

(Re)translation and Reception of Neologisms in Science Fiction

A Methodological Proposal¹

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Abstract

This paper proposes a new methodology for studying neologisms in the translation and retranslation of the science fiction novel *Altered Carbon* (Richard Morgan, 2001), its adaptation as a TV series by Netflix (2018) and the reception of literary and audiovisual works by audiences.

The main goals of this descriptive and empirical study are, on the one hand, to analyse the techniques employed to translate the neologisms in both the book and the series and, on the other hand, to identify the extent to which audiences understand and accept these new words.

Key Words

Neologism, science fiction, retranslation, Reception Studies, corpus.



1. Introduction

Since the turn of this century, science fiction (SF) has been living a new Golden Age in Spanish culture. The emergence of numerous new, independent publishing houses and audiovisual platforms, such as Netflix, HBO, Amazon Prime or Disney+, has given more visibility to this genre. The field of study of

¹ Research for this article has been undertaken within the framework of TRALIMA-ITZULIK research group (GIU16-48) from the University of the Basque Country.

translation in SF has not yet been explored in depth, let alone its retranslation (or lack of it) and reception.

This study focuses on the translation of neologisms, i.e. the new words created *ad hoc* for a specific piece of work. As explained by Korpi (2017: 89), “[T]he translators carry the neologies as the voice of the genre of science fiction to another language and thus control the building of the target text’s science fiction reality”. This reality is what the target audience² has to recreate in their minds and understanding the new words is a vital step in the process. Translators play a fundamental role in the transferring of these new lexica and, for that reason, this study could help them to make decisions based on audience opinion.

Thus, a brief overview of SF and its characteristics is presented, focusing on neologisms. Then *Altered Carbon* and its author are introduced. This work was chosen on the one hand due to its high number of neologisms and on the other because there are two different translations published in Spain and it has been adapted as a Netflix series. Section Three below explores the translation and retranslation of SF from a historical point of view and analyses the different causes behind the decision to retranslate a work, which is the case of this study. Next, this paper outlines the current state of the art in the field of Reception Studies, because the methodology employed entails both descriptive and empirical analyses.

The methodological proposal is divided in two parts: the first is a descriptive analysis of the techniques employed to build the neologisms in the original text and those employed to translate them into Spanish. The aim is to determine whether there is a common tendency when translating this vocabulary or whether there are significant changes from translator to translator. Apart from that, the paper looks at whether the series is based on any of the translations of the novels or whether there is a third (or fourth) version of the neologisms in Spanish. This descriptive analysis forms the basis for the empirical analysis, which consists of a reception experiment. The objective of this reception experiment is to identify the level of understanding of these new words and their acceptability to audiences.

² In this paper, the term “audience” is intended to include readers, viewers, spectators and any other recipient of the work.

It is, therefore, a multimodal, transmedia descriptive and reception study that may change the existing preconceptions about the importance of translating these new words in the genre of SF.

2. *Science fiction*

This section presents a brief definition of SF and its characteristics (focusing on neologisms), and introduces the author and the works analysed in the study.

2.1. *Definition*

It is assumed that SF was born in the late nineteenth century and grew up during the first half of the twentieth century until its Golden Age (1937-1950), but it was not until the period known as the New Wave (60s and 70s) that the genre reached maturity (Barceló, 2015). The origin of the term *science fiction* dates back to 1926 and is attributed to Hugo Gernsback (Card, 2013). Before that time, other denominations were used such as utopias, gothic novels or, in the words of Jules Verne, science novels (Barceló, 2015).

It can undoubtedly be assured that SF is a literary genre, but there is no consensus as to what can be included in SF and what cannot. In Spain, fans have referred to literary works classified as SF, Fantasy and Terror as *literatura de género*, which may be considered a poor designation taking into account that there is a myriad of different literary genres. These three genres (SF, Fantasy and Terror) have also been included in the category of Fantastic Literature but, although they share common characteristics (the introduction of new worlds and unrealistic stories), distinctions can be drawn, though they are sometimes quite blurred. Nowadays, the preferred term to cover these three genres is speculative fiction (Clute and Nicholls, 2020).

As can be seen in the extensive studies about SF, there is no unanimous definition. Some critics have offered their own approaches, from Gernsback's "a charming romance intermingled with scientific fact and prophetic vision" to Norman Spinrad's "science fiction is anything published as science fiction" (Roberts, 2006: 2). One of the greatest authors of the genre, Isaac Asimov, once said that SF is the branch of literature that deals with the reaction of human beings to changes in science and technology (Barceló, 2015). This is the definition that best suits the "plot" of the work under research here.

2.2. Characteristics

As mentioned above, SF can be differentiated from other genres due to the characteristics of the stories told, for example time travel, space exploration, contact with aliens, interplanetary wars, scientific and technological advances, among others. These characteristics affect how the translator approaches an SF text in the original language as s/he must not only convey the different worldview of the other language but also the subtleties of an entirely different world (MacLean, 1997).

Csicsery-Ronay Jr. (2008) categorised seven *beauties* (or characteristics) that audiences desire from the genre: fictive neology, fictive novums (the “new thing” the story is about), future history, imaginary science, the science-fictional sublime, the science-fictional grotesque and the *Technologiade*³.

Although the relevance of these categories could be thoroughly debated, the truth is that the first beauty (fictive neology) is the most perceivable at first sight by the audience. This study focuses on the translation of neologisms, as this has been considered the main translation problem in SF (Schüler, 2006). The next section thus deals with the procedures for the creation of these new words, as they affect the translation process.

2.2.1. Fictive neology

When creating new worlds which are alien to the one with which people are familiar it is necessary to find convincing signifiers for the new signifieds, because those signifieds have no referents in the reality known to the audience (Wozniak, 2014). To do this, writers use a great variety of mechanisms, also referred to as *literary neologisms* by Albadalejo (2008).

Various authors have made different proposals for classifying types of neologisms. Cabré Castellví (2006) talks about form, semantic and syntactic neologisms, loanwords and others (cases with no clear category). With regard to SF, Csicsery-Ronay Jr. (2008) differentiates only between *neologies and neosemes* and Schüler (2006) between *Inhalt and Form Neologismen*⁴.

³ “The epic of the struggle surrounding the transformation of the cosmos into a technological regime” (Csicsery-Ronay Jr., 2008).

⁴ Source in German: “neologisms of content and form” (own translation).

It is necessary to know in depth the mechanisms for creating new words in order to be able to translate them. Many researchers have studied these mechanisms (or procedures), such as Sánchez Lobato (2008), Díaz Hormigo (2007), Martínez de Sousa (2002), Martín Camacho (2007) and Galán Rodríguez (2008). Based on their investigations, the procedures could be divided into two categories: creation and adoption. Creation includes the procedures that deal with the formation of new words. Adoption includes the procedures that deal with the new sense of a word and with the use of words from different languages.

These procedures are used for the detection and classification of neologisms from the corpus of texts. The next section introduces the author Richard Morgan and the works used to compile that corpus.

2.3. *About the author and his work*

Richard K. Morgan (London, 1965) is a British writer of SF and fantasy. After graduating from college, he travelled the world and worked for 14 years teaching English as a foreign language. During that time he lived in Madrid, where he learned Spanish, a language he now speaks fluently.

Altered Carbon, his first novel, was published in 2002 by Gollancz and the next year it won the Philip K. Dick Award. It is the first volume of a trilogy (the Takeshi Kovacs trilogy), the other parts of which are *Broken Angels* and *Woken Furies*. Apart from that, he has also written a fantasy trilogy, three independent novels, three graphic novels and two computer games.

Due to the success of *Altered Carbon*, Warner Bros bought the rights to make a feature film, but this never came to fruition. In February 2018, Netflix aired a 10-episode series based on the first novel, produced by Skydance Media and Laeta Kalogridis. The second season, based on the second novel, was aired in February 2020.

In *Altered Carbon* we meet Takeshi Kovacs, the last of a group of warriors who were defeated when they rose up against the world order. In the twenty-fifth century, advances in technology have redefined life itself, and Takeshi is resleeved into a new body in Bay City, where he must investigate the murder of the man who has hired him.

Altered Carbon was first published in Spain in 2005 by Minotauro, the translation was titled *Carbono alterado* and was carried out by Marcelo Tombetta and Estela Gutiérrez. In 2016, a second translation was published by Gigamesh

under the name of *Carbono modificado*, done by Juanma Barranquero. The Netflix series was aired in Spanish at the same time as the original version and was translated for dubbing by María Sieso. Unfortunately, no information on the identity of the author of the subtitles offered by the platform is available.

This study explores a transmedia narrative (also called transmedia storytelling, cross-media seriality or multiplatform storytelling) and, as indicated by Chaume (2018: 98), “Names of characters, names of places, background history, relations between characters [...], idiolects, some iconic words or phrases, etc. are maintained in all narratives”. Neologies, as defined in this paper, fall within that “iconic words” category and are the main aspect analysed, to see whether they are maintained or not.

3. (Re)translating science fiction

In Spain, it was through translations that the public came to know science fiction (López-Pellisa, 2018) and they influenced writers to start producing SF. During the nineteenth century and the first half of the twentieth the main influences came from Great Britain (H. G. Wells) and France (Jules Verne) but in the second half of the twentieth century it was the American model that was imported and this marked the end of the high consideration that this literature had enjoyed (Martín Rodríguez, 2018). One of the main turning points of the genre in Spain was the arrival of the Argentinian publisher Francisco Porrúa, founder of the publishing house Minotauro, in Barcelona in the 70s. He promoted the translation of the most renowned authors and was himself also a translator (López-Pellisa, 2018).

During the 1970s and 80s, most of the translations published in the Spanish-speaking world were produced by publishers or fans, not by experienced translators. This may be due to the fact that this literature was read only by a small group of people, a minority that usually did not pay attention to the language of the text but to the content of the stories. With the expansion of this genre and its popularisation, Spanish fans started to call for new translations of the classics due to their archaic language. Yet the response of many publishing houses was to revise and reprint the old texts. In this context, there are now publishers such as Ediciones Nevsky, Cátedra, Nova or Gigamesh that promote the retranslation (or at least the in-depth revision) of classics.

There are several reasons why publishers decide to produce a new translation (a new edition or a new interpretation of the source language, a new purpose in the target language, an unsatisfactory or outdated translation, etc.), but the practice is diffuse and uncontrollable (Sánchez Iglesias, 2013). Hurtado Albir (2016) claims that every text is a product of its time and that translations are conditioned by their period. She also says that the ageing of translations is what gives rise to the retranslation phenomenon and that the main determining factor is language, e.g. typos, vocabulary, morphosyntax and style.

This concept of *ageing* has been discussed in depth by different researchers (Berman, 1990; Gambier, 1994; Susam-Sarajeva, 2003; etc.) but it was Pym (1998) who first established a distinction between *passive* and *active* retranslations:

- Passive retranslations are done for reasons of time, geography or dialect and do not compete with one another.
- Active retranslations are the translations published in the same cultural location or generation; they introduce a marked negativity as to the validity of previous translations.

Mathijssen (2007) adds that active retranslations are due to disagreements over translation strategies and that they are a symptom of conflicts between people or groups within the target culture, for example, between the groups of 'publishing' and 'academia'.

The case discussed in this study is an example of active retranslation, as the first translation was published in 2005 and the second one in 2016. The question is why there are two translations of a work not considered canonical of the genre, when there are other works with much older translations that have not been revised.

The answer may be found in the introduction written by Sara Martín to the translation published by Gigamesh (the second one): “La presente traducción, [...], está avalada por el autor, que habla con fluidez el castellano”⁵. It can be assumed, therefore, that the first translation did not satisfy the author. Zaro (2007) affirms that successive retranslations of a work can make up a corpus from which to locate, among other things, the conflictive points for translation set out in the original. This study investigates whether neology is one of those

⁵ Source in Spanish: “This translation [...] is approved by the author, who speaks Spanish fluently” (own translation).

conflictive points. Tobar (2014) states that translating these lexica is a challenge, a responsibility and a privilege, as the translator is opening a path that may have a continuation.

Although the concept of retranslation has been linked almost exclusively to literary translation (Chaume, 2007), the study reported here includes audiovisual texts as it is considered, on the one hand, that adaptation as a series is a (partial) retranslation of the book and, on the other hand, that subtitles are also a retranslation of the dubbed version (it is assumed that the subtitled version came after the dubbing), limited by the constraints of the modality. The case study can be considered a *tradaptation*, as defined by Knutson:

[T]radaptation is not translation on one hand and adaptation on the other; rather it is a kind of translation/adaptation that exists at a particular conjuncture of memory and intentionality with respect to the language(s) of the past and of the future. (Knutson, 2012: 114)

Furthermore, the concept of *perfect translation* must also be mentioned, especially when the task of retranslating a piece of work is accepted. Jianzhong (2003: 194) claims that retranslating is “making use of the former version and trying to surpass it, or competing for the perfect” and Mathijssen (2007) reaffirms this view by stating that a retranslation is an improvement on the previous translation.

But what is an improvement? The term “improved translation” is very subjective and depends on the receiver. That is why the second aim of this study was to ask audiences about their perceptions and preferences.

4. *Reception*

Throughout history, the reception of literary works (first) and media products (later) has been dealt with from different perspectives, using different conceptual tools and different research methods (Gambier, 2018). Nevertheless, there is a general opinion that, to date, reception studies in translation are insufficient and that research within translation studies must go in an empirical direction.

Regarding literary translation, Gambier (2003: 185-186) claims that “the primary interest in reception in the context of literary studies is the functioning of individual minds and defining the role of contextual factors in guiding the

reading process and interpretation”. There are three concepts to be taken into account in this statement. The first, the mind, is where human beings create mental images of the things captured by the senses, in this case the reading of literary texts and their translations (Wu, 2010). A competent translator should be able to recreate the images that the source text tends to generate in the audience.

Secondly, with regard to the reading process, it is obvious that an adequate translation is one which can be read fluently and understood by its audience, so readability and reading comprehension are relevant elements (Gambier, 2018) in translation studies. In relation to SF, Korpi (2017) coined the term *generic fluency* because, assuming that linguistic characteristics (i.e. neologisms) are important as the voice of the genre, a translation is considered fluent when they are retained, that is, when they enable the translation of an SF text to be read fluently.

The last concept, interpretation, deals with the meaning that each reader gives texts. It is connected with the *horizon of knowledge* mentioned by Gambier (2018), that is, it depends on the experience of the audience. Here, it must be mentioned that when they face an SF text, audiences have certain preconceptions about what to expect, especially nowadays when the Internet and social networks have opened up the possibility of searching for information about any book or audiovisual product. That is why readers of SF anticipate words and sentences that refer to changed or alien worlds (Csicsery-Ronay, 2008). The audience is aware of the features of the genre and is usually expecting them. The same applies to a translation: the readers of the target text have expectations that are based on the characteristics of the translated text’s genre (Neubert and Shreve, 1992, cited in Korpi, 2017).

Therefore, what happens when the reader encounters a neologism? According to Mukarovský (1977, cited in Albadalejo, 2008), the finding of a neologism produces a *deautomatisation*, in other words a breach in the automatism of the usual communication with the text. This deautomatisation makes the reader focus on the element that has caused it, on the unfamiliar or unknown word, and wonder about its meaning.

Arrieta de Meza, Batista Ojeda and Meza Cepeda conducted two studies in 2007 and 2008 involving neologisms and academic papers. The aims were to measure the level of understanding among university students when they encountered new words in the material provided by their teachers and to analyse the strategies that they adopted to discover the meaning of those

words. Although these studies and the one presented in this paper are quite divergent (regarding the types of text and the audience), it can be affirmed that the act of reading is an essential tool for researchers, but there are no empirical studies involving neologisms *and* SF.

With regard to the reception of AV products, there are numerous recent empirical studies involving different modalities, especially in the field of accessibility (subtitling for the deaf and hard of hearing or audio description) and mainly in subtitling, as well as the new field opened up by the use of eye-tracking technology to measure audience responses to the translation of subtitles (see the dissertation of Orrego-Carmona, 2015) or literary texts (see the dissertation of Walker, 2018). However, research on dubbing has been mostly descriptive and comparative (Di Giovanni, 2018).

The methodological proposal explained in the next section has been designed to fill the gap left by this lack of empirical studies on dubbing (not so much in subtitling) and in a genre such as SF.

5. *Methodological proposal*

To meet the objectives set out in the Introduction, this study will be divided in two sections. First of all, a descriptive and comparative analysis of the literary texts (*Altered Carbon* and its translations, *Carbono alterado* and *Carbono modificado*) and audiovisual texts (dubbed and subtitled version) will be carried out. In order to do so, a digitalized corpus will be compiled. This will be followed by an empirical approach backed by the designing of a reception experiment.

5.1 *Corpus compilation*

To compile the corpus, the methodology proposed follows that established by TRACE⁶. The first step is to create a Corpus 0 (also called Catalogue) as defined by Gutiérrez Lanza (2005: 57): “[...] se procede a la construcción de un Corpus 0/Catálogo informatizado que contenga información suficiente y

⁶ TRACE (Traducción y Censura) is a research group composed of members of the University of León and the University of the Basque Country that analyses the translation and (self)censorship of texts from 1939 to 1985 (Gutiérrez Lanza, 2005).

necesaria para identificar los textos originales (TOs), sus respectivos textos meta (TMs) [...]”.⁷

5.1.1 Corpus 0 or Catalogue

Consequently, the Corpus 0 is created with all the potential texts to be analysed. As mentioned above, this study focuses on *Altered Carbon*, which comprises the original book in British English and two translations in Castilian Spanish. Netflix has also produced a 10-episode series, so the original script and subtitles and the dubbed version and the translated subtitles are also taken into consideration. This makes for a bilingual, parallel, unidirectional corpus.

There are no translations of the book in other varieties of Spanish and there is no audio description or subtitling for the deaf or hard of hearing in the series, so these aspects are not included in the study.

In order to create the computerised corpus, different tools have been considered. Santos da Silva and Fromm in their studies of 2012 and 2015, and Rocha, Herrera Alvarez and Orenha-Ottaiano in 2013 studied the terminology of different works of fantasy using software called WordSmithTools 5.0. For the purpose of this study, the use of that software has been rejected as the searches were based on dictionaries and grammar conformity. This means that neosemes (or content neologisms) and syntactic neologisms were left out.

As a result, TAligner⁸ software is used in this study. This program was created by the TRACE group and was further developed within the research group TRALIMA-ITZULIK⁹, of which I am a member. As explained by Sanz (2018):

Se trata de un programa escrito en Java, muy intuitivo, que permite realizar la limpieza de los textos en cuestión de pocos segundos, el etiquetado de los textos a nivel de párrafo y de oración (adjudicando etiquetas para numerar cada

⁷ Source in Spanish: “[...] a computerised Corpus 0/Catalogue is created, which includes enough necessary information to identify source texts (ST) and their respective target texts (TT) [...]” (own translation).

⁸ For information on this software see <http://www.ehu.es/tralima/taligner.html>

⁹ TRALIMA-ITZULIK (Traducción, Literatura y Medios Audiovisuales) is a research group composed of members of the University of the Basque Country that analyses translation and cultural transfer in literature and the media.

oración y párrafo), y la alineación simultánea de múltiples textos.¹⁰ (Sanz, 2018: 140)



Figure 1. Alignment of literary texts in TALigner

5.1.2 Corpus 1

After the catalogue is created the second task is to pick passages that will serve to test one's hypothesis (Tymoczko, 2002). For this study, the analysis focuses on the fragments of the different ST and TT that contain neologisms.

TAligner enables users to introduce different marks and notes in the alignment which are then used to highlight the neologisms in all the texts. Once neologisms are detected a note is attached to each one adding information about the technique used to create it (in the case of the STs) and to translate it (in the case of the TTs). This is a manual, very time-consuming task, but it is crucial as when the corpus is consulted later it is then possible to apply a filter and visualise segments depending on the type of neologism. Furthermore, the software provides quantitative information about the notes and segments filtered. This way it is possible to select the

¹⁰ Source in Spanish: "It is a highly intuitive Java based software that cleans texts in a few seconds, tags texts at paragraph and sentence level —assigning numbers to each sentence or paragraph— and aligns many texts simultaneously" (own translation).

passages of the literary and audiovisual translations that are to be used in the subsequent reception experiment.

5.2 Reception experiment

The reception experiment proposed will consist of two parts. First of all, participants will have to fill in a sociological questionnaire to determine their profile and then they will read extracts from the translated books and watch clips from the series (in the dubbed version or in the original version with Spanish subtitles), after which they must complete a test.

5.2.1 Selection of participants

This experiment will be open to anyone willing to participate, not only SF fans (i.e. those who usually buy SF products) but also anyone else who may be exploring this genre for the first time. There will be no limitations on the number of participants, as for the results to be representative a big number of participants will be needed. The only requirement is that respondents must be over 18 years old, due to legal issues.

5.2.2 Materials and instruments

The entire experiment will be web-based. The platform selected to create the questionnaire is Encuesta Fácil, as it offers all the functionalities needed, such as many different types of questions, the possibility of adding images and videos, the creation of results reports with graphs, design customisation and much more. This user-friendly tool creates a link to the questionnaire that will be used to spread it through social networks so as to reach a wider audience.

5.2.3 Sociological questionnaire

This is the first part of the experiment. The participants will be anonymous, but some sociological information is necessary for pertinent conclusions to be drawn. Participants must state their age, level of education, nationality, mother tongue and knowledge of different languages. They will also be asked if they are habitual readers (or fans) of SF and if they have read any of the novels or watched the series being researched. Apart from that, they will

be asked to say whether they usually read books or watch audiovisual products in the original language or the translated versions (with or without subtitles). To finish with, they will be asked whether they have any training related to translation.

5.2.4 Test

The second part of the experiment will consist of two different tests. In fact, the questions will be the same, but in a different order. Some participants will start by reading various extracts from the translated novels and will finish by watching the corresponding scenes of the series (the dubbed version and the original version with subtitles) and others will start with the audiovisual part and finish with the literary one. Which test participants will take will depend on the last number of their ID cards. Those with even numbers (0, 2, 4, 6 and 8) will start with the literary part and those with odd numbers (1, 3, 5, 7 and 9) will start with the audiovisual part. This guarantees that both tests get a similar number of participants. This decision has been made so as to avoid starting always with the same part (literary or audiovisual), which could affect the reception of the other. The figure below outlines the structure of the experiment.

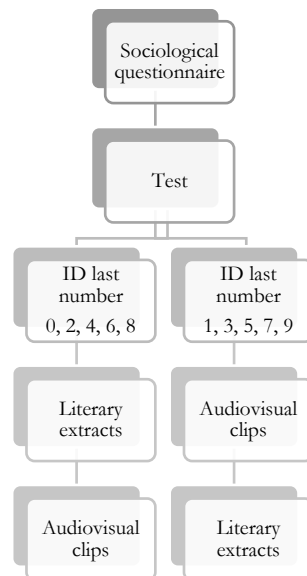


Figure 2. Structure of the reception experiment

In the literary part of the test, participants will read extracts from the two different translations that contain neologisms. The order of the extracts will be randomised to avoid the reading of the first translation influencing the second. After reading, the participants will be asked which translated neologisms they liked the most and to write down what concept, in their opinion, is represented by the neologism. Then they will get an explanation of its meaning (provided by myself) and will be asked again which they liked the most. This way it is possible to see whether knowing the meaning may alter their preferences. Finally, they will be asked which translation conveys the meaning better.

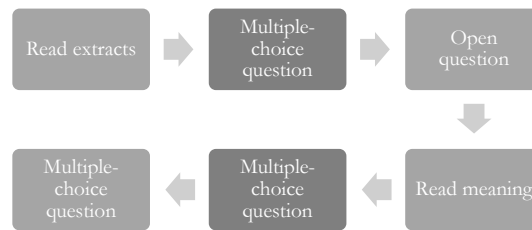


Figure 3. Structure of the literary part of the test

In the audiovisual part of the test, participants will watch short clips from the series that contain neologisms. They will watch the dubbed version and the subtitled version in a randomised way, again to avoid one version influencing the other. After watching each clip, they will be asked to select an option on a 4-point Likert scale. This way the scale does not include a neutral option, which seems to force the respondents to make a choice (Trochim, 2006). They will have to decide the extent to which the neologism is understood in the clip.

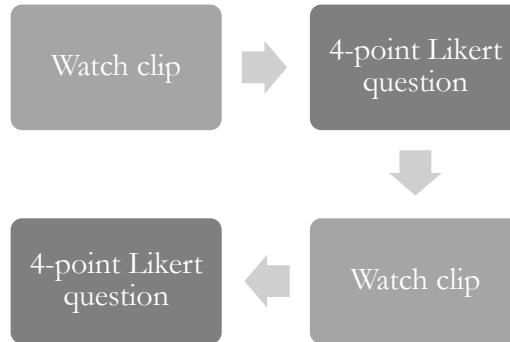


Figure 4. Structure of the audiovisual part of the test

5.2.5 Results

After all the answers are collected and analysed, it will be possible to determine whether the translation technique employed in the neologisms affects their comprehension by the audience and whether the audience has a preference for any specific technique. It will also be possible to see whether the image of the audiovisual product helps the audience to understand the new words better. Thanks to the data collected through the sociological questionnaire, it will be possible to see whether there are any variations in comprehension or preferences among respondents of different ages, levels of studies, reading habits or levels of affinity with the genre, among other aspects.

6. Conclusions

This paper briefly introduces the genre of SF, its history and characteristics, with special attention to neologisms. As mentioned above, neologisms are one of the main features of SF and audiences expect to find them when they immerse themselves in a work from this genre. Retranslating SF novels is not very common, but the work studied here, *Altered Carbon*, is an example of active retranslation. As such, it can be used to analyse the different techniques employed to translate new words and concepts.

Translation Studies are more and more concerned about reception and the audience of target texts. Therefore, research in translation is changing its direction. The combination of literary and audiovisual translation presents a

new approach and adds innovation to the field of Reception Studies. After consulting new tendencies and confirming that there are no previous studies on the reception of science-fictional neologies, I introduce a methodological proposal here for studying the level of comprehension by and acceptability to audiences, which is something that could be taken into account by translators when tackling works in this genre.

It has to be admitted that this study has also its limitations, but those limitations may open up new lines of research. For instance, this study focuses only on the Spanish audience, but a comparison with the English-speaking audience may also be of interest. On the other hand, the methodology proposed could be replicated to analyse other aspects such as humour or cultural references.

The imagination of authors has no limits and the resources of translators must also be unlimited. Without translators, we could miss the nuances of the original language; again, their work is essential in the new Golden Age of SF in Spanish culture.

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