



---

# Universidad de Valladolid

FACULTAD de FILOSOFÍA Y LETRAS

Grado en Estudios Ingleses

Modification against faithfulness: A comparative study of  
translation techniques in *Little Women* by Louisa May Alcott

Laura Gómez Pastor

TUTOR: Belén López Arroyo

DEPARTAMENTO de FILOLOGÍA INGLESA

2022-2023



## **ABSTRACT**

Considering the relevance of translation techniques to the task of the literary translator, it could be argued that its analysis in a classic novel such as Louisa May Alcott's *Little Women* (1869) would be of great interest. The translator aims to represent the same message as in the Source Text, employing translation techniques to achieve it; however, this is not a work that has been done yet. This thesis focuses on a comparative analysis of the translation techniques proposed by Hurtado (2001) in two translations of Alcott's novel, one from 1973 and the other from 2021, with the aim of observing which is the most used and how they modify the text. The results show that the most used technique is discursive creation, and that a simplification can be seen in the language of the 1973 translation. Finally, it is possible to establish that it is impossible to separate the context from the translation, since there is a direct relationship between language and culture that influences the translation process within society.

## **KEYWORDS**

Louisa May Alcott, *Little Women*, translation, comparison, translator, translation techniques.

Dada la relevancia de las técnicas de traducción para la tarea del traductor literario, se podría argumentar que su análisis en un clásico como la novela *Mujercitas* (1869) de Louisa May Alcott resultaría de gran interés. El traductor tiene como objetivo representar el mismo mensaje que en el Texto Fuente, empleando las técnicas de traducción para lograrlo; sin embargo, no es un trabajo que se haya realizado aún. El presente Trabajo de Fin de Grado se centra en un análisis comparativo de las técnicas de traducción, propuestas por Hurtado (2001), en dos traducciones de la novela de Alcott, una de 1973, y otra de 2021, con el objetivo de observar cuál es la más empleada y saber cómo modifican el texto. Los resultados muestran que la técnica más empleada es la creación discursiva, y que se puede apreciar una simplificación en el lenguaje de la traducción de 1973. Finalmente, es posible establecer que resulta imposible separar el contexto de la traducción, al existir una relación directa entre el idioma y la cultura que influye en el proceso de traducción dentro de la sociedad.

**Palabras clave:** Louisa May Alcott, Mujercitas, traducción, comparativa, traductor, técnicas de traducción.

## INDEX

1. AIM	1
2. INTRODUCTION	1
3. HISTORICAL AND CULTURAL CONTEXT	3
3.1 USA	3
3.2 SPAIN	4
3.2.1. 1973	4
3.2.2. 2021	4
4. STATE OF ART	6
5. THEORETICAL BACKGROUND	9
6. TRANSLATION TECHNIQUES	11
7. METHODOLOGY	16
8. ANALYSIS	17
9. EXAMPLES IN <i>LITTLE WOMEN</i>	17
9.1. Table 1	17
9.2. Table 2	18
9.3. Table 3	19
9.4. Table 4	20
9.5. Table 5	22
9.6. Table 6	23
9.7. Table 7	24
9.8. Table 8	25
9.9. Table 9	26
9.10. Table 10	27
10. RESULTS	28
11. CONCLUSION	30
12. BIBLIOGRAPHY	32
13. APPENDIX	34

## **1. AIM**

This dissertation aims to evaluate the differences that can be found in two translations of *Little Women*: one from 1973 and the other from 2021. These will be evaluated and compared with the source (ST) text according to criteria that will be listed when we focus on the theoretical background. Therefore, the objectives are as follows:

- To study the translation process theory, and its techniques, in order to know how they can modify the text.
- To establish the criteria that helps to analyse the translation techniques used in each fragment into which the text has been divided for commentary.
- To make a comparative analysis between the two Spanish translations and the ST in English, looking for similarities and differences by examining the translation techniques used.
- To determine the possible reasons why the target texts differ from the ST.

## **2. INTRODUCTION**

The concept of translation is a challenge in all different genres, books, poems, etc.. due to the complexity of the texts, which must be handled by a professional in the field, who knows that the translator's function is to act as a link between both texts, the ST and the TT, so he/she must also know the cultures, which will allow the text to be adapted, avoiding direct translation (Pym, 2010, p. 15). For this reason, the importance of this process in literary classics must be emphasized.

This paper focuses on literary classics, specifically on how two translations of Louisa May Alcott's novel *Little Women*, published in 1973 and 2021, are translated, analysing the translation techniques that are defined by Molina & Hurtado (2002) as:

*“A technique is the result of a choice made by a translator, its validity will depend on various questions related to the context, the purpose of the translation, audience expectations, etc.”*  
(Molina & Hurtado, 2002, p. 509).

Therefore, my objective is to check which are the most frequent translation techniques, in this case when translating this novel from English into Spanish, and how these techniques modify the text.

There are many professionals who present their point of view, proposing a methodology to follow in order to be able to analyse how translation techniques modify a novel and establish which technique is the most used. Some of these professionals are Newmark (1988), Hurtado (2001) or Molina and Hurtado (2002). Their work, focused on translation tools, allows me to better understand the field on which this dissertation is focused.

Therefore, I organized the work in the following structure:

First of all, the novel it is going to be situated within its historical, cultural, and social context at the time in which this novel was published and when it first arrived in Spain until the present. Afterwards, in the state of the art, the reasons that led to the choice of this topic and the information provided by other studies will be discussed. Following this part, there is a theoretical section to establish the main aspects of the project; explore different definitions of the concept of translation, the different directions in which a text can be pulled. Also, the author's intention proposed by Newmark, and the selected translation techniques, including a comparison between those proposed by various authors and a discussion of the reasons that led to the selection of the techniques chosen for the analysis. Subsequently, the methodology that is going to be used to analyse the changes between these translations will be explained.

The next section is the analysis of the translations, which occupies the major part of this paper. Once the theoretical background was established, different translations of the novel were acquired, read and the fragments were selected. Once this task is done, using the theoretical background that establishes how to work with a TT to analyse it, and how translation techniques can modify it, we proceed to comment on what happens in each case, analysing the content of the selected fragment and the technique used in each case.

Finally, after evaluating the results, a comment is put forward, which is included in the conclusions on the techniques used by the translators to modify the text, in addition to the general conclusions that we reach after completing the whole study.

### **3. HISTORICAL AND CULTURAL CONTEXT**

In order to comment on the work, it is necessary to locate it within a historical context. In this case, it is necessary to comment on the context of the author's country, the United States, and that of Spain when the novel was first published and in the years in which the translations were made, 1973 and 2021, as it will help to comment on the differences in the data found.

#### **3.1 USA**

The waves of racism in the country, especially in the Southern areas, gave rise to a movement for the civil rights of the African American population, who were being discriminated and socially segregated.

In addition, during this period women also raised their voices against the injustices they experienced daily and, with the publication of the Declaration of Sentiments, expressed their discontent for not having the same rights as men; the right to own property, to have their bank account, to go to college or to exercise their right to vote were some of the rights that women demanded, seeking equality. Little by little, these two socially discriminated groups (women and African Americans) became allies for a common cause, and, at the end of the 19th century, African Americans could already vote, while women were forced to wait until the 20th century (Eisenberg & Ruthsdotter, 2019).

Furthermore, they also had to deal with the mentality of that time which told them that they should be submissive, look a certain way, stay at home taking care of the house and keeping their husbands happy, and, eventually, become mothers (Eisenberg & Ruthsdotter, 2019).



## **3.2 SPAIN**

### **3.2.1. 1973**

After the Civil War (1936-1939), a 36-year dictatorship was established in Spain. During this period there was an important cultural development, but always under the absolute control of political power by Franco. This period has two separate periods that can be distinguished from the famous triennium 1956-1959: in the first period, before the triennium, Spain went through the most difficult period of the political system associated with the historical conditions of the past. The second stage, after 1959, laid the foundations for economic development from 1960 to 1973. This economic development was marked by significant changes in the mentality of the people. Political parties such as the PSOE and the PCE played a leading role in intensifying political activity against the system.

In 1975, with the death of Franco, a difficult period in the political history of Spain came to an end, one that plunged the country into years of cultural, political, and personal persecution of all Spaniards.

This translation is remarkable because of the historical events that took place during the period of publication. Despite the fact that the novel arrived in our country thirty years earlier, this translation allows us to comment on the translation techniques used and to appreciate how the content varies based on the lack of freedom of expression that we found at that time.

### **3.2.2. 2021**

Regarding the previous date, this year, clearly marked by the global pandemic of COVID-19 and the economical crisis, it is possible to highlight the changes in women's freedoms and the importance of feminism today. Although it is still not possible to speak of total equality between the sexes, the independence of women has been recognized, granting them more rights and options that go beyond the "traditional" image found in previous periods.

On the other hand, the political environment; the most noticeable change is the establishment of democracy and the importance of freedom of expression, so it is possible to affirm that we currently have diversity in all areas; cultural, religious, and political.

I chose this second translation in order to be able to appreciate the differences between both texts, taking into account how much the society in which we live has changed; both from a historical, cultural, and social point of view.

These changes are what makes this translation so important, because times have changed and so have the values that were the foundations of society years ago; compared to the previous translation, but in summary it can be stated that the more current translation there is more flexibility in dealing with issues, taking into account that it is not possible to find rules as strict as those that existed during the dictatorship.

Once the context surrounding the work has been established, it is worth highlighting the influence of translations on society; Pérez (2006) comments that the quality of the translation directly affects the target society, especially those who are not at the same cultural level and/or whose linguistic area is restricted, as it makes them more dependent on translations (Pérez, 2006, p. 41).

Furthermore, Pérez (2006) states that these “anomalies” or changes that we can find in translations with respect to the source text are based on “the translators’ inability, incomplete training, professional difficulties or haste” (Pérez, 2006, p. 40). Therefore, as mentioned above, the translator’s work in 1973 was limited by censorship and problems or difficulties in access to education, factors that also affect the professional, it is clear that there will be a direct effect on translation and that this will be more evident than what we find in 2021, where this cultural control is not so aggressive and access to education is easier.

Thus, it is possible to establish a link between translations and society; as mentioned before, translations reflect the societies in which they are made, so the translator is 'obliged' to adapt it to their culture. Taking into account the context of this work, the author’s society in the ST, and the Spain of 1973 and 2021 in the TTs, it is possible to affirm that there is a cultural gap in 1973 Spain due to the censorship that existed at that

time, which limited the access to culture by classifying, in the case of literature, some topics or works as restricted or forbidden, forcing translators to make modifications to overcome this censorship and be able to publish the work. This situation caused Spain to be in a restricted linguistic area, and taking into account that the target reader of the work did not have access to education as “easy” as we can find in 2021, the repercussion of translation in society is lower, since it limits the work of the translator.

When we talk about the problems of access to education, it is worth mentioning Palacios (2005) and his work *Hª de la Educación, una visión hasta lo local* in which he establishes that the objective of primary education, that it is referred to as compulsory education from six to ten years of age according to *la Comisaría del Plan de Desarrollo de 1967 (the 1967 Development Plan Commissariat)* was centered on training experts in agricultural, industrial and commercial work. All those students who continued their studies beyond that age did so because of their economic power or the individual capabilities of each student (Palacios, 2005, p. 128).

#### **4. STATE OF ART**

There are many professionals in the field of translation who have devoted themselves to researching this topic, translation techniques, providing many different methodologies to analyse them; for this reason, considering the great amount of information available in this field, I decided to choose the topic of translation for my dissertation, in addition to my interest in it, which was encouraged by the subjects offered in the degree program.

Regarding the chosen novel, *Little Women*, it was selected for sentimental reasons; since it was one of the first novels I was able to enjoy in my childhood and, due to the importance of the classics that I have seen in my years of study, and knowing the difficulties that women had to endure in that society, I decided to choose this work as an interesting field to focus the topic of study, translation techniques.

After analyzing several documents specialized in the analysis of translations, evaluation and translation techniques, I was able to observe the endless possibilities and approaches that exist when facing a text, so I had to narrow my search, looking for more relevant

content to fulfil the objective of my project. In addition, the literature I could find related to this novel does not analyze the translation techniques used in it, but the gender roles, the importance of the role of women, or the linguistic choices, so this was my opportunity to learn more about the subject.

Starting from the premise that the translator’s work should be imperceptible to readers, and after being able to observe the many translations that can be found of this classic literary work, I focused my analysis on a micro linguistic study, in which the production techniques are the resource that professionals use to translate, each with a unique style, given that no two translations are alike and due to the great importance of the context in any work. In addition, the characteristics of the TT should also be noted; Pérez (2006), in his work *Calidad de la traducción y desarrollo cultural*, establishes that there are differences between the language used in the translation and the source language. In order to classify these differences, he presents the following table 1 below:

<b>Universales de la traducción</b>	
<b>Translationese</b>	Presencia de propiedades del texto original en el texto meta
	Ausencia de propiedades del texto original en el texto meta
	Presencia de propiedades del texto meta exageradas por la influencia del conocimiento contrastivo por parte del traductor ( <b>antitranslationese</b> )
Aspectos particulares de traducciones concretas (influencias debidas al idiolecto del traductor...)	

Schmied e Schäffler (1996):

<b>Translationese I</b>	Sistema (desviaciones respecto al sistema y la norma de la lengua meta)
	Norma (desviaciones respecto a la norma y a la lengua meta)
<b>Translationese II: Universales de la traducción</b>	
Diferencias socio-culturales	

TABLE 1. Classification – differences between the language of translations and the source language (Pérez, 2006, p. 38)

As the table above shows, the first of these classifications is Translationese, proposed by Santos (1995;1997) which establishes that in the TT it is possible to find structures or linguistic elements of the language, that may appear to be intentional or due to an oversight by the translator, which can sometimes lead to generalizations that influence the culture in a negative way by not designating what is described accurately, thus resulting in a loss of quality in the translation (Pérez, 2006, p. 38).

In order to solve this problem, the author proposes to incorporate elements characteristic of the linguistics and culture of the source text or make a complete adaptation to the target culture. (Pérez, 2006, p. 39).

On the other hand, the universals of translation, proposed by Schmieid and Schäffler (1997), are defined as establishes that the language characteristics of translations are not related to the language of the ST (Pérez, 2006, p. 39). In addition, the authors list the following characteristics: simplifications, disambiguations, repetitions, explanations and condensations are avoided, resulting in a result in the target language that is more formal than what can be found in the ST, but with greater lexical poverty and textual conventionalization (Pérez, 2006; 39-40).

These classifications have in common that they establish a difference between the language of the translation and that of the ST, which results in modifications of the ST that can negatively influence the target society. However, Santos (1995;1997) highlights the influence of the language of the source text, defining the modifications as imperfections, while Schmieid and Schäffler (1997) point out that the language of the translation is independent, and that the result is usually more formal. Furthermore, he adds that the differences from the text are the characteristics of the target text, thus emphasizing, once again, that they are independent characteristics.

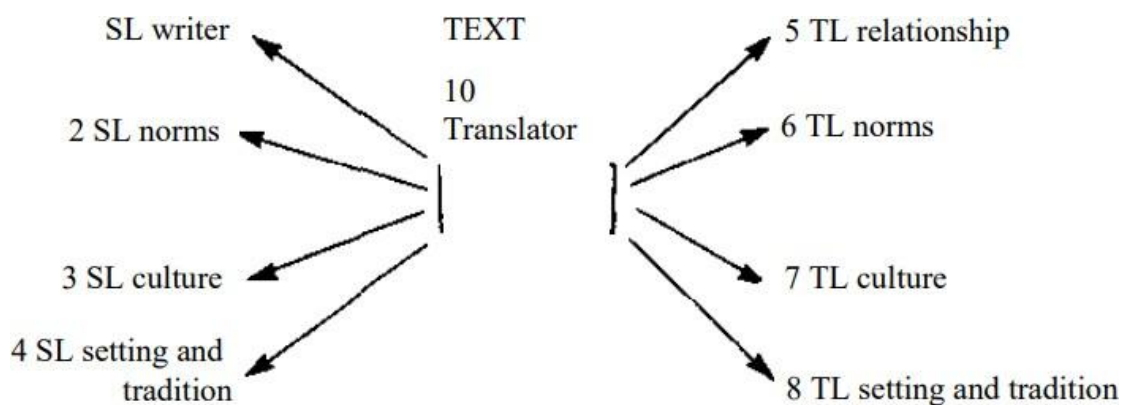
In addition, these studies establish that it will undoubtedly be possible to find differences in translation, however, I chose the approach proposed by Pérez (2006) in which he establishes that these differences are based on the conditions in which the translation has been done, highlighting the importance of the translator and his preparation when facing the work, which we can link directly to the context in which it is done, and that will directly affect the translation techniques used. Also, the author points out that, due to the second process of selecting texts to be translated, it is expected that the quality of the TT will be higher, but the evidence shows the opposite (Pérez, 2006, pp. 40-41).

Thereby, these studies have allowed me to establish the following hypotheses, the techniques employed will make the 1973 text have a simpler vocabulary, thus highlighting the society of the time in which there was absolute control. In addition, access to education was not as possible as it is today, so this simplification is necessary for the target reader to understand the text. Another hypothesis, related to the first one, is

that, due to the need to simplify the content based on the historical context of the first translation, more translation techniques will be used in this first one compared to the second one. These hypotheses are the basis for focusing on why the translations are different, one of the objectives of the paper.

## 5. THEORETICAL BACKGROUND

First of all, a definition of the process of translation is necessary because having a clear definition of the translation process and the factors that the translator must take into account is the fundamental basis for analysing translation techniques; Newmark defines translation in his book, *A Textbook of Translation*, as “rendering the meaning of a text into another language in the way that the author intended the text” (Newmark, 1988, p. 4). A mixture of simplicity and complexity, considering that the translator has to be able to say something in another language whilst he is pretending to be someone he is not in the different types of text domains; legal, administrative, dialect, local and cultural, avoiding transferring as many Source Language (SL) words to Target Language (TL) as possible.



The dynamics of the translation (Newmark, 1988, p. 4)

Furthermore, the author establishes ten different directions in which a text can be pulled (Newmark, 1988, p. 5):

- 1- *“The individual style or idiolect of the SL author and whether it should be preserved or normalized.*
- 2- *The conventional grammatical and lexical usage for a type of text, depending on its topic and situation.*
- 3- *Finding items referring specifically to the SL or a third language culture.*
- 4- *The typical format of a book, periodical, newspaper, etc., and whether the translator has to follow the tradition of that time that is influencing the document or not.*
- 5- *The expectations of the readership, keeping in mind the knowledge of the topic and the style of the language in use since it is not possible to translate down or up to the readership.*
- 6- *7- 8- Corresponding to 2, 3, and 4 respectively, but for the Target Language.*
- 9- *What is being described or reported, checked or verified (the referential truth), as long as it is possible, independently of the SL text and the expectations of the readers.*
- 10- *The translator’s beliefs and prejudices, which may be personal and subjective, or social and cultural, involve the translator’s “group loyalty factor”, which may reflect the translator’s national, political, ethnic, religious, social class, gender, etc, assumptions”.*

On the other hand, Newmark discusses the text and the author’s intention (Newmark, 1988, pp. 12-13) and establishes that *“the intention of the text equals its understanding and the perspective that the author has on the topic, while the translator’s intentions are usually the same as those of the author”*. In addition, the translator will have to adapt the ST to the culture of the TL if his audience is not cultured. This will result in a longer version than the one we can find in the ST.

As it is possible to appreciate, this author establishes the criteria that the professional has to take into account and their role between the two languages. This has allowed us to learn more about this process and to know what to expect in the practical case presented in this paper.

## 6. TRANSLATION TECHNIQUES

Before focusing on the analysis, some factors that intervene in the translation process are going to be reviewed. These factors are strategies, methods and techniques.

These concepts are somewhat confusing due to the multiple definitions that professionals in the field of translation have proposed in their studies, one of these professionals is Hurtado (2001), who defines translation method as the way the translator approaches the ST and how the translation process evolves (Hurtado, 2001, p. 241). Hurtado (2001) establishes four translation methods:

- “1. Interpretative-communicative: which focuses on text comprehension and how meaning is re-expressed while keeping the textual genre and function.
2. Literal: which focuses on the reconstruction of the linguistic elements, either word by word, by phrases or by clauses, which can be found in the ST in order to express them in the TT.
3. Free: which focuses on maintaining functions and the same information that can be found in the ST, but not on maintaining the same meaning.
4. Philological: which focuses on adding historical or philological comments in the translation” (Hurtado, 2001, p. 252).

Translation strategies are also defined by Hurtado (2001) as the processes, which can be conscious and unconscious, verbal and non-verbal, or internal or external, of problem solving in relation to the source text. In other words, it focuses on the process and not on the result, as techniques do, and methods focus on both (Hurtado, 2001, p. 272).

On the basis of these theories, it is possible to establish that translation methods focus on the text at a macro-textual level, while techniques do on a micro-textual level, and translation strategies focus on both.

Once we have defined the concept of translation techniques above, we can focus on its characteristics. Molina and Hurtado (2002) list the following:



1. *“They affect the result of the translation.*
2. *They are classified by comparison with the ST.*
3. *They affect micro-units of text.*
4. *They are by nature discursive and contextual.*
5. *They are functional.”* (Molina & Hurtado, 2002, p. 509)

*“If a technique is evaluated out of context as justified, unjustified or erroneous, this denies the functional and dynamic nature of translation. A technique can only be judged meaningfully when it is evaluated within a particular context.*

*They are used functionally and dynamically in terms of:*

- 1- *The genre of the text (letter of complaint, contract, tourist brochure, etc.)*
- 2- *The type of translation (technical, literary, etc.)*
- 3- *The mode of translation (written translation, sight translation, consecutive interpreting, etc.)*
- 4- *The purpose of the translation and the characteristics of the translation audience*
- 5- *The method chosen (interpretative-communicative, etc.)”* (Molina & Hurtado, 2002, p. 509).

In order to be able to classify translation techniques, the following criteria must be taken into account:

- 1- *“To isolate the concept of technique from other related notions (translation strategy, method and error).*
- 2- *To include only procedures that are characteristic of the translation of texts and not those related to the comparison of languages.*
- 3- *To maintain the notion that translation techniques are functional. Our definitions do not evaluate whether a technique is appropriate or correct, as this always depends on its situation in text and context and the translation method that has been chosen.*
- 4- *In relation to the terminology, to maintain the most commonly used terms.*
- 5- *To formulate new techniques to explain mechanisms that have not yet been described”* (Molina & Hurtado, 2002, p. 509).

Taking into account the objective of this work, an analysis of translation techniques allows us to go deeper into the text, being able to be more specific. Therefore, in order to analyse the translations, I am going to present several options, commenting at the end which one I have chosen and why I have opted for that option.

First, Molina and Hurtado (2002) in their work *Translation Techniques Revisited* differentiate the techniques depending on the type of translation and establish two sections:

“*Literal translation:*

- *Borrowing:* refers to a word that has been chosen directly from another language.
- *Calque:* refers to a word or phrase that has been translated into TL in order to be incorporated.
- *Literal translation:* refers to a word for word translation.

*Oblique translation:*

- *Transposition:* refers to a change in the word class of a word.
- *Modulation:* refers to a change from a cognitive point of view, in this case, the point of view of the ST is changed.
- *Equivalence:* refers to using a new phrase, especially when translating proverbs or idiomatic expressions.
- *Adaptation:* refers to the change from one culture to another, making actions take place in a different context.
- *Compensation:* An item of information, or a stylistic effect from the ST that cannot be reproduced in the same place in the TT is introduced elsewhere in the TT.
- *Concentration vs. Dissolution:* Concentration expresses a signified from the SL with fewer signifiers in the TL. Dissolution expresses a signified from the SL with more signifiers in the TL.
- *Amplification vs. Economy:* These procedures are similar to concentration and dissolution. Amplification occurs when the TL uses more signifiers to cover syntactic or lexical gaps. The opposite procedure is economy.
- *Reinforcement vs. Condensation:* These are variations of amplification and economy that are characteristic of French and English, e.g., English prepositions or conjunctions that need to be reinforced in French by a noun or a verb.
- *Explicitation vs. Implication:* Explicitation is to introduce information from the ST that is implicit from the context or the situation, e.g., to make explicit the patient’s sex when translating his patient into French. Implication is to allow the situation to indicate information that is explicit in the ST, e.g., the meaning of *sortez* as go out or come out depends on the situation.
- *Generalization vs. Particularization.* Generalization is to translate a term for a more general one, whereas particularization is the opposite.
- *Inversion.* This is to move a word or a phrase to another place in a sentence or a paragraph so that it reads naturally in the target language.” (Molina & Hurtado, 2002, pp. 499-500).

On the other hand, Hurtado (2001) in her study *Traducción y traductología* lists the following techniques, proposed by Delisle, that translators can carry out when dealing with a text:

*“Delisle (1993) introduces some variations to the Stylistique Comparée du Français et de l’Anglais (SCFA) procedures and maintains the term procedure for Vinay and Darbelnet’s proposals. However, for some other categories of his own, he introduces a different terminology, e.g., translation strategies, translation errors, operations in the cognitive process of translating. He lists several of these categories as contrasting pairs.*

*In his review of Vinay and Darbelnet, he proposes simplifying the SCFA dichotomies of reinforcement/condensation and amplification/economy and he reduces them to a single pair, reinforcement/economy.*

*Reinforcement is to use more words in the TT than the ST to express the same idea. He distinguishes three types of reinforcement:*

- 1) Dissolution; expresses a signified from the SL with more signifiers in the TL.*
- 2) Explicitation (these two correspond to their SCFA homonyms); Explicitation is to introduce information from the ST that is implicit from the context or the situation.*
- 3) Periphrasis (this corresponds to SCFA’s amplification); Amplification occurs when the TL uses more signifiers to cover syntactic or lexical gaps.*

*Economy is to use fewer words in the TT than the ST to express the same idea. He distinguishes three types of economy:*

- 1) Concentration; to introduce information from the ST that is implicit from the context or the situation.*
- 2) Implication (these two correspond to their SCFA homonyms and are in contrast to dissolution and explicitation); to introduce information from the ST that is implicit from the context or the situation.*
- 3) Concision (this corresponds to SCFA’s economy and is in contrast to periphrasis); the opposite procedure of dissolution.” (Hurtado, 2001, p. 500).*

*“The other categories Delisle introduces are:*

- Addition vs. Omission. He defines them as unjustified periphrasis and concision and considers them to be translation errors. Addition is to introduce unjustified stylistic elements and information that are not in the ST, omission is the unjustifiable suppression of elements in the ST.*

- *Paraphrase. This is defined as excessive use of paraphrase that complicates the TT without stylistic or rhetorical justification. It is also classified as a translation error. Delisle's paraphrase and addition coincide with Margot's illegitimate paraphrase.*
- *Discursive creation. This is an operation in the cognitive process of translating by which a non-lexical equivalence is established that only works in context, e.g., In the world of literature, ideas become cross-fertilized, the experience of others can be usefully employed to mutual benefit is translated into French as, Dans le domaine des lettres, le choc des idées se révèle fécond; il devient possible de profiter de l'expérience d'autrui. This concept is close to Nida's alterations caused by semantic incompatibilities and transliteration." (Hurtado, 2001, p. 505)*

After having studied both works, the following advantages and disadvantages should be highlighted; in the case of Molina and Hurtado's work (2002), they provide a difference between the literal and oblique translation techniques, link the concepts to each other, creating associations that allow understanding one technique and its opposite, and allow a more exhaustive analysis by having a more extensive classification, which allows for more accurate results. However, the disadvantage of these techniques is also this extensive classification, since some of them are similar and may cause confusion or misunderstandings when recognizing them in a study such as this one. This complexity makes it more accessible to expert translators.

On the other hand, the techniques proposed by Delisle in Hurtado's work (2001), despite being less than those proposed by Molina and Hurtado (2002), allow a clear differentiation of the techniques, simplifying the selection process by not showing similarities between them, which also makes them easier to identify. However, the analysis that it is possible to perform with them is not as exhaustive or specific as the previous one, and no classification of the techniques is made depending on the type of translation.

Nevertheless, and taking into account the extent of this project, the analysis I decided to choose Delisle's techniques in order to obtain clear results, which allow to analyse the translation without giving rise to error because, as it was mentioned before, translation techniques are clearly differentiated, so that classification is more accurate and simpler.

## 7. METHODOLOGY

This paper, as mentioned above, is a comparison of two Spanish translations of Louisa May Alcott's *Little Women*. I have analysed some fragments of the first chapter, looking for differences between the ST and the TTs. I chose to focus on the first chapter in a symbolic way, since differences can be appreciated from the first page of the novel in both translations, which makes it possible to analyse them, but it is necessary to look for scenes that are in both translations. In addition, analysing the entire novel would be too extensive a task, which would not meet the criteria required in this work based on its length. Subsequently, by consulting the works of several experts in the field of translation, I have studied the translation process and the translation techniques employed.

First of all, in a table, the selected fragments will appear, in English (ST) and Spanish (TT1 and TT2), to be able to comment on them individually and highlight their differences. Then, the translation techniques used will be discussed; as it was mentioned in the previous section, the techniques selected in this case are those proposed by Delisle, commenting on the context in which the action takes place in order to highlight the importance of context when translating, since avoiding it leads to misinterpreting the text.

Source Text (ST)	Target Text (TT1)	TT2

Finally, the results of the analysis will be discussed, highlighting the most significant differences and their reception, to end with a final commentary on the study in which general conclusions will be drawn.

## 8. ANALYSIS

In this section we will analyse the fragments of the first chapter of the novel *Little Women* and compare the Spanish translations, TTs, with the ST. First, the table with the three fragments will appear and, subsequently, the translation techniques used in the different examples will be explained, in order to appreciate the changes from one to the other.

## 9. EXAMPLES IN *LITTLE WOMEN*

### 9.1. Table 1

ST (1869)	TT1 Bruguera (1973)	TT3 Anaya (2021)
"It's so dreadful to be poor!" sighed Meg, <b>looking down</b> at her old dress.	¡Qué horrible es ser pobre! -comentó Meg, suspirando, mientras <b>lanzaba una mirada melancólica</b> a su vestido viejo.	¡Es tan horrible ser pobre! —suspiró Meg <b>echando una ojeada</b> a su viejo vestido.

This first example focuses on the appearance of one of the sisters, Meg, complaining about the change in their lives now that they are going through an adverse situation and do not have as much money as before, due to their father being at war.

The translation technique used in TT1 is a discursive creation; since "*a non-lexical equivalence is established that only works in context*" (Hurtado, 2001, p. 505). In this case, the word "melancólica" changes the original meaning of the ST, since "looking down" has a negative connotation, which is equivalent to looking at something with contempt, this equivalence is possible due to the context, but it is not semantically correct if we compare it with the ST.

On the other hand, in the second translation, we find a concentration that simplifies the text, using less simplifiers in the TL than in the SL; the expression "echar un ojo" which is used in a colloquial context in Spanish, changes the meaning of the ST (Hurtado, 2001, p. 505).

## 9.2. Table 2

ST	TT1	TT2
"We've got father and mother and each other, <b>anyhow</b> ," said Beth <b>contentedly</b> , from her corner.	Tenemos a mamá y a papá, y nos tenemos las unas a las otras - dijo Beth desde el rincón que ocupaba.	—Tenemos a Padre y a Madre, y nos tenemos unas a otras —dijo Beth <b>apaciblemente</b> desde su rincón.

The context of this fragment is based on a conversation between the sisters, commenting on the situation they have had to live; discussing that, despite the fact that they do not have many material goods and cannot afford the luxuries that other families can, they have their family, thus highlighting the value that was given to it at the time.

The translation technique used in the first translation is “*an omission of multiple elements of the ST*” (Hurtado, 2001, p. 505), in this case, the words omitted are “*anyhow*” and “*contentedly*”. In addition, this modification implies that “*fewer words are used to express the same idea*”, so the reinforcement technique is also used. (Hurtado, 2001, p. 505).

In the case of the second translation, the techniques employed are: an omission of the word “*anyhow*”, as in the first translation. However, the omission of the other term is not maintained; a discursive creation is made, establishing “*an equivalence that is possible due to the context of the work*” (Hurtado, 2001, p. 505). This equivalence is based on

translating “contentedly” as “apaciblemente”, a word that is not its equivalent out of context, as it is translated as "contento, felizmente, etc.".

### 9.3. Table 3

ST	TT1	TT2
"We haven't got father, and shall not have him for a long time." She didn't say "perhaps never," but each silently added it, thinking of father far away, where the fighting was.	-A papá no lo tenemos ahora, ni lo tendremos por mucho tiempo. Siguió una <b>pausa prolongada</b> ; luego Meg dijo con voz <b>velada por la emoción</b> :	—A padre no lo tenemos, y no lo tendremos en mucho tiempo. No dijo <b>«quizá nunca más»</b> , pero cada una lo añadió mentalmente, pensando en lo lejos que estaba su padre, en el frente.

This fragment shows a realistic view of the harsh reality, and that is that the March family could lose the father, who was forced to spend time away from home to defend his country in the war, putting his life at risk, a possibility of which they are all aware.

The translation technique used in the first translation is the omission; *since “an element of the ST is omitted”* (Hurtado, 2001, p. 505) and, at the same time, an addition; by *“adding information that is not present in the ST”* (Hurtado, 2001, p. 505). Both are centred on the same element; in the ST it is expressed that they are all aware that their father may not come home as he is fighting at the front, but in the first translation this common thought that they all share is eliminated and replaced by the point of view of a character, in this case Meg (addition). Moreover, we can speak of an addition *to* express the feeling of the sisters in the character of Meg and in the phrase of "velada por la emoción"; the concept of "velada" is a discursive creation (Hurtado, 2001, p. 505), which



“establishes an equivalence” between the perception of sadness for the possible death of the father with the way in which the older sister addresses the others.

On the other hand, in the second translation, it is worth noting the dissolution in the translation of "perhaps never" to "quizás nunca más", which allows us, in this case, “to better express the meaning of a word by using more signifiers in the Target Language”, Spanish (Hurtado, 2001, p. 500).

#### 9.4. Table 4

ST	TT1	TT2
<p>“I don’t believe any of you suffer as I do,” cried Amy; “for you don’t have to go to school with impertinent girls, who plague you if you don’t know your lessons, and laugh at your dresses, and label your father if he isn’t rich, and insult you when your nose isn’t nice.”</p>	<p>– Pues no creo que ninguna de vosotras sufra lo que yo – afirmó Amy –, porque no tenéis que ir a la escuela con muchachas impertinentes que se burlan cuando no llevas la lección bien preparada. Se ríen de los trajes que una lleva, “defaman” a vuestro padre por ser pobre y hasta os insultan porque vuestra nariz no es bonita.</p>	<p>—No creo que ninguna de vosotras sufra tanto como yo —exclamó Amy—. Porque no tenéis que ir al colegio con chicas impertinentes que se burlan de ti si no te sabes la lección y se ríen de tus vestidos y hablan mal de tu padre si no es rico, y te insultan si tu nariz no es perfecta.</p>

In the context of this scene, the March sisters complain about their routines and all the tasks they each have to do, creating a small "competition" to establish who is having a worse time; a discussion in which, obviously, each one supports herself.

The first translation presents the following translation techniques; the addition of the "pues", "*an element that does not appear in the ST*" (Hurtado, 2001, p. 505), in this case to express that it is a response to a previous comment, managing to make reference to the context. Also, it is possible to find a periphrasis, (Hurtado, 2001, p. 500), "no llevas la lección bien preparada", in this case "to cover an stylistic gap" by using the Spanish expression; within it, is included the addition of the word "bien", which does not appear in the ST, as a way of emphasizing, that is, it would be an element of style (Hurtado, 2001, p. 505).

Subsequently, there is also an addition of the word "defaman"; despite not appearing in this fragment in the ST (Hurtado, 2001, p. 505), it refers to one of the characteristics of the character, the grammatical mistakes he makes, and to which reference is made later in the novel, therefore, it is possible to consider it an explicitation too (Hurtado, 2001, p. 505). Additionally, there is a discursive creation in the phrase "for being poor"; taking into account that an equivalence in terms of meaning is established between ST and TT1, which is possible thanks to the context (Hurtado, 2001, p. 505).

In the case of TT2, we can highlight that a discursive creation has been used for the term "label" as "hablar mal", an equivalence that is possible thanks to the context of the work (Hurtado, 2001, p. 505), which allows the original meaning of the work not to change.

9.5. Table 5

ST	TT1	TT2
<p>“Don’t peck at one another, children. Don’t you wish we had the money papa lost when we were little, Jo? Dear me! how happy and good we’d be, if we had no worries!” said Meg, who could remember better times.</p>	<p>– Vamos, niñas, no disputéis, ¡Oh, si papá tuviera aún el dinero que perdió cuando éramos pequeñas! ¡Qué bien lo pasaríamos si estuviéramos libres de apuros económicos! ¿Verdad, Jo? – Meg podía acordarse de mejores tiempos en que su familia se había visto libre de estrecheces.</p>	<p>—¿No te gustaría que tuviésemos el dinero que papá perdió cuando éramos pequeñas, Jo? —preguntó Meg, que aún se acordaba de los viejos tiempos—. Madre mía... ¡Qué felices y qué buenas seríamos si no tuviésemos preocupaciones!</p>

The fight between the sisters continues, but this time Meg tries to stop them and make them change the subject, remembering better times when they didn't have to worry about money.

The translation strategies that can be found in these translations are; in the case of the TT1, an implicitation “to allow the situation to indicate information that is explicit in the ST” (Hurtado, 2001, p. 505), in this case, to better express the meaning that the problems they are having now are due to the shortage of money, which makes them go through hardships. In addition, a paraphrase (Hurtado, 2001, p. 505) is made at the moment when Meg asks her sister, rhetorically, if she would like to go back to that time when they had not lost their money, thus we can consider an addition to include "en que su familia se

había visto libre de estrecheces", since it does not appear in the ST, but, considering that this is what the character refers to when mentioning "better times", we can also consider it an implicitation (Hurtado, 2001, p. 500). In this way, the structure of the ST text is modified, but not the meaning.

On the other hand, in the TT2, there is an omission of Meg's attempt to calm the sisters, starting directly with the question she asks Jo, paraphrasing (Hurtado, 2001, p. 500) the text, making a small pause and changing the ST structure, but not the meaning. "Madre mía..." is also added, allowing us to emphasize the character's feeling of melancholy, and establishing an equivalence, discursive creation (Hurtado, 2001, p. 505), is being made that is possible thanks to the context of the phrase "dear me!", which we find in the ST.

#### 9.6. Table 6

ST	TT1	TT2
<p>"Jo does use such slang words," observed Amy, with a reproving look at the long figure stretched on the rug. Jo immediately sat up, put her hands in her apron pockets, and began to whistle.</p>	<p>— ¡Jo usa de unas expresiones tan chocantes...! — observó Amy, dirigiendo una mirada de reproche a su hermana. Esta se levantó de un salto, hundió ambas manos en los bolsillos y se puso a silbar con fuerza.</p>	<p>—¡Jo habla de una manera tan vulgar! —dijo Amy con una mirada de reprobación hacia la figura tendida en la alfombra. Jo se sentó de inmediato, se metió las manos en los bolsillos y empezó a silbar.</p>

The focus now shifts to Jo; she is reprimanded by her sisters for not following the social norms of the society of the time and not behaving like a young lady.

The translation techniques employed, in the case of TT1, a discursive creation (Hurtado, 2001, p. 505) to establish the equivalence of the term “*slang*” for “*expresiones tan chocantes*”, which is made possible by the context of the play. In addition to a periphrasis; (Hurtado, 2001, p. 500) the moment in which Jo stands up “*de un salto*”, by a stylistic device to indicate an action that made her “*immediately*” sat up. Again, this is also a discursive creation (Hurtado, 2001, p. 505), which establishes the equivalence of both terms to express the same thing. Another technique we can find is an addition at the end, “*including an element that does not appear in the ST*” (Hurtado, 2001, p. 505) when it is mentioned the way she whistled, in this case including “*con fuerza*” as a stylistic element. However, in this fragment it is omitted (Hurtado, 2001, p. 505) that Jo's character is lying on the carpet. These translation techniques imply that the structure of the text changes, but not the meaning.

In the second translation, we find the same situation at the beginning; a discursive creation that allows to *establish an equivalence between two elements thanks to the context* (Hurtado, 2001, p. 505); in this case “*slang*” and “*vulgar*”, which allows to simplify the scene. However, in the rest of the fragment, the structure of the ST is imitated.

### 9.7. Table 7

ST	TT1	TT2
“Don’t, Jo; it’s so <b>boyish</b> ”	– No hagas eso, Jo, que es <b>cosa de chicos</b> .	—No lo hagas, Jo. ¡Es <b>tan masculino!</b>

Continuing with the previous scene, we find that the reprimanding of Jo continues, this time she is asked to stop behaving like a boy.

The translation techniques employed in TT1 focus on the concept "boyish", which refers to behaviours or actions associated with boys. In this case, the TT employs more signifiers than the ST, so we find a dissolution (Hurtado, 2001, p. 500), expressing the term "boyish" as "cosa de chicos".

In TT2, we find a discursive creation (Hurtado, 2001, p. 505), in this case the equivalence is between "boyish" and "tan masculino".

**9.8. Table 8**

ST	TT1	TT2
<p>"I detest <b>rude, unladylike girls</b>"</p>	<p>Detesto a <b>las muchachas con modales ordinarios.</b></p>	<p>– ¡Detesto a las <b>chicas rudas y poco femeninas!</b></p>

It continues to emphasize the social values of the time, criticizing Jo's failure to follow them.

In the case of these translations, we find the same translation techniques; discursive creations (Hurtado, 2001, p. 505).

In the first translation they are based on establishing as equivalent the words "rude, unladylike" for "modales ordinarios", thus demonstrating one of the values of the society

of the time in which women were expected to behave like ladies, and "girls" for "muchachas", whilst in the second text, TT2, it is replaced by "rudas y poco femeninas".

### 9.9. Table 9

ST	TT1	TT2
"I hate affected, niminy-piminy chits."	– Y yo detesto las cursilerías de las señoritas que se las dan de elegantes.	¡Y yo detesto a las cursis relamidas!

Now it is Jo who decides to reply to her sisters' criticism, making the differences between the sisters very clear.

The first translation is characterized by using the following translation technique; it is paraphrased in a stylistic way (Hurtado, 2001, p. 500) to represent Jo's answer, adding "y", an element that does not appear in the ST (Hurtado, 2001, p. 505). Furthermore, to express the equivalence, discursive creation, made between the terms "affected, niminy-piminy chits" by "cursilerías de las señoritas que se las dan de elegantes", given that these equivalences are possible thanks to the context of the work (Hurtado, 2001, p. 505).

On the other hand, in the second translation, we find the same translation techniques; we find the same use of the initial "y", an addition considering that it does not appear in the ST (Hurtado, 2001, p. 505). However, in this TT2, the discursive creation established is "cursis relamidas"; this equivalence is possible thanks to the context of the work (Hurtado, 2001, p. 505).

9.10. Table 10

ST	TT1	TT2
<p>"Glad to find you so merry, my girls," said a cheery voice at the door, and <b>actors and audience turned to welcome</b> a stout, motherly lady, with a <b>"can-I-help-you" look</b> about her which was truly delightful. She wasn't a particularly handsome person, but mothers are always lovely to their children, and the girls thought the gray cloak and unfashionable bonnet covered the most splendid woman in the world.</p>	<p>– Me alegro mucho de encontraros tan divertidas, hijas más – dijo una voz agradable desde la puerta.</p> <p>Al oírla, <b>todas corrieron a dar la bienvenida</b> a una señora de porte distinguido y aspecto maternal, cuyo rostro tenía <b>una expresión amable y seductora</b>.</p> <p>A pesar de no ir ataviada elegantemente, las cuatro niñas la consideraban la persona más encantadora del mundo, con su raído abrigo gris, y su sombrero pasado de moda.</p>	<p>—Me alegro de encontraros tan contentas, hijas — dijo una voz cálida desde la puerta, y <b>las actrices se dieron la vuelta para dar la bienvenida</b> a una dama alta, de aspecto maternal, que no iba vestida elegantemente, pero tenía un cierto aire de nobleza.</p>



After the sisters decide what to give their mother for Christmas, she arrives home. This scene represents the moment when she returns and meets her daughters again.

In the case of the translation techniques employed, we can find, in TT1, a discursive creation (Hurtado, 2001, p. 505) in "my girls" for "hijas mías", an equivalence that is possible thanks to the context of the play as it is a conversation between a mother and her four daughters. It is also possible to find a periphrasis (Hurtado, 2001, p. 500) as more words are used to describe the character that enters the scene. But, nevertheless, "and actors and audience turned to welcome" is omitted (Hurtado, 2001, p. 505), taking into account that this part represents the scene as in a theatre, giving an indication as such, which is not used in the translations. In addition to the paraphrasing (Hurtado, 2001, p. 505) of the rest of the fragment, the discursive creation of the term "can-I-help-you look" by "amable y seductora", an equivalence that is possible to realize thanks to the context of the play (Hurtado, 2001, p. 505).

In the case of TT2, it maintains the indication similar to the one you can find in theatre to show the action performed by the characters when a new one, in this case the mother, appears on the scene. However, this second translation omits (Hurtado, 2001, p. 505) the "can-I-help-you look" and all the details given of how she is dressed and how her daughters see her, adding (Hurtado, 2001, p. 505) a shorter sentence to replace that part with a concentration (Hurtado, 2001, p. 505), which serves to express that positive description of the character, but using less signifiers than in the ST.

## **10. RESULTS**

I have been analysing the translation techniques employed in two translations of the *Little Women* novel with reference to the works of professionals in the field writing on this subject in different periods, using *A Textbook of Translation* by Newmark (1988), *Translation Techniques Revisited* by Molina and Hurtado (2002), and *Traducción y traductología* by Hurtado (2001). These studies have been of great help in understanding

the translation process and the translation techniques that can be used to modify the text, thus establishing criteria to be taken into account for the subsequent analysis of the selected fragments of the novel.

In addition, I have placed the translations within their context in order to see how the translations vary; the first selected translation was published in a period marked by censorship, Franco's regime, which had a direct impact on the work of the translator of the work. Therefore, the text has more modifications, which reflect the values of the society of the time, having had to pass the control of the censorship. The clearest example is found in the character of Jo, a character who, from the beginning, shows her dissatisfaction with following the social norms set for women. Thus, in tables 6, 7, 8 and 9, the sisters reject her behaviour as "boy stuff", using translation techniques to express how this character of "ordinary manners" should behave, which were not appropriate for a young lady, taking into account that for Jo these social norms were "cheesy stuff". Another example can be found in table 10, which highlights the economic problems suffered by the family, that have forced the father to go to the army to earn a living, in the appearance of the mother when she is described as returning home with her "threadbare gray coat".

On the other hand, the second is more current, published in a more flexible period, modern era; two opposing contexts, as it was stated earlier. It can therefore be seen that, in this case, these semantic changes made in the first translation do not appear so significantly in this one, which makes the 2021 translation more similar to the ST.

Taking into account the above, the grammatical choices and translation techniques chosen will be stricter or more restrictive in the case of the first translation (1973), corresponding to the lack of freedom that can be found in that historical context. On the other hand, the most current translation (2021), will be the opposite of the previous one.

The results can be summarized as follows; in the case of the data related to modified content, they are collected in the table below:

TEXTS	Disso	Expl	Peri	Add	Para	Concent	Impl	Con	Omi	D. creation
TT1	1	1	4	7	3	0	2	0	5	10
TT2	1	0	0	2	1	2	0	0	3	8

The results show that the most used translation technique in both cases is discursive creation, which, as mentioned before, consists of creating an equivalence between two terms made possible by the context in which they are found (Hurtado, 2001, p. 505), followed by addition and omission. Another factor that is remarkable about the results is how different they are; in TT1 we find almost all the translation techniques, some with high values, while in TT2 these values are lower and there is less variety in terms of translation techniques.

## 11. CONCLUSION

Taking into account the hypotheses posed at the beginning of this work, we see that the main one is fulfilled; since in the first translation, from 1973, we see a simplification of the language that, if we take into account the theory proposed by Pérez (2006), is based on the context in which the translation was made; that is, the lack of richness in linguistic and textual terms that we find in this case is due to the cultural development that we find in Spain at that time, which presents a clear deficiency if we take into account that the author, Louisa May Alcott, comes from a wealthy family, which gave her access to a better education and studies, so it is possible to affirm the influence of the work in the Spanish culture. This influence is of great importance for society, which seeks to favour the circulation of quality texts, but, taking into account the target reader of the text, and since, according to Newmark (1988), the translator has to adapt the text to the target culture, the modifications that will be made to the text through translation techniques will not raise the level of quality of the TT. In addition, the cultural difference also affects the translators, because the problems of access to training, working conditions and the demands they had at the time, limited their work and its quality.

In the case of the second translation, from 2021, we find a totally different society from the previous one, with a vocabulary more similar to the ST, which means that the translation techniques do not modify the text as much as in the 1973 one. If we reapply the theory of Pérez (2006) in this case, we see that the conditions for carrying out the translation have changed; access to education and training is unlimited in today's society, with improved working conditions and less aggressive or restrictive demands than those that can be found in a period like the Franco regime, allows the quality of the translation and cultural development at the social level rise, which makes it impossible to speak of a cultural deficiency.

In summary, it is necessary to know the theory of translation techniques, using this knowledge as the basis of the project we are going to face, since it establishes a series of objectives that must be fulfilled in order to perform the translation function correctly. In addition, the professional's knowledge must go beyond the language; we can establish that the translator functions as a bridge between cultures, "forcing" the professional to carry out a previous research work, which allows him/her to learn more about the Target Culture, in order to adapt the text to the readers of that culture. It should also be noted that it is impossible to separate the context, not only when speaking of the literary work, but also of translation, since there is a direct relationship between language and culture, which affects the translation process within society.

Finally, taking into account the objectives that we wanted to achieve in this work, all have been achieved; we have studied the translation process and the elements that compose them, as well as the techniques to know how they can modify the text; thanks to this basic knowledge, as I have called them above, it has been possible to apply the theory to this case study, allowing us to place the novel within a context and to know its characteristics in order to choose the fragments for the analysis. Moreover, after having studied the translation techniques proposed by several authors, we were able to select the ones that best suited the needs of this work. Another objective achieved is the analysis of the fragments, establishing the translation techniques that have been used in each case and how these modified or not the ST, thus being able to determine, finally, which translation technique is the most used.

## 12. BIBLIOGRAPHY

ALCOTT, L. (1869) *Little Women*. Penguin Books, New York.

ALCOTT, L. (1973) *Mujercitas*. Editorial Bruguera S.A., Barcelona.

ALCOTT, L. (2021) *Mujercitas*. Grupo Anaya S. A., Madrid.

AL-QINAI, J. (2005). "Manipulation and censorship in translated texts". In Actas del II Congreso Internacional AIETI 2005. Formación, investigación y profesión, Madrid, (9-11 de febrero 2005) (pp. 488-525).

Digital Commonwealth: Massachusetts Collections Online (2022) "Louisa May Alcott's signature ([ca. 1885–1888])" [Manuscript].

<https://ark.digitalcommonwealth.org/ark:/50959/5712np569>. (Accessed on 29/11/2022).

EISENBERG, B. & RUTHSDOTTER, M. (1998) "History of the women's rights movement". National Women's History Alliance, 2019.

<https://nationalwomenshistoryalliance.org/history-of-the-womens-rights-movement/>.

(Accessed on 16/09/2022).

GARRIDO PALACIOS, M. (2005). "Historia de la Educación en España (1857-1975). Una visión hasta lo local". *Contraluz: Revista de la Asociación Cultural Arturo Cerdá y Rico*. (2), (pp. 89-146).

GIUGLIANO, M. & HERNÁNDEZ SOCAS, E. (2019). "Ambivalence, Gender, and Censorship in two Spanish Translations of *Little Women*". *Les Presses de l'Université de Montréal. Meta: Translators' Journal*, 64 (2), (pp. 312–333).

HATHITRUST (2013) "Little women, or, Meg, Jo, Beth and Amy/ by Louisa M. Alcott; illustrated by May Alcott", 1868, University of California.

<https://catalog.hathitrust.org/Record/001421435>. (Accessed on 30/11/2022).

HATHITRUST (2013) "Little women, or, Meg, Jo, Beth and Amy/ by Louisa M. Alcott; illustrated by May Alcott", 1869, University of North Carolina at Chapel Hill.

<https://catalog.hathitrust.org/Record/001421435>. (Accessed on 30/11/2022).

HERNÁNDEZ SOCAS, E. & GIUGLIANO, M. (2019). “La recepción de Little Women en España a través de sus traducciones y adaptaciones”. Universität Leipzig. Institut für Angewandte Linguistik und Translatologie. *Quaderns: revista de traducció*, (26), (pp. 137-160).

HURTADO, A. (2001). *Traducción y Traductología*. Ediciones Cátedra (Grupo Anaya, S.A.), Lingüística, Madrid.

MOLINA, L. & HURTADO, A. (2002). “Translation Techniques Revisited: A Dynamic and Functionalist Approach”. *Les Presses de l’Université de Montréal. Meta: Translators' Journal*, 47 (4), (pp. 498-512).

MYERSON, J. & SHEALY, D. (1990). “The sales of Louisa May Alcott's books”, *Harvard Library Bulletin* 1 (1), (pp. 47-86).

<http://nrs.harvard.edu/urn-3:HUL.InstRepos:42660106>. (Accessed on 08/05/2021).

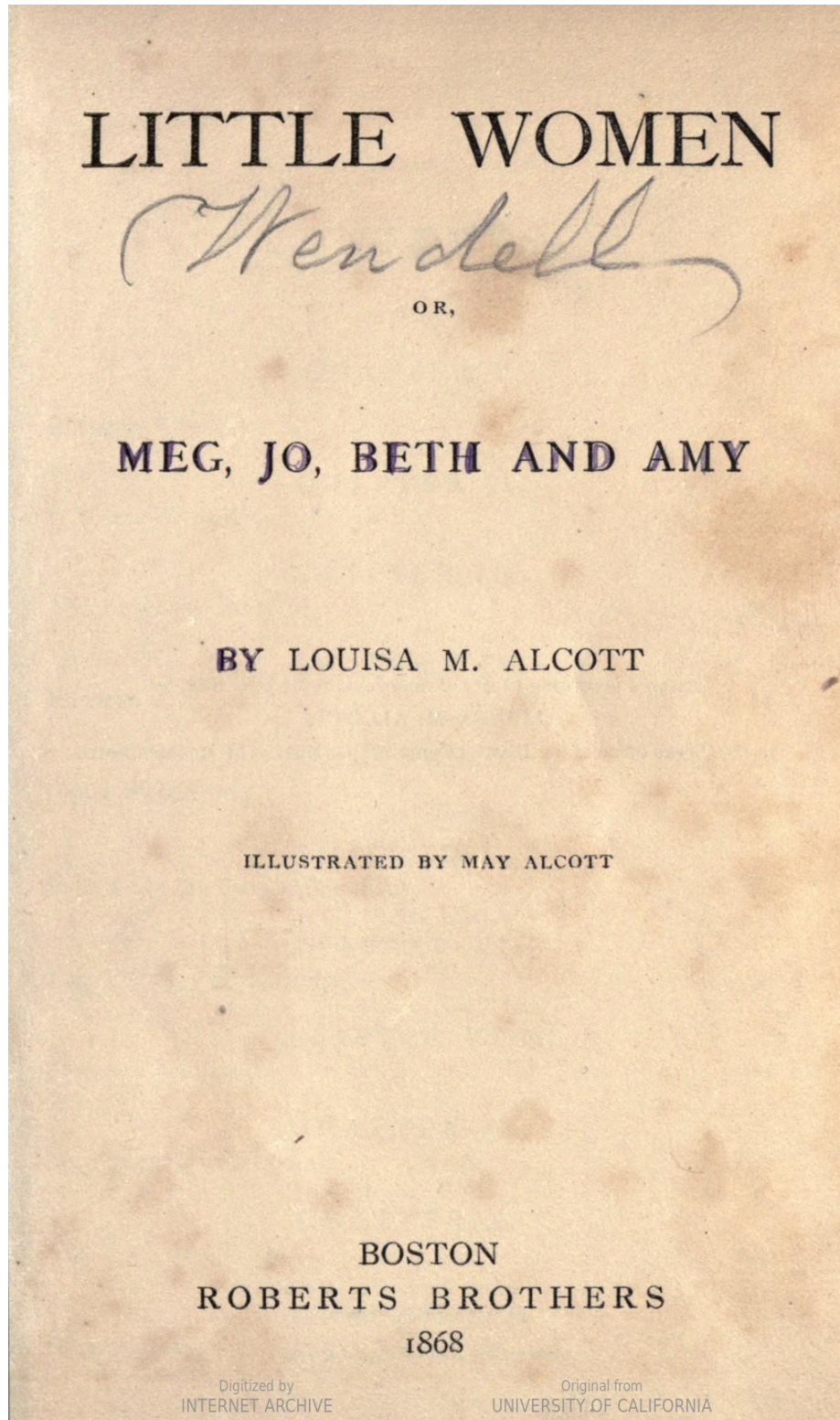
NEWMARK, P. (1988). *A Textbook of Translation* (Vol. 6). Prentice Hall International. Hempstead, Hertfordshire.

PÉREZ RODRÍGUEZ, J. H. (2006). “Calidad de la traducción y desarrollo cultural”. *Ciências & Cognição*, (Vol. 8). Universidad de Vigo, (pp. 37-47).

PYM, A. (2010). *Translation and Text Transfer. An Essay on the Principles of Intercultural Communication*. Intercultural Studies Group, Tarragona.

## **13. APPENDIX**

First part of the novel and the editors that published it - University of California (HATHITRUST, 2013)





## CONTENTS.

	PAGE
CHAPTER I.	
Playing Pilgrims . . . . .	7
CHAPTER II.	
A Merry Christmas . . . . .	23
CHAPTER III.	
The Laurence Boy . . . . .	39
CHAPTER IV.	
Burdens . . . . .	54
CHAPTER V.	
Being Neighborly . . . . .	71
CHAPTER VI.	
Beth finds the Palace Beautiful . . . . .	88
CHAPTER VII.	
Amy's Valley of Humiliation . . . . .	98
CHAPTER VIII.	
Jo meets Apollyon . . . . .	108
CHAPTER IX.	
Meg goes to Vanity Fair . . . . .	124
CHAPTER X.	
The P. C. and P. O. . . . .	147
CHAPTER XI.	
Experiments . . . . .	158

	PAGE
CHAPTER XII.	
Camp Laurence . . . . .	174
CHAPTER XIII.	
Castles in the Air . . . . .	202
CHAPTER XIV.	
Secrets . . . . .	216
CHAPTER XV.	
A Telegram . . . . .	230
CHAPTER XVI.	
Letters . . . . .	242
CHAPTER XVII.	
Little Faithful . . . . .	254
CHAPTER XVIII.	
Dark Days . . . . .	265
CHAPTER XIX.	
Amy's Will . . . . .	277
CHAPTER XX.	
Confidential . . . . .	289
CHAPTER XXI.	
Laurie makes Mischief, and Jo makes Peace . . . . .	299
CHAPTER XXII.	
Pleasant Meadows . . . . .	316
CHAPTER XXIII.	
Aunt March settles the Question . . . . .	326



# LITTLE WOMEN

OR

MEG, JO, BETH AND AMY

PART SECOND

BY LOUISA M. ALCOTT

WITH ILLUSTRATIONS

BOSTON  
ROBERTS BROTHERS

1869

Digitized by  
INTERNET ARCHIVE

Original from  
UNIVERSITY OF NORTH CAROLINA AT  
CHAPEL HILL

## CONTENTS.

CHAP.	PAGE.
I. GOSSIP . . . . .	5
II. THE FIRST WEDDING . . . . .	21
III. ARTISTIC ATTEMPTS . . . . .	30
IV. LITERARY LESSONS . . . . .	44
V. DOMESTIC EXPERIENCES . . . . .	55
VI. CALLS . . . . .	75
VII. CONSEQUENCES . . . . .	93
VIII. OUR FOREIGN CORRESPONDENT . . . . .	109
IX. TENDER TROUBLES . . . . .	123
X. JO'S JOURNAL . . . . .	139
XI. A FRIEND . . . . .	156
XII. HEARTACHE . . . . .	177
XIII. BETH'S SECRET . . . . .	192
XIV. NEW IMPRESSIONS . . . . .	200
XV. ON THE SHELF . . . . .	216

A 2042



	PAGE
CHAPTER XII.	
Camp Laurence . . . . .	174
CHAPTER XIII.	
Castles in the Air . . . . .	202
CHAPTER XIV.	
Secrets . . . . .	216
CHAPTER XV.	
A Telegram . . . . .	230
CHAPTER XVI.	
Letters . . . . .	242
CHAPTER XVII.	
Little Faithful . . . . .	254
CHAPTER XVIII.	
Dark Days . . . . .	265
CHAPTER XIX.	
Amy's Will . . . . .	277
CHAPTER XX.	
Confidential . . . . .	289
CHAPTER XXI.	
Laurie makes Mischief, and Jo makes Peace . . . . .	299
CHAPTER XXII.	
Pleasant Meadows . . . . .	316
CHAPTER XXIII.	
Aunt March settles the Question . . . . .	326

LITTLE WOMEN (1868-1869)

*Part One, Trade Edition*

1868	July .....	1000	1876	June .....	1000
September .....	July .....	2000	December .....	1000	
November .....	August .....	2000		1877	
December .....	October .....	2000	November .....	1000	
December .....	December .....	1000		1878	
December .....			July .....	1000	
	1871			1879	
1869	January .....	1000	March .....	1000	
February .....	March .....	1000	November .....	1000	
April .....	May .....	1000		1880	
May .....	June .....	1000	June .....	500	
June .....	June .....	1000	October .....	500	
June .....	July .....	1000	November .....	1000	
July .....	August .....	1000	December .....	1000	
August .....	September .....	2000		1881	
August .....	December .....	1000	July .....	500	
September .....			September .....	500	
October .....	1872		October .....	500	
October .....	January .....	1000	November .....	500	
November .....	March .....	1000	December .....	500	
December .....	September .....	1000		1882	
December .....			April .....	500	
December .....	1873		July .....	500	
	February .....	1000			
	September .....	1000			
1870					
February .....	1874				
February .....	April .....	1000			
March .....	December .....	1000			
March .....					
April .....	1875				
April .....	June .....	1000			
May .....	December .....	1000			
May .....					
June .....					

*Part Two, Trade Edition*

1869	1870	May .....	1000
March .....	February .....	June .....	1000
March .....	February .....	July .....	1000
April .....	March .....	August .....	1000
April .....	March .....	September .....	1000
April .....	April .....	September .....	1000
May .....	April .....	December .....	1000
May .....	May .....		
June .....	May .....	1872	
June .....	June .....	January .....	1000
July .....	July .....	March .....	1000
July .....	July .....	September .....	1000
August .....	July .....		
August .....	August .....	1873	
August .....	August .....	February .....	1000
September .....	September .....	September .....	1000
September .....	October .....		
October .....	October .....		
October .....	December .....		
October .....			
November .....	1871		
November .....	January .....		
December .....	March .....		
December .....			
December .....			

1874  
April . . . . . 1000  
December . . . . . 1000

1875  
June . . . . . 1000  
December . . . . . 1000  
July . . . . . 500

1876  
June . . . . . 1000  
December . . . . . 1000

1877  
November . . . . . 1000

1878  
July . . . . . 1000

1879  
March . . . . . 1000  
November . . . . . 1000

1880  
June . . . . . 500

October . . . . . 500  
November . . . . . 1000  
December . . . . . 1000

1881  
July . . . . . 500  
September . . . . . 500  
October . . . . . 500  
December . . . . . 500

1882  
April . . . . . 500

*Parts One and Two, Cheap Edition*

1873  
April . . . . . 1000

1874  
April . . . . . 280

*Parts One and Two, "6 gr" Edition<sup>a</sup>*

1876  
May . . . . . 280

*One-Volume, Trade Edition*

1881  
June . . . . . 1000  
November . . . . . 1000

1882  
January . . . . . 500

1883  
April . . . . . 1000  
June . . . . . 2000  
September . . . . . 1550  
October . . . . . 2000  
December . . . . . 1000

1884  
February . . . . . 1000  
April . . . . . 1000  
July . . . . . 3000  
September . . . . . 2000  
October . . . . . 2000  
December . . . . . 1000

1885  
March . . . . . 1000  
May . . . . . 3000  
September . . . . . 2000  
November . . . . . 2000  
December . . . . . 2000

1886  
April . . . . . 2000  
July . . . . . 3000  
September . . . . . 2000  
December . . . . . 2000  
December . . . . . 2000

1887  
March . . . . . 2000  
July . . . . . 3000  
September . . . . . 2000  
October . . . . . 3000  
December . . . . . 2000

1888  
January . . . . . 2000  
March . . . . . 2000  
April . . . . . 6000  
September . . . . . 5000  
December . . . . . 2000  
December . . . . . 2000

1889  
March . . . . . 5000  
April . . . . . 5000  
November . . . . . 2000  
December . . . . . 2000

1890  
January . . . . . 1000  
March . . . . . 1000  
March . . . . . 10,000  
October . . . . . 5000

1891  
February . . . . . 2000  
April . . . . . 5000  
May . . . . . 5000  
November . . . . . 1000

1892  
February . . . . . 2000  
April . . . . . 15,000  
December . . . . . 5000

1893  
April . . . . . 20,000

1894  
September . . . . . 5000  
November . . . . . 3000

1895  
April . . . . . 20,000

1896  
May . . . . . 6000  
November . . . . . 3000

1897  
May . . . . . 10,000  
December . . . . . 3000

1898  
April . . . . . 3000



*Illustrated Edition*

1880  
November . . . . 3000

1881  
December . . . . 1300

1882  
November . . . . 1000

1885  
May . . . . . 2000

1888  
October . . . . . 1000

1891  
May . . . . . 500

1892  
November . . . . 480

1894  
November . . . . 500

1897  
November . . . . 280

*Large Paper Edition*

1882  
August . . . . . 1000  
September . . . . 1250  
October . . . . . 1325  
December . . . . 1600

Louisa May Alcott's signature. 1885-1888, Boston Public Library. (Digital Commonwealth: Massachusetts Collections Online)

