A comparison between two Spanish translations of Orwell’s “Down and Out in Paris and London”

Miguel Sainz Fernández

Carlos Villar Flor

Facultad de Letras y de la Educación

Grado en Estudios Ingleses

2012-2013
A comparison between two Spanish translations of Orwell’s “Down and Out in Paris and London”, trabajo fin de grado de Miguel Sainz Fernández, dirigido por Carlos Villar Flor (publicado por la Universidad de La Rioja), se difunde bajo una Licencia Creative Commons Reconocimiento-NoComercial-SinObraDerivada 3.0 Unported. Permisos que vayan más allá de lo cubierto por esta licencia pueden solicitarse a los titulares del copyright.
Trabajo de Fin de Grado

A COMPARISON BETWEEN TWO SPANISH TRANSLATIONS OF ORWELL'S "DOWN AND OUT IN PARIS AND LONDON"

Autor:

MIGUEL SAINZ FERNÁNDEZ

Tutor/es: CARLOS VILLAR FLOR

Fdo.

Titulación:
Grado en Estudios Ingleses [610G]

Facultad de Letras y de la Educación

UNIVERSIDAD DE LA RIOJA

AÑO ACADÉMICO: 2012/2013
ABSTRACT. Translation is a very complex linguistic process consisting of a series of different techniques which seek to allow for a perfect comprehension of a written or spoken text in a foreign language. In this paper such techniques will be analysed through the study of two translations into Spanish of the book Down and Out in Paris and London, and will point out not only the differences between the two Spanish target texts, but also the differences between them and the source text. Furthermore, the importance of and difficulties in translating slang will be analysed.

RESUMEN. La traducción es un proceso lingüístico verdaderamente complejo compuesto por diferentes técnicas que pretenden permitir una perfecta comprensión de un texto escrito o hablado originalmente en un idioma extranjero. En el presente trabajo dichas técnicas serán analizadas mediante el estudio de dos traducciones al español del libro titulado Down and Out in Paris and London, señalando tanto las diferencias existentes entre las dos versiones en español como las que se pueden encontrar entre cada una de ellas y el texto original. Además, la importancia de la traducción del argot y su dificultad serán también analizadas.

TABLE OF CONTENTS
1. INTRODUCTION ............................................................... 3
2. METHODOLOGY .............................................................. 5
3. ANALYSIS ........................................................................ 7
   3.1. THE TITLE ..................................................................... 7
   3.2 SOME GENERAL ASPECTS IN RELATION TO THE BEGINNING ........... 8
       3.2.1 THE FRENCH PART ................................................. 8
       3.2.2 THE ENGLISH PART ................................................ 11
   3.3 THE FRENCH DISCOURSE ............................................. 14
   3.4 STYLISTIC DIFFERENCES ............................................. 16
   3.5 THE TRANSLATION OF SLANG AND COLLOQUIALISMS ............... 18
       3.5.1 DEFINITION OF SLANG ...................................... 19
       3.5.2 DIFFICULTIES IN THE TRANSLATION OF SLANG ............... 21
       3.5.3 SLANG AND COLLOQUIAL LANGUAGE IN THE SPANISH
            VERSIONS .................................................................. 22
       3.5.4 THE EVOLUTION OF SLANG ..................................... 26
3. CONCLUSIONS ............................................................... 31
4. CONCLUSIONES ............................................................. 34
REFERENCES ....................................................................... 38
1. Introduction

The first long novel\(^1\) published by George Orwell, entitled *Down and Out in Paris and London*, was published in 1933. This book recounts the story of a man who finds himself in a very difficult financial situation on the streets of Paris and London, after almost all his money has been stolen. As the story unfolds, the main character has to look for different means to overcome this state of poverty with the help of other men in the same situation.

In this paper, the differences between the two translations of this book into Spanish by Orwell will be analysed. The original version will be examined so that many translation aspects can be clarified, such as the different techniques used in each of the Spanish versions for the same excerpt of the original book, and the difficulties in translating slang. The relevance of this study lies in pointing out the most important translation challenges and its main characteristics, such as the fact that two translations of the same text are very rarely similar, or that despite the differences, no official translation can be said to be worse than another, as different translators have different reasons and ways of translating a text. In addition, we will look specifically at the concept of slang and its evolution, which represents one of those challenges mentioned above, by using the texts as examples to prove the difficulties that arise in its translation. The two selected Spanish versions are *Sin blanca en París y Londres*, a translation by José Miguel Velloso published in 1973, and *Vagabundo en París y Londres*, published in 2010 and translated by Carlos Villar Flor. This study on translation will be conducted using as methodology, among others, different notions defined in Peter Newmark’s *A Textbook of Translation* (1988).

This field is of great importance for any person whose aim is to become a good linguist, and of course a translator. Personally, I also find it of great interest since I first started studying English at school, and that interest gradually increased as my own knowledge of such language grew. But it was not only my studies which helped me develop such an interest; also TV series (mostly British and American) made me realize the great importance of translation all over the world. If it was not for this discipline,

\(^1\) There is disagreement regarding whether this story is a novel or a semi-autobiographical recount, since Orwell impersonated a vagabond when he decided to be a writer in order to know personally the difficulties of the lower classes of society. This will be discussed later on this paper.
communications between people from different places in the world could not take place, which would represent a great obstacle for the improvement of cultural relationships, and humanity in general. Those relationships have nowadays great importance in many different areas such as economics or education, and that is the reason why I chose this topic for this paper, even though the connection between translation and such relationships will not be broached in this study. In addition, I felt very interested in some other topics available for my final year dissertation, but this was the one I chose first and foremost for the many reasons outlined earlier, so I could not be happier with my choice and with the fact that I was lucky enough to be able to write about this topic. In any case, I will also try to display my knowledge of some of those other topics such as lexicology and lexicography, semantics, grammar and syntax, to show how closely related they are, even if no explicit mention is made.

First of all, it is very important to provide the reader with a basic set of concepts about the various existing translation techniques to clarify some of the aspects on translation that will be examined in this paper. Following that, the analysis of the two translations in relation to each other, as well as to the original version, will be undertaken, along with an in-depth analysis of slang. Finally, a conclusion with the results of such analysis will be provided.
2. METHODOLOGY

To carry out a proper study on translation it is imperative to explain some of the different techniques and processes that can be used in translation, namely transposition, modulation, explicitation, omission, equivalence, adaptation and compensation, which were first introduced to the topic of translation by the theorists Jean-Paul Vinay and Jean Louis Darbelnet. This will provide the reader with some awareness about the different possibilities that a translator has in terms of translating and rendering a text into a proper and understandable text.

Transposition is a technique which changes the grammatical category of a certain part of a sentence while keeping its original sense, while modulation does not focus on grammatical changes, but changes of meaning by means of changes in perspective. Five different subtypes can be found within this technique, namely 'from a part to the whole', 'from the whole to a part', 'from positive into negative', 'from negative into positive' and 'from animate into inanimate'. As for the techniques of explicitation and omission, they are interconnected since the former is used to expand the information in the Target Language (the one into which a text is being translated, which will be referred to in this paper as TL) so that the message can be understood, while the latter is the exact opposite process, omitting certain aspects in the TL which, if translated, could be regarded as redundant or unnecessary for the full comprehension of the message. The technique of equivalence focuses on idiomatic expressions such as proverbs, metaphors, and idioms themselves, changing partially or completely the utterance in the TL but keeping the sense of the message intended in the Source Language (the one from which a text is translated, which we will refer to as SL). As for adaptation, it is concerned with the translation of certain aspects which do not exist in the TL (and therefore are culture specific), or which can be misunderstood if the translation is literal, so the message needs to be conveyed in terms which the TL

2 I want you to stay – Quiero que te quedes (infinitive into subjunctive)
3 To wash one's hair – Lavarse la cabeza (from part to the whole)
4 He shook his head – Agitó la cabeza negativamente
5 He is dead – Está muerto
6 God bless you! - ¡Salud!
7 Eugene A. Nida translated The Bible into Eskimo so that Eskimos could understand the message. Many cultural problems arose when he was translating. For instance, Eskimos do not know what a lamb is, so Nida decided to translate it into 'seal'.

5
speakers can fully understand\textsuperscript{8}. Finally, \textit{compensation} is said to be a mixture of several of the other techniques previously mentioned. When this technique is necessary, it usually means that the translation is more difficult, as not just one but several aspects of the text or sentence must be examined and changed. Several of the examples provided above can be found in the book \textit{Sobre la traducción: Ideas tradicionales y teorías contemporáneas}, by Eusebio V. Llácer Llorca.

These are some techniques that can be used by a translator to render a text in another language. Obviously, our choice is necessarily limited to a few productive procedures, since the nature of the present paper is not to carry out a detailed discussion of the different schools and models within the field of translation. These are our tools for analysis in a discussion that is eminently practical and descriptive, the comparison between the original text and the two translations into Spanish. The two translations will also be compared to each other in order to determine the main differences.

\textsuperscript{8} He kissed his daughter on the mouth – Abrazó a su hija tiernamente
3. ANALYSIS

The analysis of the different translations will consist of several sections in which some of the most important aspects and difficulties in translation will be examined, using the theoretical knowledge provided above so that the reader can achieve a full comprehension of the translation process. Some of the aspects that will be explored are the main differences between the texts, mostly focusing on the translations, the translation of slang, and a practical attempt to find a proper translation for some slang terms.

3.1. THE TITLE

This analysis will be approached then by first exploring the differences between the titles of the three versions of this story, since it is a clear example of the infinite possibilities in translation, and also a good instance of the technique of equivalence. While in the earlier translation Sin blanca en París y Londres (hereafter referred to as SBPL) equivalence is used to translate the original title Down and out in Paris and London (which will be referred to as P&L) as what we could back-translate into English as 'Broke in Paris and London', the newer version, Vagabundo en París y Londres (from now on VPL) can be back-translated as “Tramp in Paris and London” or “Vagabond in Paris and London”. As for the two translations into Spanish, the one that seems to be more accurate is that of VPL, since 'down and out' (or 'down and outer' in America) refers to a person who does not have any money or home, and that is precisely the meaning of 'vagabundo' in Spanish (even though, usually, that word also means that such person does not have a job either, and the main character of the story works in several restaurants while in Paris). On the other hand, in SBPL the expression is translated using an idiom which literally means 'without money'. This idiom, 'sin blanca', is a colloquialism which a non-native speaker of Spanish would not understand unless he has a very advanced knowledge of this language, just like 'down and out' would pose a problem for people who do not have a thorough understanding of the English language. Thus, this translation can by no means be said to be inaccurate,
although on this occasion VPL seems to be more faithful to the original title. Having a look at the differences in the translation of this simple phrase only, the reader can realize how two different translations of the same text, even if it is just a simple sentence, or a simple word, as we will see when we analyse the second part of the book, can be, and usually are, very unequal. This is due to the fact that two different translators will very rarely approach a translation the same way, since they probably were taught differently on the topic, and lived different lives which made their psychological processes develop differently. Those are just some of the many reasons which make the contributions of translators differ in so many ways. In other words, when translating, two different minds will nearly always produce two different texts.

3.2 SOME GENERAL ASPECTS IN RELATION TO THE BEGINNING

A short analysis of the beginning of the book can also provide a large amount of information regarding the general differences that one can find between the Spanish versions, and also about the process of translation in general. Thus, the study provided below will help to show the major differences that can be found between both versions, before proceeding to study some more concrete and interesting aspects of the translations. As the book is clearly divided into two parts, one which takes place in Paris, the other one in London, between which the reader can find many differences⁹, we will analyse the beginning of both parts to clarify those differences that we are trying to point out.

3.2.1 THE FRENCH PART

The book starts with a description of the Parisian quarter in which the main character is living:

⁹ In the introduction to Villar's translation he mentions how the first part of Orwell's book is more naturalistic, imaginative, style-conscious and inclined to create a good effect, while the second part is more realistic, exposing and condemning the social injustices of the time in which the book was written.
The rue du Coq d’Or, Paris, seven in the morning. A succession of furious, choking yells from the street. Madame Monce, who kept the little hotel opposite mine, had come out on to the pavement to address a lodger on the third floor. Her bare feet were stuck into sabots and her grey hair was streaming down. (P&L: 3)

In this first paragraph of the book a very important difference can be found between SBPR and VPL: the use of different tenses to recount the beginning of the story. Villar's translation reads:

LA RUE du Coq d'Or, París, siete de la mañana. Una sucesión de gritos furiosos, entrecortados, desde la calle. Madame Monce, que regentaba el hotelito enfrente del mío, había bajado a la acera para dirigirse a una huésped de la tercera planta. Calzaba los desnudos pies sobre unos zuecos y su pelo gris caía en cascada. (VPL: 21)

We can see how in VPL the original past tense is kept, while in SBPL Velloso changes the focus of this part of the story as if it was happening in the present, which is a clear example of the use of the transposition technique:

Rue du Coq d’Or, París, siete de la mañana. De la calle llegan gritos furiosos y entrecortados. Madame Monce, que rige el pequeño hotel que está enfrente del mío, ha salido a la calle y se dirige a una huésped del tercer piso. Calza los pies desnudos con unos chanclos y lleva suelta la cabellera gris. (SBPL: 7)

Nevertheless, Velloso reverts to the original past tense later in the book. Furthermore, in this first excerpt the reader can find some other translation techniques, such as a 'from a part to the whole' modulation from P&L to SBPL, for Velloso translates 'pavement' as 'calle' (street), and not 'acera' as Villar does in his translation. Moreover, at the very beginning we can find an omission in SBPL, as the article for 'The rue' is not used, unlike in Orwell’s and Villar's versions. Furthermore, Villar translates 'bare foot' as 'desnudos pies', keeping the original structure of P&L (adjective – noun) and providing the text with a more poetic tone inherent to this type of 'fictional'
narrative\textsuperscript{10}, emphasizing the fact that she is wearing nothing but her sabots\textsuperscript{11}. Conversely, in the other translation Velloso prefers to change the word order and translate it as 'pies desnudos', very likely to make it sound more natural. As for the translation of “her grey hair was streaming down.” two different free translations can be found since a literal translation would sound very artificial in Spanish. Thus, Velloso's translation is “lleva suelta la cabellera gris”, which is an equivalence, while in VPL the translation reads “su pelo gris caía en cascada”, which keeps the original imagery of Mme. Monce's hair falling over her shoulders, resembling a flow of water. Also the translation of the word 'sabots' is very interesting. While in VPL the reader finds it translated as 'zuecos', Velloso translates it as 'chanclos', which is a much more informal word whose use is not very widespread nowadays. It is more usual to hear some other synonyms, such as 'choclo' or 'almadreña'. With that said, VPL seems once again to be more accurate in terms of keeping as much of the sense and form of the original as possible.

Another noticeable difference between the translations comes within the sentence: “I sketch this scene, just to convey something of the spirit of the rue du Coq d’Or”. While the verb 'to convey' could be translated into Spanish as 'transmitir' or 'comunicar', both Spanish authors choose to use equivalence in order to specify the meaning in Spanish (“Esbozo esta escena para dar una idea del espíritu...” in SBPL and “Tan solo esbozo esta escena para plasmar algo del espíritu...” in VPL), as “Tan solo esbozo esta escena para transmitir algo del espíritu de la rue...” does not quite follow the sense of the original text, whose intention is to not make the reader feel like he or she was there (which is what the translation with the verb 'transmitir' suggests), but just to describe the atmosphere of that street. As for the verb 'comunicar', it would also sound out of place in this sentence, since one cannot “communicate something of the spirit of a rue”. It is at the end of this paragraph that Velloso starts translating the story in the past tense.

\textsuperscript{10} As mentioned at the beginning, it is true that this book has been regarded as a novel but also as a semi-autobiographical book, and therefore non-fictional, but the truth is that many of the situations recounted by Orwell did not really happen to him, so it can also be said to be a fictional story based on real events.

\textsuperscript{11} In Spanish, many adjectives can be found both before and after nouns, but when collocated before, the noun usually emphasizes the meaning of the adjective. It can also change the meaning of a sentence, as for instance 'gente menuda' has a very different meaning from 'menuda gente'.
3.2.2 THE ENGLISH PART

We will now analyse the beginning of the second part of the book, in which as mentioned before in a footnote, Orwell changes the text to a more straightforward style, leaving aside his concerns about the aesthetic aspect. This difference is probably due to the fact that Orwell wrote both parts at two separate moments of his life (a couple of years passed between the time he wrote the French section and the time he started the English one), so by the time he resumed the writing of the book, his interests had already changed.

This second part starts in chapter XXIV with these words:

*I travelled to England third class via Dunkirk and Tilbury, which is the cheapest and not the worst way of crossing the Channel. You had to pay extra for a cabin, so I slept in the saloon, together with most of the third-class passengers. (P&L: 150)*

Once again, the differences between the two translations are obvious. The first sentence of this chapter is translated almost literally in both Spanish versions, although Velloso uses the verb 'ir' (to go) in Spanish instead of the verb 'viajar' (to travel) used by Orwell and Villar in their respective versions, and Villar translates the word 'via' ('víá' in Spanish), used by Orwell and Velloso, into 'por'. The fact that both authors translate almost literally does not mean that their translations are the same, as they use different words (which are synonyms to each other) to render the text. For instance, Villar translates 'way' into 'modo', and 'cabin' into 'camarote', whereas Velloso translates them into 'manera' and 'cabina', respectively.

But the most interesting difference in this paragraph lies in the sentence “You had to pay extra for a cabin”. To begin with, both Spanish translators avoid using the subject 'you' in Spanish in two different ways: Velloso uses transposition to make the original subject impersonal in the translation by using the structure “Si se quiere cabina”, while Villar uses the equivalence technique which results in a sentence without a subject in Spanish, “Había que pagar extra”.

On the other hand, in the last sentence of this paragraph the opposite situation

---

12 In fact, 'cabin' can be translated into Spanish as 'cabina', but when referring to a cabin of a boat it is not accurate to use this word in Spanish, as it refers to the control room of a boat, and not to a stateroom.
can also be found: an excerpt in which the two translators almost had a perfect match in their translations. They both translate that sentence literally with only a couple of minor differences, as Villar renders it as “… así que dormí en el salón junto con la mayoría de los pasajeros de tercera clase”, and Velloso translates it into “… así que dormí en el salón junto con la mayoría de pasajeros de tercera”, the omission of 'los' and 'clase' by Velloso being the only discernible difference between the translations of this sentence.

The next paragraph, in which the reader can find an entry from the narrator’s diary in which he describes the people sleeping in the train with him also shows some of the aspects that we have been mentioning so far; one of them is the fact that depending on the sentence a translation by two different people can be very different or sometimes similar if the sentence which is being translated is simple and does not pose any problems when translated (meaning that they can be easily translated by using a literal translation and avoiding the use of any of the above techniques):

’Sleeping in the saloon, twenty-seven men, sixteen women. Of the women, not a single one has washed her face this morning. The men mostly went to the bathroom; the women merely produced vanity cases and covered the dirt with powder. Q. A secondary sexual difference?’ (P&L: 150)

Once again, the two translations will be reproduced here for ease of commentary. Velloso translates this excerpt as:

<<Han dormido en el salón veintisiete hombres y dieciséis mujeres. Ni una sola mujer se ha lavado la cara esta mañana. La mayoría de hombres han ido al baño; las mujeres se han limitado a empolvarse. P.: ¿Una diferencia sexual secundaria?>>. (SBPL: 134)

It is interesting to point out the fact that there is a mistake in this excerpt since 'mayoría' is a singular noun whereas 'han' is a plural verbal form, so they do not match together in the sentence. This shows that a translator can sometimes make mistakes in his own language, not to mention that he could misinterpret the original text and thus create a wrong translation, as it is written in a language which is not his or her mother tongue. It also shows the importance that lies in the verification of the translated text.
after the translator finishes his or her work.

On the other hand, Villar's choice is:

<<Duermen en el salón veintisiete hombres y diecisiete mujeres. De las mujeres, ni una sola se ha lavado la cara esta mañana. La mayoría de los hombres fue al servicio; las mujeres se limitaron a sacar sus neceseres y a cubrir la suciedad con maquillaje. P.: ¿Una diferencia sexual secundaria?>>. (Villar 2010: 185)

Once again Velloso decides to change the original tense in the first sentence, as it is in the present tense in both of the other versions and he transposes it into the past tense. This change is one of dubious success if we bear in mind the fact that the narrator is supposedly writing down in his diary what he is seeing at that moment, and he is apparently writing this the second night he has to sleep in the cabin. The fact that the rest of the excerpt is written in the past tense might be what confused Velloso.

With regard to the second sentence another change can be spotted, in this case a formal one by means of omitting the translation of “Of the women” and including the subject in the rest of the sentence. It can also be said to entail a change of style, not because his translation is not formal, but because it lacks the high formality and seems to be much simpler than those of Orwell's and Villar's versions.

As for the next sentence there are no major differences other than simple inequalities in the use of the past tense, and the words 'baño' and 'servicio' which are Spanish synonyms for 'bathroom'.

Velloso's translation of the second part of this sentence is also very interesting, as he uses omission to avoid translating the description of the women taking out their cases and also the fact that they use the powder to cover the dirtiness. Thus, his translation seems to be much simpler once again, and it lacks most of the imagery intended by Orwell in P&L. On the other hand, Villar transfers the text almost literally and manages to create a text with the same characteristics as the original.

Finally, the last sentence of the paragraph, which is a question that the narrator and main character asks himself, is translated by both Spanish authors literally and, as a

13 In Spanish, like in English, there are several past tenses, and in this case while Orwell and Villar use the Past Simple tense (called in Spanish 'Pretérito perfecto simple'), Velloso chooses to transpose it into the Past Perfect Simple tense (which in Spanish equals what is called 'Pretérito perfecto compuesto').
result, both translate it the same way.

3.3 The French Discourse

It is interesting to mention how the authors of the Spanish versions approach the parts of the text which were originally written in French. In SBPL Velloso keeps almost all the French words from the original version, with one of the exceptions being the word 'BISTRO' which in Spanish can be written in two different ways: bistró and bistrot. Velloso chooses the second one, so as to use the version of the word which resembles the French one the least. On the other hand, on some occasions Villar chooses a free adaptation of the original words in French to make the text sound even more French, since supposedly the speech throughout the first half of the book is originally in that language and not in the mixture of tongues that can be found in the original book. Some of the examples are as follows:

1) First of all, we should establish that we have used three versions of the book, but they are not the only ones that exist. After the first version of his book, Orwell also wrote a version in French, and he revised the first version in English several times after that. Furthermore, there have been many more versions such as that published in 2003 by Penguin. That said, we can see how at the beginning of the book Villar writes “Sacrée salope!”, “Espèce de trainée!” “Va donc, eh! Vieille vache!” where P&L reads “SALOPE! SALOPE!”, “PUTAIN! SALOPE!” and “VACHE!” . The reason why he does that is that the version which he translated is not the first one written by Orwell, but the one released by Penguin in 2003. One of the most significant differences in such version is the explicitation of some obscene and informal words, deleted in the first version for legal reasons.

2) In the original book one of the characters, Charlie, parodies a French person speaking in English when he says these words in English: “‘Fill high ze bowl vid Samian vine, Ve vill not sink of semes like zese!’”. Consequently, Villar translates the sentence into Spanish using a similar imitation technique to Orwell’s: “Llena a guebosar la copa de vino samio, ¡no pensaguemos en tales asuntos!”.

3) When in P&L the narrator and main character says “I had fallen in with a
very smart youth of eighteen, dressed EN SMOKING...”, Villar prefers to translate it as “Conoci a un joven de dioeciocho años muy elegante, vestido de smoking...”, changing the French proposition 'en' for the Spanish one 'de', since in Spanish there is also a proposition 'en' but it does not fit in this sentence, so it could mislead the Spanish readers to think that it is a mistake of the translator. The same situation takes place a few pages forward, where Orwell uses the French word for 'number' (numero), which is very similar to the Spanish one (número), so Villar decides to translate it into Spanish (instead of keeping the French word as in Orwell's version), to solve the possible confusion.

4) In his version, as mentioned before, Villar tries to avoid whatever conflicts the readers of the text in Spanish might find if the French words were left untouched from the English version, and later in the book he does so by spelling properly the word 'garçon' where Orwell had chosen 'GUARCON' as a sign of the client's drunkenness, since the word used in the original version might not evoke the intended word to a person who does not understand French.

5) On some occasions Villar decides to translate the French words into Spanish, since the French and English words have the same spelling and meaning (the English readers of the original version can thus understand perfectly what it is said, but not the Spanish readers if the original word is kept). Thus, the Spanish reader can understand what Orwell means. This is the case of the word “PATRONage” which Villar substitutes for 'benefactor'.

6) As for the title of the collection of stories Memoirs of Sherlock Holmes, Villar translates it into Spanish (Memorias de Sherlock Holmes), unlike other titles of texts such us Baudelaire's poem Jeune Squelette, which is kept in his Spanish version.

7) In the original version Orwell omits all the bad words in French (“F-- LE CAMP”, “JE M’EN F--”, “And now--the camp”, “TU ME FAIS--”) and English, while Villar fills in those gaps with the French words that Orwell did not want to exhibit (“Foutre le camp”, “Je m’en fous”, “Y ahora, fous-moi le camp”, “Tu me fais chier”). This practice makes the text more fluent. Moreover, on some occasions, in the second part of the book Villar does not translate some of the bad words that the tramps utter (for instance “Cállate tú. ¡P... polígamos! […] hay que echar a las p... mujeres de la fábrica’). Once again, these two choices were not made by Villar, but by the editor of
the 2003 version by “Penguin”, as mentioned above in point number (3).

There are several other examples of this kind of bad words which sometimes are omitted by the publisher of the “Penguin” version because of their rudeness, and therefore left out in Villar's translation. Some of those examples will be examined later on, in section 3.5.3.

3.4 STYLISTIC DIFFERENCES

Sometimes different authors of texts translated from the same source choose to make some stylistic arrangements with different purposes. Usually, this might change slightly the original tone in the translated text, but on some occasions it is advisable to do it in order to improve the translation. For instance, in the original book one can find the sentence “He had also an overcoat which was to be pawned in the last extremity.”, which is translated almost literally\(^{14}\) in Velloso's version (“Tenía también un abrigo que empeñaría en último extremo”), while Villar makes a little change in the style, making it a bit more formal by using the Latin expression “in extremis”. As we said, it seems to make it more formal, but the fact is that in the original version it is also meant to be very formal, even though Orwell does not use the Latin expression. Besides, the meaning and sense of the sentence remain intact, so it seems to be a good choice by Villar. To understand this better we should bear in mind the fact that the main character is not someone from the lower classes of society, but one who finds himself living in such a condition after his money is stolen. Thus, the language he uses is not related to such classes. Furthermore, we can also take into account the fact that Orwell himself, who willingly lived in this precarious situation, was a man of letters, so the language he used was probably more formal than that used by the people around him.

The opposite situation can be found in the second half of SBPL, as Velloso decides not to translate the text in the extremely colloquial way in which P&L is written, but in a much less colloquial tone using only very few slang terms in

\(^{14}\) “... which was to be pawned...” is transferred into “… que empeñaría...”, which is an example of the technique of compensation, as there is a change in the subject (in the English version the coat is the subject, in the Spanish one the character), and also a transposition from the passive to the active voice. In this sentence this transfer can also be said to be an equivalence.
comparison to Orwell's book, and avoiding bad words just as Orwell did. The difference between Orwell's and Velloso's avoidance of obscene words is the fact that at the time at which Orwell wrote there were some severe laws which prohibited the translation of such language, as Villar points out in a footnote in VPL (193), while Velloso avoided such terms willingly, even though there also was some strict censorship in Spain when he translated the book, owing to Franco's dictatorship. This will be expanded upon in section 3.5.3.

Furthermore, some stylistic choices have to do with some of the different translation processes named and explained in section 1.1. This means that the style of the translation seems to change owing to the usage of some of those processes, as for instance in the sentence: “It was queer after Paris; everything was so much cleaner and quieter and drearier” (P&L 1933: 160). Both translators use compensation in their texts creating a very interesting effect in the meaning. In SBPL one finds “Después de París era curiosa la sensación que daba todo de ser mucho más limpio, tranquilo y triste”. Velloso translates 'queer' into 'curioso', changing completely the sense of weirdness that the main character feels when comparing the streets of Paris and London. On the other hand, Villar does not even translate that adjective, but simply decides to translate the sentence as “Comparándolo con París, todo estaba mucho más limpio, más tranquilo, y más desolador”, which can be back-translated as just “Compared to Paris, everything was cleaner, quieter and drearier”. Thus, we can say that both translations change the style used by Orwell into two different sentences which do not have any punctuation marks other than commas, and which do not separate the sentence into two as in Orwell's version, making them more straightforward. For all those reasons, and as the translators add words which were not present in the original version to complete the meaning of the sentence (“la sensación que daba todo...”, “Comparándolo...”), we can say that they used the explicitation technique as part of the compensation technique.

In addition, at the beginning of chapter VIII we can find another example of this practice. The original version reads “We had now twenty-eight francs in hand, and could start looking for work once more”, which Villar translates into “AHORA TENÍAMOS veintiocho francos en la mano, y podíamos empezar a buscar trabajo una vez más”, therefore rendering the text literally, whereas Velloso decides to use an equivalence to make the beginning of the chapter more stylish: “Ahora teníamos
veintiocho francos contantes y sonantes y podíamos empezar a buscar trabajo de nuevo”. As we say, the use of ‘contantes y sonantes’ for ‘in hand’ can be said to be an equivalence, but since the Spanish words have nothing to do with the English ones, we can also say that the translator has used the technique of free translation, in this case changing slightly the imagery of the original book.

3.5 THE TRANSLATION OF SLANG AND COLLOQUIALISMS

Slang is one of the most important aspects in the second half of the book as the main character has to live with and like people from the lower classes in London. Orwell was well aware of the importance of language and the differences in language depending on the social classes and the different periods of time, as he shows in chapter XXXII, which is a reflection on language and its evolution over time and which he dedicates to discuss different slang words which were used at the time in which he wrote the book: “London slang and dialect seem to change very rapidly. [...] Perhaps all the words I have mentioned above will have vanished in another twenty years.” We will analyse this chapter thoroughly in section 3.5.4. As for the rest of the different subsections, we will define what slang is, and the general difficulties in translating it, before we proceed to the analysis of the slang terms present in the three versions of the story that we are studying in order to provide with examples which will exemplify the difficulties previously mentioned.

It is important to point out that the word 'slang' refers to the set of informal words used by some groups of society which usually belong to the lowest classes in order to not be understood by people who do not belong to such groups. In Spanish it could be translated as 'argot', but it is commonly confused with the word 'jerga'. The reason why this happens is the fact that both refer to the language used by certain groups of society, but 'argot' is sometimes considered to be a subgroup within 'jerga'. The main difference is that 'argot' refers to the words used by the lower classes, meanwhile 'jerga' refers generally to the set of words used by different groups of society, and specifically to the set of technical words used by groups that belong to higher classes, such as judges or physicians among many others. 'Jerga' is what in
English is called 'jargon', but the difference is much more defined, so there is no confusion as it happens in Spanish.

### 3.5.1 Definition of Slang

It is very difficult to define what slang is, as pointed out in *Translating the use of slang*, by Mads Holmsgaard Eriksen. In his thesis he compares several definitions in different dictionaries only to find that they have few aspects in common, and differ in many of the characteristics that they attribute to slang. The only aspect that seems to be common in all of them is the fact that slang is always used in an informal context, while one of the main differences is the description of slang as a language in some dictionaries, and as words and expressions belonging to certain groups in some others.

On the other hand, Eriksen takes into consideration other non-dictionary definitions such as those of some scholars in translation, concluding that slang is a set of words used by a certain group of society, which is constantly changing and which is intended to create a noticeable difference from standard language (Eriksen 2010: 13-14). Such a difference is often not attributable to the words, but to the intention and emotion given to such words, since they very often come from a regular register but their meanings change depending on the context.

A very clear example is the use of the word 'brother' meaning 'friend' in some groups of society, namely youngsters and African American people, although it has been considerably more widespread in use amongst other groups in recent years, as Eriksen points out in his paper (2010: 21). Thus, the use of slang usually occurs within certain groups in society (many scholars usually mention criminals and young people as representative examples). When communication takes place between two people who do not come from any of the groups said to use slang, these words become taboo (a practice that is prohibited or restricted by social or religious custom [Oxford Dictionary]). Eriksen also mentions this in his thesis, and the fact that '[t]he field in which it is researched how the situational context affects our manner of speech is called ‘register’ (Eriksen 2010: 14). He also asserts that the register we use changes depending on the situation. When we speak in a formal situation, we use words from the formal or even neutral register, but when we use slang, the words we choose come from the informal or casual register. Besides, when a person meets another person, he or she can
make a choice as to the kind of language they will use. Eriksen supports this by using the study about register made by Martin Joos in his book *The five clocks*:

> 'Interestingly, Joos lists that slang can easily occur in the first encounter with someone you meet for the first time. In fact, the style you employ depends on how you regard the person to whom you are speaking. If you want to treat the person as a stranger, you may employ the consultative style\(^\text{15}\). If you want to treat the stranger as an insider to the way in which you speak and think, the casual style can be employed and thereby slang too.' (Eriksen 2010: 17)

Apart from that, it is important not to confuse slang with colloquialisms. It is a very common misconception to say that they are the same, and as a matter of fact they do overlap in some aspects such as the fact that they both are informal instances of spoken language, but they are not exactly the same. A person gets his or her identity thanks to the way he or she speaks in his or her everyday forms of speech. The specific stylistic choices that that person makes when speaking in an informal way are called colloquialisms.

On the other hand, slang can be considered more informal, and not every person uses words regarded as slang as it happens with colloquialisms, for they are only used by certain groups of society as mentioned above. Furthermore, slang is not about the stylistic choices that people make, but the choices of some specific words which within a certain group mean something different, or are simply not used by outsiders of such group. That is the reason why it should not be considered as a kind of language. For example, in the sentence *'Hey dude! What's up? What are you gonna do today?'* we can find both colloquialisms and slang. *Dude* is slang for 'friend', while *what's up* and *gonna* are clear examples of colloquialisms that people use all the time.

Some other examples of slang are *'busted' which used to be slang for 'broken' a few years ago, but now it is slang for 'ugly', which shows how slang is in constant change; or *'tope', a word used by young people which has been created by the word formation process of blending. Its meaning is 'very cool' and comes from the slang words *'tight' and 'dope', which also mean that something is excellent. The information era in which we live also aids the development of slang, as for instance the word *'friend'*\(^\text{15}\)'

\(^{15}\) That is the way in which Joos refers to the neutral register.
has become a slang verb used by social network users, and it refers to the action of adding friends to your contacts in such social network. Slang for the opposite action is 'unfriend'. We will continue with the study of the evolution of slang in section 3.5.4.

These are just a very few examples of the infinite instances of slang and colloquialisms that can be found in everyday speech. As a matter of fact, colloquialisms are present in any conversation which is not intended to be formal, as they are part of everyone's life nowadays, and slang is also a very important part of the language of some groups as the ones mentioned above.

In relation to translation, both colloquialisms and slang are difficult to translate, as their informality is not the same in different countries or regions, but slang implies a larger problem as it comprises more specific and informal terms, which proves that the more informal and specific a text or speech the more difficult it is to translate it.

3.5.2 DIFFICULTIES IN THE TRANSLATION OF SLANG

Slang is obviously a very tricky matter within translation. This stands to reason since even its definition is elusive. Thus, the translation of slang is probably one of the most difficult processes within this practice, since it is dependent on many factors. The period of time in which a word is used is crucial, since languages evolve at different rates, so the word that is being used in one language can have an equivalent word which is out of date in another tongue. Thus, it is required that the translator looks for a more updated word that can be better understood.

Another factor is culture, for sometimes the target culture lacks the intended meaning of the word from the source text, so the author is forced to look for an equivalent word that can be understood in the time in which the translation is carried out. In such cases the adaptation technique is necessary, and that is why it has so much importance within translation.

The intention of the author also plays a major role since, as Peter Newmark points out in his book, slang tends to be emotive, and sometimes a literal translation in other language lacks the sentiment intended in the source text (Newmark 1988: 32). Thus, the author might intend to give his words a certain sense and emotion which a literal translation could lack, so the translator would have to look for another term
which matches the characteristics of the original one better.

For all those reasons the author of a translation must have a deep knowledge of semantics, pragmatics, morphology, grammar, syntax and the different kinds of discourse of both the TL and SL; in other words, he needs to know thoroughly both languages and also be very aware of what a certain slang word means, in what context and with what intention it is used, and what is the intended audience of the original text to be able to accomplish a proper translation of such a difficult term.

This last aspect of translation also plays a major role in the process of rendering a text. The main reason for this is the fact that there are two possible kinds of audience in translation: the one to which the original version is intended, and the one to which the translated version is addressed to, which for many reasons could be different. For instance, the two cultures could differ in many aspects so the readers of both versions would probably be very different too. Thus, the translator should bear this in mind and render the text in a way in which his audience would understand it better, even if he needs to change some stylistic or even minor aspects of meaning.

On some other occasions the translator could decide to make some arrangements in his production, even if the cultures are similar enough as to render the text as literally as possible, in order to address his translation to some other audience. This is the case with some novels and short stories, originally intended to be read by adults, which are translated by avoiding certain parts or changing some expressions to turn the text into an appropriate story for all audiences. This usually happens for monetary purposes, since the expansion of the intended audiences of a text might lead to a growth in the royalties earned by the author.

3.5.3 SLANG AND COLLOQUIAL LANGUAGE IN THE SPANISH VERSIONS

It has already been mentioned that the second half of the book, starting from chapter XXIV, is full of slang and it is also focused on the different accents that the vagabonds have depending on their place of origin. Geographical accents are rarely translated due to the fact that it is very difficult to find an exact equivalence between geographical accents of two different languages, and also the fact that the reader of the translated version might not be aware of the accent which is being translated, so he or
she could not appreciate the fact that the translator decides to transfer an accent another way than adding 'he said with his London accent', for instance.

As a matter of fact, Orwell explains the current status (that is, current in 1933) of the Cockney accent spoken in some areas of London and its evolution providing the reader with some examples of it which both Velloso and Villar are forced to keep in their versions, as there is no way to find an equivalence for those in Spanish. Those examples are 'fice' and 'nawce', which were the pronunciations that people gave to the words 'face' and 'nice' with the cockney accent at the time Orwell wrote his book. In this case, as Orwell is describing an evolution in language, the Spanish authors keep these expressions in their English form (although Villar writes 'noos' instead of 'nawce' to show the real pronunciation). On the other hand, in regard to the rest of the book, both Spanish authors solve this problem by using more colloquial language, although Villar uses this technique to a greater extent than Velloso, as we will explain later. On the other hand, slang, although very difficult to translate, is easier to deal with than accents.

The original version is full of slang and colloquialisms on the second part, as the characters are no longer workers, but actual vagabonds living with almost no money and having to travel around London looking for shelter every day. Slang is very common among people living this way. For instance, when the main character runs into a hawker and helps him, the hawker says “Thanks, mate”. 'Mate' is slang for 'friend', whose use is very extended in countries such as Great Britain, Australia, New Zealand, and even Tasmania. It is very interesting to see how differently the authors of both SBPL and VPL translate this short sentence. Velloso decides to translate the word as 'compañero', which in Spanish can only be said to be slang in a limited amount of contexts, as its usual meaning in Spanish is 'partner'. In any case it is not a bad translation, because the literal translation of 'mate' can also be 'compañero'. On the other hand, Villar translates it into Spanish so that it keeps the slang sense, using the word 'colega' which is certainly much more informal as it is considered a slang term for the word 'amigo' in Spanish.

A little bit later in the book we can find another English expression which Velloso refuses to translate, 'doss-houses'. In England, the verb 'to doss' means 'to sleep in rough accommodation or on an improvised bed', according to the Oxford Dictionary. Thus, Villar translates this term as “casas de acogida” (a kind of shelter). The interesting thing about this word is that it can provide us with further information about
slang. As pointed out before, different languages evolve unequally in time, but even the same language can evolve in different ways depending on topographic aspects. For instance, nowadays 'doss' also means 'an easy task or period of time' in Ireland and the United Kingdom. On the other hand, in Scotland it is used to insult a person in a very derogatory way if it is said in Edinburgh and surroundings, while it means 'great or fantastic' if you are in the North East of the country. It also means 'lazy', 'oral sex' or even 'to scrounge off somebody, particularly while receiving state benefits such as the dole', in some other regions, as pointed out in the Urban Dictionary. That is the reason why most of the time a slang term can only be understood in context, as the vast majority of the words belonging to this informal kind of speech have different meanings depending on the group, country, period of time or region in which they are uttered. That is why it is of great importance to point out how translation, and more concretely the translation of slang requires a thorough understanding of semantics and lexicography as the meaning of any term or sentence needs to be rendered as close to the original as possible to make the understanding of any text possible for the readers of the target text.

Colloquial language and an approach to the different accents of the English language were also regarded by Orwell in various passages of his book, mainly in the second half, the first of which being: “‘Oh,’ said he, ‘you go to that ‘ouse across the street there, with the sign ‘Good Beds for Single Men'. That’s a good kip [sleeping place], that is. I bin there myself on and off. You’ll find it cheap AND clean”’. In this excerpt Orwell clearly tries to capture the Irish accent. Once again, Villar tries with great success to render the text by keeping the style (not the accent, of course) of the original version, as the result clearly shows the use of very informal expressions, using equivalent misspelled expressions and unfinished words in Spanish, just like we can see in the excerpt of the original text above. Thus, the translation in VPL is “–Bueno –dijo–, vete a esa casa c'ay al otro la'o de la calle, donde el cartel <<<Buenas camas pa' solteros>>. Es una buena piltrera [alojamiento]. Me he queda'o yo ahí de vez en cuando. Barata y limpia, ya verás”. The translation of 'kip' as 'piltrera' in his version is also a very accurate translation of this word belonging mainly to Irish slang, while Velloso translates it simply as what can be back-translated into English as 'it is a good place'.
As a matter of fact, the translation of this excerpt (and every other which includes colloquial language from that paragraph on) in SBPL is carried out without that sense of an extremely informal situation, as its author claims in a footnote that he does not like to render this kind of language used by people who belong to the lower classes. Instead, he translates the text into much less colloquial Spanish, using slang terms only when strictly necessary (for instance when translating “Want a kip? That’ll be a 'og, guv’nor” into “–¿Una piltra? Un chelin, jefe”). Thus, his translation of this part of the text reads “–Oh –dijo–, ve a la casa que hay al otro lado de la calle con un letreero que dice: <Buenas camas para hombres solos>. Es un buen sitio. Lo conozco. Es barato y limpio”. It is noticeable how in this translation one cannot find any slang terms or abbreviated words as in P&L and VPL, which makes the translated text lose a very important part of the sense of the text.

Another clear example of this is the translation of the sentence: “Shut up! Oh, for Christ’s—SAKE shut up!”. Velloso once again refuses to use bad words, (remember that Orwell also avoided any explicit bad language because of the laws mentioned in section 3.4.) by transferring it into “–¡Callarse! ¡Por Dios..., callarse!” Unlike on other occasions in this case he uses the word ‘callarse’ incorrectly on purpose to try to convey the informal tone of the situation. In VPL the reader finds it translated as “–¡Silencio, joder, silencio de una vez!” which once again maintains in a better way the general tone of P&L.

On some occasions the translation of some colloquial expressions can be difficult if the translator does not realize what the author of the original version intended to express. Once again, we can see how the understanding of the original text is imperative to achieve the most accurate translation possible. This is the case of Velloso's translation of the sentence “Then say you ‘as a ‘aircut once a month for sixpence — that’s another three’apence a week. So you ‘as about four an’ four-pence for food an’ bacca.” for “Después pongamos un rapado una vez al mes por seis peniques y tenemos tres peniques más por semana. De modo que te quedan cuatro chelines y cuatro peniques para comida.” Velloso leaves out the translation of the colloquial abbreviation 'bacca', which means tobacco. Villar does realize it and translates it into a slang word in Spanish, 'truja', capturing once again the informal tone of the situation.

This excerpt also shows another technique that can be used to translate
colloquial language. While in Orwell's book one can find “Then say you 'as a 'aircut...”, which in a non-colloquial Spanish could be translated into “Después pongamos un corte de pelo...”, is translated by Velloso into “Después pongamos un rapado...”, making this sentence seem much more informal in his translation, as 'rapado' is a colloquial version of the word 'haircut' ('corte de pelo' in Spanish).

3.5.4 THE EVOLUTION OF SLANG

It has been mentioned before that chapter XXXII is a reflection by Orwell on language and most concretely on slang and its evolution. That is the reason why we will dedicate an entire section to the analysis of this chapter and the words that Orwell mentions in it, along with how the authors of the Spanish versions address their translation into Spanish.

In this chapter Orwell lists some of the words that were used in London in the time he wrote the book, and Velloso avoids looking for any Spanish terms that could be equivalent to those mentioned by the author of the original book. By contrast, Villar tries to find some Spanish terms which could be identifiable with those of the slang words from P&L, not always being able to find a proper translation, so he avoids providing his own translation into Spanish slang for some of the words. This shows once again how difficult it is to translate slang. Thus, the translations lose some fluency, just as the original version does since the author stops recounting a story to make his reflection on this matter.

Orwell also includes a very interesting analysis of some of the words and their possible etymology, trying to make the reader understand why those words were used to describe what they described, which we will also examine.

Some of the very interesting words for which Villar finds a good translation are as follows. Orwell defines 'moocher' as “one who begs outright, without pretence of doing a trade”, which Villar translates as “el que mendiga abiertamente, sin pretender desempeñar un negocio” adding at the beginning of the sentence “el <<mangui>>”. Villar uses this word as a slang equivalent in Spanish, but it is not completely accurate since this slang word is most usually intended to describe a person as a thief16.

---

16 Some slang dictionaries, indeed, define this word as slang for 'beggar', but the use of this meaning of
We already mentioned how Villar translates 'kip' as 'piltrera' in the rest of the book, and he does the exact same thing in this chapter, adding this translation of the word to the definition provided by Orwell in the original version, which is “a place to sleep in, or a night's lodging”.

Some other words are 'Spike' and 'Lump', or 'the casual ward', for which Villar provides an equivalent word in Spanish, 'manganera'. This word is obsolete nowadays, just like 'spike' is in English, so in this case it seems to be a perfect match for this word.

There are two interesting words which Villar does not translate (that is, he does not provide the reader with a Spanish equivalent), but we find them written differently than in Orwell's first version. They are 'nobbier' and 'dideki', which are written as 'nobber' and 'didecai' in VPL. The reason why Villar uses these two forms of the words is because Orwell himself changed them in later versions of the book.

As for the evolution of slang, Orwell points out how some of the words he mentions could come etymologically from other old words in English or even from other languages as for instance Danish (this is the case of the word 'kip'). The branch of linguistics which studies all these changes in words and word creation processes is lexicology. With regard to this, we will look into the meanings and etymology of many of the words mentioned in the book and their meaning nowadays, trying to find a proper translation for them.

The word 'gagger' which used to mean 'beggar or street performer of any kind' has evolved to mean 'a person who gags', meaning a person who makes fun of other people or situations. This evolution is similar, for instance, to the one suffered by the Spanish word 'mendigo' as it used to refer to a person who has a physical defect, and with time it became a word describing a person without money. A good translation into Spanish slang nowadays could be 'gallofero'.

'Clodhopper' which was the English word for a street dancer, has also changed very interestingly since nowadays means 'a clumsy person', almost the opposite of what it used to be. In Spanish, the word 'danzarín' can have both meanings depending on the context and the region, so it could be a good translation for this word. As for 'mugfaker' it is not in use any more in English, but bearing in mind that 'mug' is nowadays a drinking vessel and 'faker' is a person who is a fraud, it would probably mean something

---

the word is not very extended nowadays. Thus, its use in this context does not seem appropriate.
It is really difficult to find a single slang word in Spanish which is equivalent to this word. It is also of great interest the fact that Orwell points out that 'glimmer' (one who watches vacant motor-cars) could come from the old word 'glim' which used to mean light, since these days 'glimmer' means exactly that, a glow or twinkle of light. In this case we can see how the old meaning faded in certain slang circles and then reappeared.

The next word that Orwell uses which does not have an equivalent in any of the Spanish versions is 'gee'. In the time in which Orwell wrote the book it meant 'the accomplice of a cheapjack, who stimulates trade by pretending to buy something' and it also meant 'to move (an animal, especially a horse) ahead' as Orwell points out, so the meanings had a connection to each other. There is a slang word for the first meaning in Spanish which is 'metete' although this word is only used by certain groups from very small towns and therefore one cannot find it in any dictionary, nor even in a specialized one. One could also mention a slang term used by sailors with the same meaning, 'capitán araña', but it obviously does not fit in the context of the book. In any case, there is a word in Spanish which can have both the neutral and the informal meaning, which is 'espolear'.

It is difficult to understand the reason why 'split' was used to refer to a detective, bearing in mind its slang meanings nowadays, 'to leave or depart', and 'to betray, inform'. Maybe the latter meaning could have a little bit more to do with its meaning in 1933. In Spanish the authors of the translation could have used the 'lacero' mostly used in South America, which comes from the 1800s' far west, as the word 'lazo' (lace, tie) refers to the object with which the cowboys used to capture their preys.

'Flattie' is not very common nowadays to refer to a policeman, as Orwell points out in his book, although this meaning still remains in the lower classes. In Spanish the closest equivalent is 'pies planos', for it also refers to a person who has flat feet due to the long walks patrolling the city. Another good translation would be 'madero', since it keeps the sense of a person being flat (that is, lacking vigour). Other slang synonyms would be 'pitufó', or even 'chupa' in the south of Spain.

In some regions of Spain, some groups of people, mostly those who are mainly based on racist premises, call gypsies 'primos', which is the Spanish term for 'cousins', as gypsy people in Spain use this word very often to refer to any person, may that
person be part of their families or not. That is why this might be a suitable translation for 'dideki', which Orwell claims to be a slang term for 'gypsy'.

As for 'drop', there are no words in Spanish which mean 'money given to a beggar' by themselves. Instead, in Spanish one would use the expression 'spare change' referring to a small amount of coins that a person has in his or her pocket, and that in this case can be given to a beggar. A good slang translation for this expression would be 'calderilla', 'chatarra' or even 'algo suelto'.

In English it is clear what 'boozer' means as it comes from the word 'booze', which is slang for alcohol, and there are several slang terms to refer to a drinking place in Spanish, one of them also using a slang term which refers to alcohol to create a new word. That word is 'privadero' which comes from 'priva' which means 'alcohol'. It is a word of new creation which once again shows the great importance of the word formation processes in terms of the evolution of languages in general, and slang words in particular.

Another of the words used by people from London in 1933 whose meaning has faded and changed is, obviously, 'slang'. While it used to refer to 'a hawker's license', it now refers to the set of words used in a very informal context by a certain group of society which serve to set a distinction between them and other groups, as already mentioned before. It is very difficult to find a good slang equivalent in Spanish for a hawker's license, so the only way to translate it is using the neutral equivalence 'licencia de vendedor ambulante'.

The other words that Orwell includes as slang cannot be translated into Spanish as most of them belong specifically to the very culture of London. For instance, all those slang words related to the currency of London in 1933: 'tosheroon', 'deaner', 'hog', 'sprowsie' and 'clods'. In case the translator would like to translate these terms into Spanish, he would also have to translate the currency used by the main character of the book into Euros or 'Pesetas', the former Spanish currency. When translating into pesetas, he could use terms such as 'dos reales' (fifty cents), 'rubia' (one peseta), or 'duro' (five pesetas), although the quantities and value of the coins would, of course, be different than those in the original version. Such words in translation are called 'culture-bound' or 'culture specific' terms.

The rest of the words in Orwell's version are much more difficult to translate as
they are very specific or they do not have any slang equivalent in Spanish, such as those belonging to what Orwell calls the 'rhyming slang'. As they are part of set phrases intended to rhyme with the original term to which they refer, it is very difficult to find an equivalence in Spanish or any other language.

In addition, there are some words that neither Velloso nor Villar translate as the author of P&L is talking about certain words which were uttered in London around 1933. As Orwell just describes the language of a certain place and time, it stands to logic that the authors of the translation do not translate such language, but keep the words in their original form and translate Orwell's explanations about them. An example of this can be found in both translations. Velloso's one reads “En el rhyming slang todo se decía por algo que rimara, hit or miss por kiss (beso)…”, while Villar translates it as “...estaba muy de moda el llamado <<argot rimado>>, según el cual todo se nombraba sustituyéndolo por otra expresión que rimara con lo anterior: hit or miss en vez de kiss, ...”. 

30
4. CONCLUSIONS

As seen above, translation is not a simple practice in the field of linguistics. There are many more aspects that need to be regarded by the author of a translation than most people might think. We have already mentioned some of them, such as the intention of the author, the intended audience, the time in which the book in the SL was written (or set), or the different uses of slang and colloquialisms, and have also shown how complicated it is to translate a single term on some occasions. Thus, a proper translation very often takes a long time and a great amount of research, mostly when the type of the translated text is narrative. On the other hand, if the text which is being translated is not narrative (or argumentative, which also presents several of the problems mentioned above) but informative, it presents fewer problems to the translator, as they are typically full of technical words, neologisms and some other words of Latin origin which resemble their equivalents in other romance languages (those that have also a Latin influence or come directly from Latin). Of course, this does not mean that the more formal the text, the easier to translate, since a very formal text requires a great knowledge about the Source and also the Target Language, and their grammatical, lexical, and semantic rules, along with the technical words of the specific field of study to which the text belongs.

Throughout the analysis of certain parts of the original book along with the corresponding excerpts of the translations into Spanish we have been able to ascertain the visible differences between both Spanish versions, endorsing the theoretical knowledge provided at the beginning of this paper, and its importance within translation, along with the assertion of the fact that two different people will never translate one text the same way for many reasons. Most of the selected excerpts are taken from the beginning of the two easily differentiable parts of the book, which were chosen for their importance within the story, as they introduce the different parts and explain when and where the story is set, as well as how the plot moves forward.

Such analysis has also let us have a deeper look into the concrete aspects that have been regarded in this study, namely the difficulties in translating slang, colloquialisms and accents and how the Spanish translators rendered some of Orwell's reflections on language, slang and their evolution. We have provided several examples
to prove the fact that slang is in constant change, and such evolution is not the same in
different countries or regions, which is the main reason why there are so many
difficulties regarding the translation of such terms. Moreover, the different translators of
this book come from different places of origin, generations, and were taught in different
universities\textsuperscript{17}, which lead to the development of different cognitive processes and thus to
some ascertainable differences in their strategies and ways of approaching a translation.

Therefore, we have seen how translation is a branch of linguistics that is not only
dependent on itself, but on other branches and areas of knowledge which belong to
linguistics as well as the moment in time, the place and the country or region in which
the translation takes place, along with the person who is in charge of it.

We have also spoken about accents and the great difficulties in translating them,
reaching the conclusion that sometimes the only way to solve such problems is by
avoiding their translation. On the other hand, if the translator feels encouraged enough
as to try it, he will most likely do it by using a more informal language in the
translation, or on some occasions by translating the accent into one from the TL,
although sometimes the equivalence might not be very accurate as the differences
between accents in one country are not the same as those from other countries.

The same case arises when translating colloquialisms, although these types of
words and sentences are more easily translatable since there are typically equivalent
forms in different languages. Once again, we need to point out the importance of the
techniques explained at the beginning of the paper, for they are very useful tools to
translate a text in a way in which it sounds natural in the TL.

As for slang, it has been shown how it changes depending also on the time (as
we said it is in constant change), the place and more importantly the group of people
who use it, youngsters and criminals being two of the most salient groups. Thus, it
becomes one of the aspects of languages which is most difficult to translate, posing a
challenge for the creation of a proper translation of a text. We have also seen the
different processes and techniques that can be used by translators in order to solve such
problems, research about the etymology of the words which belong to slang being one
of the most important ones, as it gives the translator an insight into their evolution in

\textsuperscript{17} Velloso was born in 1921 in Barcelona, where he studied a degree on letters and philosophy, whereas
Villar was born in 1966 in Santander, and studied two degrees in Hispanic and English philology in
the city of Oviedo.
time and helps him complete their current meanings. Thus, we also mentioned semantics as another of those important branches of linguistics, since the translator needs to know the exact meaning (or meanings) of a word and its possible collocations.

In sum, a text can be easy to translate insofar the terms that it comprises are part of the neutral register as they are easier to understand and they usually have conventional equivalences. On the other hand, the difficulties in translating a text tend to increase if the register used in the original source is very formal or colloquial. We have studied the latter in relation to translation by providing practical examples, which have shown that the more idiomatic and colloquial expressions, and slang terms a text has the more problem it poses for the translator. Furthermore, if there are two or more different translators for one source text, the presence of such elements will affect (and reduce) the final similarity of the translations. Moreover, we have proven slang terms to be some of the isolated elements in a language (not sentences, but single words) that entail more problems when translating; many times, only one of those words represents a long time researching in order to understand its full meaning and to find the possible equivalent in the TL. The specificity and informality of such words are the main aspects that pose a problem for the translator, as his job is to render such terms as closely to the slang words in the SL in terms of meaning, sense, emotion and even form as possible.

That said, it becomes clear that if the translator is facing the translation of, not only one word, but a sentence, a paragraph or, as in this case, an entire book, the difficulty increases much more. If a translator is facing the translation of a book, he or she should not translate a text considering it as a whole, but making his or her work easier by translating it sentence by sentence and then carrying the necessary modifications to complete the sense of the text as a whole.

In this case, it seems that both Velloso and Villar used good translation techniques, and thus the results of such work are good since the reader can perfectly understand the story, although on some occasions not as good as an English speaker would understand the original book, as some of its features are lost in the translation processes.
4. CONCLUSIONES

Como hemos visto, la traducción no es una práctica simple dentro de la lingüística. Existen muchos más aspectos que el autor de una traducción debe tener en cuenta de los que cree la mayoría de la gente. Hemos mencionado varios de ellos, como la intención del autor, la audiencia a la que se dirige, el momento en el tiempo en el que el libro fue escrito (o ambientado) en su lengua de origen, o los diferentes usos del argot y los coloquialismos, y también hemos demostrado lo complicado que es traducir un simple término en algunas ocasiones. Así, una buena traducción a menudo requiere largos periodos de tiempo y una gran cantidad de investigación, sobre todo cuando el tipo de texto traducido es narrativo. Por otro lado, si el texto a traducir no es narrativo (o argumentativo, que también presenta varios de los problemas mencionados con anterioridad) sino informativo, presenta muchos menos problemas al traductor, ya que normalmente están formados por palabras técnicas, neologismos y otras palabras de origen latino que se parecen mucho a sus equivalentes en otras lenguas romance (aquellas que también tienen influencia latina o provienen directamente del Latín). Por supuesto, esto no significa que cuanto más formal sea un texto más fácil resultará su traducción, ya que un texto muy formal requiere un profundo conocimiento acerca de los idiomas tanto de origen como de destino, así como de sus reglas gramaticales, léxicas y semánticas, y de palabras técnicas del campo de estudio en concreto al que pertenece el texto.

A través del análisis de ciertas partes del libro original, así como de sus correspondientes fragmentos en las traducciones al español, hemos sido capaces de determinar las visibles diferencias entre las dos versiones en español, las cuales avalan el conocimiento teórico proporcionado al comienzo de este ensayo, y su importancia en traducción, junto con la afirmación del hecho de que dos personas diferentes nunca podrán traducir un texto de la misma manera por varias razones. La gran parte de los fragmentos seleccionados pertenecen al comienzo de las dos secciones que tan fácilmente se pueden diferenciar en el libro. Dichos fragmentos han sido elegidos debido a su importancia dentro de la historia, ya que forman la introducción a las dos partes que sirven como explicación del cuándo y dónde está ambientada la historia, así como de la evolución del argumento.
Dicho análisis también nos ha permitido ahondar en los aspectos concretos de la traducción que han sido considerados en este estudio, es decir, las dificultades en la traducción del argot, los coloquialismos y los acentos, junto con el modo en que los traductores transcribieron algunas de las reflexiones sobre el lenguaje, el argot y la evolución de ambos, llevadas a cabo por Orwell. Hemos proporcionado varios ejemplos que demuestran el hecho de que el argot se encuentra en constante cambio, y dicha evolución es distinta en diferentes países y regiones, lo cual constituye una de las razones principales de la existencia de dificultades en cuando a la traducción de dichos términos. Además, los traductores del libro pertenecen a distintas generaciones, lugares de origen, y fueron instruidos en diferentes universidades, lo cual llevó al desarrollo de distintos procesos cognitivos y por lo tanto a las comprobables diferencias en sus estrategias y modos de abordar una traducción.

Por lo tanto, hemos visto cómo la traducción es una rama de la lingüística que no solo depende de sí misma, sino de otras ramas y áreas de conocimiento las cuales pertenecen a la lingüística, así como del momento en el tiempo, el lugar y el país o región en los que tiene lugar la traducción, además de la persona que se encarga de ella.

También hemos hablado de los acentos y las grandes dificultades que existen a la hora de su traducción, llegando a la conclusión de que a veces la única forma viable de resolver dichos problemas es evitar su traducción. Por otro lado, si el traductor se siente lo suficientemente animado como para intentarlo, es probable que lo haga usando un lenguaje más informal, o en ocasiones usando un acento existente en la lengua de destino, aunque en ocasiones la equivalencia no es muy precisa ya que las diferencias entre los acentos de un país no son las mismas entre los acentos de otros países.

Lo mismo ocurre cuando se intenta traducir los coloquialismos, aunque este tipo de palabras y frases son más fácilmente traducibles, puesto que normalmente existen formas equivalentes en otros idiomas. Una vez más debemos puntualizar la importancia de las técnicas explicadas al comienzo de este ensayo, ya que son herramientas muy útiles para la traducción de un texto de forma que suene natural en la lengua de destino.

En cuanto al argot, hemos mostrado cómo también cambia dependiendo del momento (como hemos dicho, está en constante cambio), el lugar y, lo que es más importante, el grupo de personas que lo usa, siendo los jóvenes y los criminales dos de

18 Veloso nació en 1921 en Barcelona donde estudió Filosofía y Letras, mientras que Villar nació en 1966 en Santander y estudió Filología Hispánica y Filología Inglesa en la ciudad de Oviedo.
los grupos más sobresalientes. Así, este es uno de los aspectos de lenguaje que más difícil resulta de traducir, el cual supone un reto para la creación de una correcta traducción de un texto. También hemos visto los diferentes procesos y técnicas de los que los traductores disponen para resolver dichos problemas, siendo la investigación de la etimología de las palabras pertenecientes al argot uno de los más importantes, ya que proporciona al traductor información a fondo sobre su evolución en el tiempo y le ayuda a completar sus significados actuales. Así, también hemos mencionado la semántica, que es otra de las ramas de la lingüística importantes para la traducción, puesto que el traductor necesita conocer el significado o significados exactos de una palabra y los posibles lugares en los que se puede colocar en una frase.

En resumen, la traducción de un texto puede resultar fácil siempre que los términos que comprenda sean parte del registro neutro, ya que son más fáciles de entender y normalmente tienen equivalencias preestablecidas. Por otro lado, las dificultades en la traducción de un texto tienden a aumentar si el registro usado en la fuente original es muy formal o coloquial. Hemos estudiado aquí el segundo caso en relación con la traducción, proporcionando ejemplos prácticos que nos han demostrado que cuantas más expresiones idiomáticas y coloquiales, así como términos pertenecientes al argot tenga un texto, más problemas planteará al traductor.

Además, si hay dos o más traductores para un mismo texto fuente, la presencia de dichos elementos afectará a la semejanza final de las traducciones y las reducirá. También hemos demostrado que las palabras pertenecientes al argot son algunos de los elementos aislados de un idioma (no frases, sino palabras sueltas) que presentan más número de problemas a la hora de traducir; muchas veces, una sola de estas palabras conlleva una larga investigación a fin de comprender su significado y encontrar un posible equivalente en el idioma de destino. La especificidad y la informalidad de dichas palabras son los aspectos principales por los que estas acarrean un problema para el traductor, ya que su trabajo es traducirlas de forma que su significado, sentido, emoción e incluso su forma sean tan parecidos a los términos en la lengua fuente como sea posible.

Dicho esto, queda claro que si el traductor se enfrenta a la traducción de, no solo una palabra, sino de una frase, un párrafo o incluso como en este caso, un libro, la dificultad aumenta mucho más. Sí, efectivamente, el traductor debe traducir un libro no
debería hacerlo considerando el texto como un conjunto, sino haciendo su trabajo más fácil traduciendo primeramente el texto frase por frase para finalmente llevar a cabo las modificaciones necesarias para completar el sentido del texto como un todo.

En este caso, parece que tanto Velloso como Villar usaron buenas técnicas de traducción, de forma que los resultados de su trabajo son buenos ya que el lector puede entender la historia perfectamente, aunque en ocasiones no tan bien como un nativo inglés entendería el libro original, debido a que algunas de las características del mismo se han perdido en el proceso de traducción.
REFERENCES.


