More specifically, I mean to observe the differences existing between both translations of the Newspeak considering the political contexts in different eras of Spain as the country of the target language. In a bid for a better understanding of how the imposed censorship from Franco's regime affected these topics in the first translation under analysis, I intend to highlight terms (neologisms and blends) from the Newspeak as the artificial language imposed in the fictitious nation of Oceania. Afterwards, I will study the way the aforementioned translators render certain neologisms and blends into Spanish, taking into account the level (or lack) of coincidence of socio-political terms in both translations, that is, to what extent the two political environments surrounding both

² No references were found regarding the issue of more updated translations of Orwell's work. According to my research, Temprano García's Spanish translation is the latest and there have not been others after it.

translations (i.e., Franco's regime vs. democratic government) had a certain influence on how each translator rendered each socio-political term.

To address this issue, I will analyze both Spanish versions, classify the translation techniques used by Vázquez Zamora and Temprano García, respectively, and finally make a qualitative and contrastive analysis of the socio-political Newspeak terms translated in each version. A more detailed description of the methodology followed is found in the next section.

5. METHODOLOGY: NEWSPEAK SOCIO-POLITICAL TERMS COMPILATION AND THEIR SPANISH TRANSLATIONS

To compile the Newspeak terms (both the original and the target ones), I selected all words of this invented language concerning the socio-political sphere that I found in the novel. Some words were found in the appendix of the novel (created to offer the readership a further insight on the bases, operation, and examples of the Newspeak), like "Thinkpol", "Unbellyfeel", or "Oldthinkers". No distinctions between different grammatical categories such as verbs, nouns, or adjectives were made when gathering the terms, as this classification was not relevant for my objective.

I also considered the original terms' equivalents in the Spanish translations from Vázquez Zamora and Temprano García, respectively, as illustrated in table 1. In the last column of this table, the main meaning of each term is presented as it is important information to be taken into account for the analysis of the respective translations.

Table 1. Compilation of Newspeak socio-political terms and their respective Spanish translations

ORIGINAL ORWELL'S (1949)	VÁZQUEZ ZAMORA'S translation (1952)	TEMPRANO GARCÍA'S translation (2013)	DEFINITION / MEANING
Artsem	Semart	Insemart	Artificial insemination encouraged by the government as the sole method of procreation.
Blackwhite	Negroblanco	Blanconegro	Something black that is white.
Crimestop	Paracrimen	Antecrimen	Ability to stop thinking about something considered a thoughtcrime.
Thoughtcrime	Crimental	Crimental	Thoughts contrary to the Party's.
Crimethink	Crimental	Crimental	Thoughts contrary to the Party's.
Thinkpol	Pensarpol	Mentalpol	Section of the Police in charge of mental criminals.
Oldthinkers	Viejopensadores	Viejopiensadors	Persons who think or believe contrary to the Party, or whose thoughts were formed before the Party revolutionized the terrain and created Oceania.
Unbellyfeel	Incorazonsentir	Novientresiente	Inability to possess full emotional capacity (over or about something).
Doublethink	Doblepensar	Doblepiensa	Ability to think and believe two opposing thoughts at the same time.
Duckspeak	Pathablar	Grazblar	In a Party's ally, act of systematically talking according to the Party's ideology; in a Party's enemy, act of systematically talking opposing to the Party.
Doubleplusgood	Dobleplusbueno	Doblemasbueno	Extremely good.
Duckspeaker	Pathablador	Grazblador	Individual who follows the premises of the Duckspeak. Context is needed to know whether it is used as a compliment or as an insult.

Facecrime	Caracrimen	Crimenfacial	Signs revealing or giving away the existence of a thoughtcrime in a person.
Goodthinkful	Piensabien	Bienpiensa	A person who thinks according to the Party's ideology, or an act resulting from this way of thinking.
Goodthinker	Piensabien	Bienpiensa	Individual who thinks according to the Party's ideology.
Unpersons	Nopersonas	Nopersonas	Persons or individuals vaporized by the hands of the Party. Persons who no longer exist.
Doubleplusungood	Dobmásnobuenas	Doblemasnobueno	Extremely bad.
Ingsoc	Ingsoc	Socing	English Socialism, the name of the Party's ideology.
Big Brother	Gran Hermano	Hermano Mayor	The non-ever-seen male figure behind everything, the dictator everyone obeys.
Speakwrite	Hablescribe	Hablascribe	A machine that converts spoken words into written words.
Minitrue	Miniver	Miniver	Ministry of Truth.
Minipax	Minipax	Minipax	Ministry of Peace.
Miniplenty	Minindancia	Minindancia	Ministry of Abundance.
Miniluv	Minimor	Minimor	Ministry of Love.

Table 1 gathers a total of 24 Newspeak terms, all of them blends as neologisms except for *Big Brother*, which is a pure neologism. At first glance, some terms have the same translation in both Spanish versions, as is the case of the Ministries (“Miniluv” as “Minimor” in both cases, for example). In other instances, however, not only do the translations differ from each other, but they also imply further nuances that I will explain in detail in section 6. Such is the case of “Duckspeak”, translated as “Pathablar” by Vázquez Zamora and as “Grazblar” by Temprano García. Finally, in the last column, I provided a short explanation or description of each Newspeak term since this clarification

will be of benefit for a better understanding of the original word and as well as a guide for the analysis concerning the degree of accuracy obtained by both translators.

With these considerations, I will next proceed to conduct the actual and proper analysis of the translation processes followed by Vázquez Zamora and Temprano García for their differential outcomes and to what extent they differ from each other. I will also provide a deductive personal explanation for the reason(s) why they chose one process or version and not another that might have been of simpler recurrence.

6. ANALYSIS AND DISCUSSION

Under this section I will proceed to a narrower classification of the Newspeak terms, specifically, a categorization following general translation techniques presented in subsection 6.1. The contrastive analysis of the terms presented in table 1 (see section 5) is structured in blocks according to the type of technique each block complies with, and the differences seen between one translator and the other. To organize this, I have split the whole record of terms into two more subpoints, 6.1.1. where the translators agree with their translated versions, and 6.1.2. where they do not.

For the analysis of the blocks, I have considered two parameters: one is the type of translation technique employed by each translator and the other one is the degree of adjustment to the original term both Spanish translations have, and which one of those two equivalents is more accurate according to the meaning of the original term.

In subsection 6.2., I will interpret the results obtained from subsection 6.1. suggesting the possible reasons why each translator followed their ways for their purposes considering the social-political background they were in back then.

6.1. RESULTS FROM THE COMPARISON OF TRANSLATION TECHNIQUES IN BOTH SPANISH VERSIONS

Before showing the results derived from the analysis, I must state in advance that the large majority of the Newspeak terms have undergone a calque or literal translation process in the first place, from both Spanish translators. However, since the target in this case is the translation of blends and neologisms instead of full sentences, the translators have combined other techniques with the main one (calque). I will comment and explain these techniques for each block, assuming, hence, that the calque is the premise of each

translation from both translators. In this matter, few Newspeak terms have been translated not following a calque as the base technique. These side techniques that I will comment on are distinguishable and explainable from a philologic perspective.

6.1.1. SAME TERMS IN BOTH TRANSLATIONS

1. *Thoughtcrime* → *Criminal*

2. *Crimethink* → *Criminal*

The first pair of blends exhibits both Vázquez Zamora and Temprano García agreeing on these Newspeak Spanish equivalents. In this case, the translators blend the Spanish words “crimen” (crime) and “mental” (thought), so that the last syllable of the first is also the first of the last one. Both words have been merged into one. This Spanish equivalent serves for both “thoughtcrime” and “crimethink” as shown since they are synonyms.

3. *Unpersons* → *Nopersonas*

In this instance, both translators simply used the adverb “no” in Spanish as a prefix to negate the existence of “personas” (persons). In fact, another negative prefix like “im-” is not used by either translator since, etymologically speaking, “im-“ implies to “lack of” rather than “deprive of” a certain characteristic associated to a person. Therefore, from this viewpoint, this would be a more accurate translation for this term, as it is closely related to the annihilation of the inner entities of persons imposed in Oceania (see sections 2.2. and 2.3.).

4. *Minipax* → *Minipax*

5. *Minitrue* → *Miniver*

6. *Miniplenty* → *Minidancia*

7. *Miniluv* → *Minimor*

Both translators use a literal translation for the last three blends displayed above and a borrowing for the first; for the former procedure, this is, they do not change or alter the words to translate the original version into the target language, and therefore, the same prefix, letter by letter, appears in Spanish, as well as the first or the last part of the equivalent noun in Spanish (*ver-(dad)*, and *(abun)-dancia*, *(a)-mor*, respectively). In the particular case of *Minipax* (*pa-(x(z))*), the borrowing resulting leads to less transparency in the meaning as the Latin word *pax* is used instead of the Spanish equivalent *paz*. This deviation from the word *paz* seeks the tendency of the people to nevermore associate the

ministry with “Peace”. The alternative used, then, may be explained because of the ambiguity that it is created with the first part of the word, as *mini* can be understood not as a noun (*mini-stry*) but as an adjective meaning “small sized (peace)”, which does not apply to nor describe the powerful and strong Party described in sections 2.1. and 2.2.

Overall, the translators borrow the first part of the word in English, “mini”, and join it with the clipped form of the second word in Spanish as the second stem (“ver”, “ndancia”, and “mor”, for example). In the case of *Minimor*, it is the last part of the word “a-mor” that is clipped, as the first syllable may be too short to be meaningful in the blending.

8. (V.Z.) *Doblepensar* ← *Doublethink* → *Doblepiensa* (T.G.)

This blend accounts for the last item in this subsection. For this term as a verb (or a noun) denoting an action, both translators stick to the literality with a trivial difference: Vázquez Zamora employs the infinitive form in Spanish with the “-ar” termination whereas Temprano García turns it into the form of third-person singular, without modifying the grammatical category. Albeit there exists this difference, it does not change the form, the semantics, nor deviates the accuracy of the original term, as in Spanish this blend also refers to the ability two think two thoughts at the same time.

6.1.2. DIFFERENT TERMS IN BOTH TRANSLATIONS

Below I introduce the Newspeak terms (see table 1, section 5) on which Vázquez Zamora and Temprano García differ when translating them. Likewise, I offer the three versions as follows: the original in the center, and the Spanish equivalents aside with the initials of their respective translators in brackets.

1. (V.Z.) *Negroblanco* ← *Blackwhite* → *Blanconegro* (T.G.)

As shown, Vázquez Zamora follows a literal translation technique, clipped word by clipped word in the same order, whereas the second utilizes a reverse literal translation, that is, he rather translates first the last inside word (*white* → *Blanco*) and then the first (*Black* → *negro*).

Vázquez Zamora’s version would seem to reach more accuracy because “Blackwhite”, according to the appendix of the book, means that something black is

white, and although both versions in Spanish mean the same symbolic concept in the diffuse way of the Party, Vázquez Zamora's way sticks to the original meaning in a chronologic (and grammatical) literal way. Temprano García, on the other hand, goes revert, implying the opposite literal meaning, "something white that is black", and in turn, inventing something not said in the novel by Orwell and so not showing the idea of diluting a negative word (*black*) with a more positive one (*white*) (see sections 2.2. and 2.3.).

2. (V.Z.) *Pensarpol* ← *Thinkpol* → *Mentalpol* (T.G.)

For the translation of this term, Vázquez Zamora opts for a literal translation of the internal word "think" ("pensar", in infinitive form), and the stem "pol" from "police". On the other hand, Temprano García prefers rather using the adjective form of "mente" ("mind") as "mental", but likewise maintaining the next stem.

While both translators, in their different manner, achieve a high level of accuracy to the original term, and while this paper focuses solely on the lexicon matter, it is interesting to note that Temprano García changes the category of the first word, "think". To be remarked is the fact that his version, "mentalpol", resembles the phonetics of "Interpol" (International Criminal Police Organization), a well-known worldwide organization that fights against organized crime across the globe. This organization may not have been as popular in times of Vázquez Zamora as it is nowadays, however. Temprano García proves to be a more creative translator when replacing "inter" with "mental", as this is what the Party police do (to control people's minds).

Additionally, this version might sound more natural in Spanish since, although it is "pol" the stem that seems to categorize the word as a noun, "pensarpol" from Vázquez Zamora might be perceived as more artificial and lose its connotation as a noun because "pensar" sounds more stressed.

3. (V.Z.) *Viejopensadores* ← *Oldthinkers* → *Viejopiensadors* (T.G.)

This word is a blend of two words, having the second one undergone a different translation into Spanish. Temprano García and Vázquez Zamora translate the first word, "Old" literally as "Viejo" but differ in the second, "thinkers", even though they both use the same literal equivalent. Whereas Vázquez Zamora uses the complete form of the word

as “pensadores”, Temprano García omits the final “e” that along with the final “s” marks the plural form of the noun. He also changes the category of the word, apparently mixing the irregular verbal form of present tense “piensa-“ with the plural form of the noun “pensadores”.

It is hard to understand why Temprano García prefers the hybrid variant he makes with “thinkers” as “viejopiensadors”, unless with it he meant to show the morphological irregularity of the form “pensar” (“pienso”) and so, both “piensador” as well as the lack of “-e” in the plural form would reflect a form against the norm, according to the definition of the term (see table 1). Therefore, although Vázquez Zamora sticks to literality with his version of “viejopensadores” making the translation much simpler and easier for the reader to understand, Temprano García achieves higher semantic accuracy.

4. (V.Z.) *Incorazonsentir* ← *Unbellyfeel* → *Novientresiente* (T.G.)

The translators both differ in the use of the first word, which is the negative prefix “un”. With the first part, “un”, Temprano García uses the direct invariable negation, “no” which, as an adverb and capacity of being a single word, has more stress than the negative adverb “in”, used by Vázquez Zamora. For the second word, “belly”, only Vázquez Zamora changes the noun to “corazon” (“heart”), whereas his counterpart uses the Spanish literal equivalent, “vientre”. Finally, both translators agree on the last word, “feel”, but Vázquez Zamora uses the infinitive form (“sentir”), and Temprano García uses the third person singular form of the present tense (“siente”).

With the second word, “belly”, it could be possibly argued that Vázquez Zamora changes the word to “heart” in Spanish since, symbolically, this organ is more associated with feelings and emotions than the belly. However, a plausible reason why Temprano García sticks to literality here is that the belly is commonly associated with negative feelings whereas the heart tends to be attached to positive ones. In the novel, since the generic premise is the negativity, the belly (“vientre”) would be the part of the body in effect to perceive those feelings aroused. Vázquez, hence, loses more comprehension and lacks transparency by using the heart as a collocation with “feel” in Spanish. Finally, as when it comes to “feel”, both translators use the same equivalent but with the slight verbal-form deviation from Temprano, as already explained (“sentir” and “siente”).

After this part-by-part explanation, I believe that Temprano Garcia's version is more accurate since he prefers to not take the aforementioned consequences of changing the central word into another, and last but not least, he uses the adverb "no" which, as explained above, grants straightforwardness and gains much more impact pre-modifying what comes afterwards.

5. (V.Z.) *Piensabien* ← *Goodthinkful* → *Bienpiensa* (T.G.)

6. (V.Z.) *Piensabien* ← *Goodthinker* → *Bienpiensa* (T.G.)

This case shows the exact procedure explained in the previous pair, but reverted. This is, Temprano García chooses this time to follow the chronologic clipped-words order of the term whereas Vázquez Zamora opts to alter it. However, in order to determine which version conveys higher accuracy, here we need to rely on the grammatical level.

Temprano García's "bienpiensa" in Spanish functions better as an adjective than Vázquez's "piensabien" when it comes to sticking its meaning to "goodthinker" and "goodthinkful". However, whilst both Spanish versions mean "he thinks good", in Spanish, the most natural way to put it in a sentence is "piensa bien". Clipping them into "piensabien" denotes that the verb is more stressed than the adverb. In this matter, in "bienpiensa", "bien", an adverb, is more stressed, and hence, it has more closeness to the adjectival forms of "goodthinkful" and "goodthinker". In this regard, "bienpiensa" has higher accuracy than its other version "piensabien".

Nevertheless, semantically speaking, both Spanish versions differ once again. "Bienpiensa" on the one hand, in Spanish, usually refers to a person who thinks appropriately and well of everything. "Piensabien", on the other hand, when chunked, refers to someone who thinks according to certain or determined standards or imposed mindset. In the novel, "piensabien" might have acquired this meaning: an individual who thinks according to the Party's mindset. With this respect, Vázquez Zamora's "piensabien" achieves higher closeness to the Newspeak terms in discussion. Since what matters in the translation is the semantic accuracy so that the reader has the most proper insight to the originality of the novel, I will consider "piensabien" as the one that sticks the most to the terms.

7. (V.Z.) *Dobmásnobuenas* ← *Doubleplusungood* → *Doblemasnobueno* (T.G.)

8. (V.Z.) *Dobleplusbueno* ← *Doubleplusgood* → *Doblemasbueno* (T.G.)

The first blend is composed of three words (“double”, “plus”, and “ungood”). This term shows how the avoidance of the word “bad” (so that the word and the concept are banished) in the original “ungood” is maintained in both target versions (“nobueno/as”).

For this first word, “doubleplusungood”, Vázquez Zamora deletes two letters (“dob” *versus* “doble”), added the stress mark in “más”, and used the feminine plural form instead of masculine. Since “doubleplusungood” does not omit any word, it would seem that Temprano’s version is more adequate as not omitting any letter helps the transparency of the meaning of the blending in Spanish. However, the lack of stress mark in “mas” (mentioned above) by Temprano García could be misinterpreted in Spanish as “but”. By adding the stress as Vázquez Zamora does, he is dismissing any possible room for that misinterpretation, only leaving the meaning “plus” in the target language. In fact, this exact thing occurs in the second blend, “doubleplusgood”, where Temprano García again does not use the stress mark, and Vázquez Zamora opts for a borrowing of “plus”. Even now, although Vázquez introduces this borrowing in between the word and disturbs his inner consistency, it still leaves no room for misinterpretation as it happens with Temprano’s “mas”.

9. (V.Z.) *Hablescribe* ← *Speakwrite* → *Hablascribe* (T.G.)

This blend shows a difference in one single letter in its Spanish equivalents. Vázquez uses the “e” after the stem of “habl” from “hablar” (speak), whereas Temprano uses the “a” finishing the word “habla” (speak, third person, singular), and omitting the first letter of the next word “escribe” (write). In this case, Vázquez’s *Hablescribe* sounds exhortative in comparison to Temprano’s (*hable* is conjugated as second person, singular, formal, whereas *habla* does not have this imperative connotation). Since the machine in question writes what it hears, I consider Vázquez’s term of higher accuracy.

10. (V.Z.) *Semart* ← *Artsem* → *Insemart* (T.G.)

For this case, both translators altered the word stems, these are “art” (from *artificial*) and “sem” (from *insemination*). However, Temprano García introduces one more syllable, “in”, slightly moving away from the direct calque that “semart” is and

sounding more transparent. Although both are inverted calques of “artsem”, they also sound weird and more difficult to chunk in Spanish. However, with “insemart”, this does not happen, or at least not as stressed as in the other. “Insem” gives the Spanish readership a closer idea of what it means, whereas “semart” without a context sounds too abstract, semantically speaking. Temprano has better accuracy in this sense.

11. (V.Z.) *Ingsoc* ← *Ingsoc* → *Socing* (T.G.)

Vázquez uses a borrowing, without changing the word, hence, sounding unnatural and foreign in Spanish, and without providing meaning at first glance. Although without a context with “Socing” it is as well difficult to understand it, this calque version sounds more comprehensible. Temprano alters the word stems again (“soc” and “ing”) so in Spanish it sounds much closer to “socialismo” (socialism) and, in turn, more transparent.

12. (V.Z.) *Paracrimen* ← *Crimestop* → *Antecrimen* (T.G.)

Vázquez Zamora translates “crimestop” as “paracrimen” where “para” is a verb that literally translates as “stop”. Temprano, on the other hand, uses the prefix “ante”. If we read the meaning of the original term (see Table 1), we understand that a “crimestop” is a concept used to imply a self-neutralization of a crime not perpetrated. Here, at simple glance, Temprano García again moves away from the literality with “ante”, but this prefix means something before or a thing preceding something. Vázquez’s verb “para” could have an intrinsic exhortative connotation, which grammatically would approach more the original meaning of *Crimestop*. However, this explanation could only be valid if the stress of “Paracrimen” were on the syllable “Para” and not “crimen”, which is not the case. Nevertheless, “Para” is also used in deverbal structures in Spanish as in “parachoques” (car bumper, or literally, “crashstop”) or “paraguas” (umbrella, or literally, “waterstop”). By this way, Vázquez Zamora achieves more accuracy to the term with a literal translation.

13. (V.Z.) *Pathablar* ← *Duckspeak* → *Grazbla* (T.G.)

14. (V.Z.) *Pathablador* ← *Duckspeaker* → *Grazblador* (T.G.)

In this pair of examples, both terms are related in form and meaning. For their translation in the target language, neither translator includes all clipped words in their complete forms. Since both terms are composed of the same clipped words, let us take “duckspeak” as an example to explain its Spanish equivalents. Vázquez Zamora’s “pathablar” is composed of the stems “pat” from “pato” (duck), and “hablar” (speak). He blends one stem and one entire word into one new word. On the other hand, Temprano García focuses more on the semantic level, and therefore, he takes the name of the sound produced by the ducks, the quacking (“graznido”) to appeal to the person who speaks systematically. This way, “grazblar” has one stem, and the infinitive suffix of the second verb: “graz” from “graznar” (quack), and “blar” from “hablar” (speak). Temprano García projects more creativity and accuracy on his translation in comparison to Vázquez Zamora since the quacking might also be regarded as an unpleasant repetitive sound, as so is the speech from the individuals addressed.

15. (V.Z.) *Caracrimen* ← *Facecrime* → *Crimenfacial* (T.G.)

Here, Vázquez Zamora translates the word in a completely literal way without omitting any letters or parts of words. So is the case of Temprano García, with two exceptions: one is that he alters one of the words merged: “facial” (face, or facial). The second one is that he also uses a transposition: “crimenfacial” comes from “crimen facial”, where “facial” as an adjective (and not a noun as in the original “Face”) is more stressed in a sentence. This stress occurs symmetrically in “Facecrime”, where “face” is more stressed.

All in all, although Temprano García’s version may sound better and more natural, for the sake of the original meaning Vázquez Zamora’s equivalent has more accuracy by sticking to the literality and semantics as “caracrimen” reflects more directly the meaning of the original blend: a face reflecting crime, rather than a type of crime as “crimenfacial” seems to imply.

16. (V.Z.) *Gran Hermano* ← *Big Brother* → *Hermano Mayor* (T.G.)

“Big Brother” undergoes a naturalization process from both translators but in a different way. Vázquez Zamora opts for the apocope of “Grande” (Big), placed as an adjective before the noun “Hermano” (Brother). This construction of adjective + noun with “gran” as adjective portrays something or someone as first in a hierarchy or hierarchical structure. Vázquez Zamora relies on this adjective to emphasize and enhance the figure of the Brother. Solely, this version matches the connotations and nuances of what the Big Brother represents. Nonetheless, Temprano García looks beyond and tends to become more symbolic following the idea of this male figure: throughout the novel, we read and understand the ambivalence of protection and care, and oppression and punishment that he spreads amongst the population. This way, “Hermano Mayor” in mouth of the inhabitants, denotes a much more match on behalf of this care and protection people see he instills. In this case, Temprano García, again, is more creative by detaching from the already well-known translation of this neologism. By not sticking to a complete literality in this case, Temprano García’s version gains more accuracy to the original term.

6.2. INTERPRETATION OF THE COMPARATIVE ANALYSIS

After obtaining and describing the results above, having analyzed them narrowly, I will proceed now to offer a possible interpretation of the reasons why one translator, overall, gains more accuracy with his versions over his counterpart. Over section 6.1. and from a philological viewpoint, I can objectively affirm that, at the word-form translation level, Temprano García seems to have higher adequacy to the Newspeak terms than his congener Vázquez Zamora, who generally opts for a rather traditional and literal manner to translate them. In this regard, Temprano gains more closeness to Newspeak terms such as *Unbellyfeel*, *Ingsoc*, *Artsem*, *Thinkpol*, and *Speakwrite* (*Novientresiente*, *Socing*, *Insemart*, *Mentalpol*, and *Hablascribe*, respectively) thanks to a sheer morphological and grammatical approach, which makes the translation easy and straight forward to understand by the readership, dismissing any possibility for misinterpretations, ambiguities, or biases. Nonetheless and despite not concerning the grammatical level in this project, the translational disagreement between both translators is only part of the reason why I sustain that, overall, Temprano García possesses better accuracy. In fact, as I have demonstrated with my analysis, on several occasions, by sticking to literality, Vázquez Zamora has achieved better accuracy than Temprano, as in examples like

Crimestop, *Doubleplusungood*, *Doubleplusgood*, and *Blackwhite* (*Paracrimen*, *Dobmásnobuenas*, *Dobleplusbueno*, and *Negroblanco*, respectively). In these instances, Temprano García deviates from the literality and directly from the semantics of the terms, resulting in less accuracy and, hence, leading to possible misinterpretations.

Temprano García shows more creativity by looking beyond the morphology and the syntax of several terms to, instead, focus more on the symbolism and the semantics that these terms aim to convey to the readership. In this fashion, as it happens, for instance, with the central neologism of the entire novel, *Big Brother* (*Hermano Mayor*), Temprano García manages to capture the protective and careful connotation or nuance that this male figure represents for the citizens of Oceania by using the adjective *Mayor* in place of *Gran*, used by Vázquez Zamora. Not only does Temprano use these pragmatics of the target language to gain even higher fidelity, but he also relies on other figures of speech like the onomatopoeia. This is the case of the blends *Duckspeak* and *Duckspeaker* (*Grazbla* and *Grazblador*, respectively), where the translator uses the mindless sound of the verbal communication of certain animals like vultures, crows, or what the case is, ducks, to better embrace the idea of people praising the ideology of the Party.

On the other hand, Vázquez Zamora, whether intentionally or not, achieves higher relatedness to certain Newspeak terms than Temprano García as is the case of *Goodthinker* or *Goodthinkful* (*Piensabien* for both derivatives). As explained in the correspondent section (see section 6.1.2.), Vázquez Zamora manages to get closer to the original term semantically, even in this case where he does not apply a literal chronological translation, as he usually does. Regardless of who achieves the highest accuracy in general terms, clearly as analyzed and proven throughout this paper, Vázquez Zamora tends to stick to literality whereas Temprano García is more flexible, moves away from mere syntax and grammar, and uses other techniques to approach the target reader. The next question that arises is whether there exists a comprehensible reason for all these notable differences in the translation procedures between one translator and another. I will speculate the reasons for such question based on two factors and finally, throw a proposal.

The first factor is relative to the political setting previously reported. Franco's censorship extended so vastly that the intellectual area was also directly affected by it. Because of the censors in effect, workers like translators, interpreters, and so on were not allowed to think beyond literalities and apply different linguistic devices to achieve higher

accuracy and versatility. This could validly explain why Vázquez Zamora's translation of the Newspeak terms is rather plain and mechanical, and hence, it tends to sound much rawer and unnatural than Temprano García's. Vázquez Zamora preferably makes more use of literality and unaltered word-by-word calques than Temprano García, who leans on other varied word-formation processes and the rendering of more accurate meanings. Such are his semantic approaches, affixations, and consistencies within words, among others. Therefore, as the results and analysis put in perspective, with Temprano García in 2013, Spain was a democratic state with no bans on this type of content, and hence, no boundaries either on the intellectual level. This is why Temprano García's translation of *1984* gives way to a vaster range of possibilities not only at a linguistic level but also at the level of literary creativeness.

The second factor regards the unique style and work preferences of the translator. Each individual is different from one another and will follow their own tendencies and personal likes. As a representative example analyzed in section 6.1.2., Vázquez Zamora inserts two different infixes in two blends that share the same lexical stems, *Doubleplusgood* and *Doubleplusungood* (*Dobleplusbueno* and *Dobmásnobuenas*, respectively). These specific insertions imply a larger inconsistency in Vázquez Zamora's way of translation, which leads to less accuracy and may likewise mislead the reader to improperly comprehending the methods, functions, and goals of the Newspeak. However, following this second factor, this may be the way Vázquez prefers to transfer these words.

With these two factors explained and my analysis conducted, there is a correlation and dependency between these two items. The variable personal style and preferences of the translator is influenced by the variable political setting under which the worker has lived. It has been proven in sections 6.1. and 6.2. that, regardless of which translator presents general higher accuracy with his versions, there is a directly proportional relationship between the level of creativity and the non-totalitarian regimes.

Consequently, in general terms, with Franco and the close mindset that he imposed, Vázquez Zamora did not show the signs of creativity and imagination that Temprano García did in his translations.

7. CONCLUSION AND FURTHER RESEARCH

Throughout this project, I have tried to demonstrate the importance of an accurate translation that follows certain specific variables (linguistic-related and historical-political-related) when it comes to properly translating Orwell's Newspeak socio-political terms into the source language, Spanish in this case. The purpose of this most accurate translation sought is to make the readership understand the objective of this invented language. The consequences of an imprecise translation, on the other hand, will mislead the reader into wrong ideas or concepts, ambiguities, senselessness, internal incoherence, and the like.

When Franco's censorship was established in the intellectual fields among countless others in Spain, Rafael Vázquez Zamora presented the first Spanish translation of Orwell's *1984*. Generations after the dictator passed away, Miguel Temprano García produced the, so far, latest Spanish translation of the same English literary work. More than half of a century separates both professionals, and the social-political conditions and the progress in translation techniques they were surrounded by at both their times. This undoubtedly has had a significant impact on the translation of the Newspeak as I have analyzed with my research. As a direct consequence of Franco's censorships and the closed mindset that he imposed upon the citizens, artists were not allowed to translate beyond literalities, and in turn, could not come up with creative or innovative ideas that would closer approach the work in study. Therefore, the dictatorship of Franco inflicted an oppressive influence on the creativity of the translators.

As an additional interesting note, parallel to *1984* on its own, the mindset of the Spanish citizens implied a reduction of their way of thinking in all respects, matching *1984*'s Newspeak premise. This shows a clear direct parallelism and tie between reality and fiction, and the analysis I have provided in this paper as well as my interpretation are consistent when it comes to this cause-and-effect situation.

Finally, this paper can be utilized for possible future similar studies of Orwell's works and their relation or approach with outer variables, being these specific political settings or of different nature. There are several other issues that can be subject to thorough analysis. Variables such as explicit content and passages of the novel (for example, of sexual or political type) that might have been massively modified in between translations due to the strict regime imposed by Franco. Other works from the same author like *Animal Farm* serving as political allegories can also be further analyzed. Orwell

wrote political science fiction that definitely impacted the genre, and as I have tried to prove, there is a link between his work, his realities, and at the same time, how the Spanish translators worked on his novel according to their respective realities, leading to a circular interconnection between these elements.

8. BIBLIOGRAPHICAL REFERENCES

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