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Grado en Estudios Ingleses

## TRABAJO DE FIN DE GRADO

Slang in *The Great Gatsby*: A Comparative Analysis of Two  
Spanish Translations

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2014-2015



## ABSTRACT

The present project offers a comparative analysis of two Spanish translations of the canonical American novel written by Francis Scott Fitzgerald, *The Great Gatsby*. The aim of this research is to show the differences between a translation made in the 1970's by Piñas (1975) and a translation made 36 years later by Navarro (2001), focusing on the translation techniques used when translating into Spanish the slang terms from the 1920's used by Fitzgerald and on how they showed the social values and lifestyles of the American decadence decade.

Literary translation, Gatsby, slang translation, translation techniques,

Este proyecto ofrece un análisis comparativo de dos traducciones españolas de la canónica novela norteamericana escrita por Francis Scott Fitzgerald, *El Gran Gatsby*. El objetivo de esta investigación es mostrar las diferencias entre la traducción de Piñas (1970) y la traducción de Navarro (2011) realizada 36 años después. Más concretamente, este trabajo se centra en el estudio del argot de los años 1920 usado por Fitzgerald y de las técnicas de traducción empleadas por estos dos traductores para reproducir la sociedad y la forma de vida de la década de la decadencia norteamericana.

Traducción literaria, traducción del argot, Gatsby, técnicas de traducción

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## 1. Introduction

As stated by some authors (Dumas and Lighter 1978, among others), slang has been stigmatized for ages by linguistic experts and literary experts, due to its vulgar character and lack of a consistent definition:

“Although the phenomenon has frequently been discussed, the term slang has rarely been defined in a way that is useful to linguists. Annoyance and frustration await anyone who searches the professional literature for a definition or even a conception of SLANG that can stand up to scrutiny.” (Dumas and Lighter 1978: 5)

However, slang reflects an important part of the linguistic development of the speakers’ communities, as a reflection of the oral expression and the lifestyles of each group. This research discusses over the difficulties when translating slang by analysing how slang is translated from English into Spanish in two Spanish versions of Francis Scott Fitzgerald’s novel *The Great Gatsby*.

Section 2 offers the theoretical background of the project, which is divided into three main subsections. The first one provides two different definitions of slang and its characteristics. The second one deals with slang translation and focuses on the importance of the social context with a discussion over the differences between American and Spanish societies during the 1920’s decade. Some approaches to literary slang translation and some techniques typically found in this type of texts are also found in this section.

Section 3 deals with the three texts under analysis in our study: the original novel and both translations. The first subsection introduces the novel and the use of vocabulary on the part of the author, focusing on slang terms. The second subsection shows the historical context in which each translation was made, focusing on literary translation trends.

Section 4 develops the aim of the research based on different hypotheses and in section 5 the necessary processes to carry out this analysis are presented, for instance, how slang terms were selected from the novel and how they were classified. Section 6 shows the analysis and results of the research and the final conclusions are shown in section.

## 2. Literary translation: Slang

This section is focused on the concept of slang and what has been considered as slang in this research. It provides definitions of the term, its characteristics, its difficulties when translating it, and some of the different types of approaches a translator may follow to overcome the challenging task of translating slang.

### 2.1 What is Slang?

Slang is one of the most debatable and problematic issues in linguistics because, although it is usually a popular topic, its marginal and non-academic nature, together with its ephemeral character, produce scarce academic research for its practical analysis.

At the same time, it is not easy to find an accurate definition of what we understand by *slang*. In general terms, common slang is “a group of words and expressions characteristic and singular of the register or colloquial diphasic variant” (Sanmartín 2003: 2). This means that speakers change their use of language depending on the communicative framework (formal vs. informal contexts); in this case, they use it in a relaxed and colloquial way, usually in oral registers. For this reason, literature on the topic records this special use of language in plays or dialogues, as in this research.

Slang is usually defined in terms of sociology, which is the approach adopted by Real Academia de la Lengua Española (2015), that describes it as “Lenguaje especial entre personas de un mismo oficio o actividad.” In this sense, slang concerns the language used by a certain group or community, while Collins English Dictionary (2003) includes a more restricted definition of slang as “vocabulary, idiom, etc., that is not appropriate to the standard form of a language or to formal contexts, may be restricted as to social status or distribution, and is characteristically more metaphorical and transitory than standard language.”. That is, slang is not appropriate in formal contexts and is restricted to a certain social class or status, and not only to a certain professional association.

As in the previous definitions, this paper will focus on the social aspect of this linguistic variant that, although marginal in character, it shows the expressive power of certain social communities allowing people to create strong inter-relationships and a higher cohesion over outside communities. In this paper, the study of slang is focused on one

of these communities, the society of the 1920's in North America surrounded by "the Jazz Age, the Roaring Twenties, marked by bathtub gin, speakeasies, jukebox music, with middle-class, well-brought up young women smoking cigarettes in public, wearing their skirts and their hair short." (Carlisle 2008: vii).

From this perspective, the 1920's slang has also been considered a dialect since it fits perfectly with the definition of *dialect* (Collins Dictionary 2003): "a form of a language spoken in a particular geographical area or by members of a particular social class or occupational group, distinguished by its vocabulary, grammar, and pronunciation". Therefore, as a dialect, slang could be translated under the standards of the dialect translations, since it was commonly used in a specific period of time (the 1920's), in a concrete geographic emplacement (North American West Coast), and by a specific social class (North American middle class.)

As a form of colloquially spoken speech, slang can also be defined as a form of linguistic creativity since speakers make use of new slang expressions constantly. This inherent innovative and productive character of slang will imply certain difficulties when translating this type of expressions, since the translation process in this case does not follow an established set of translation rules but rather depends on the translator's creative skills. In the following section, we will show the peculiarities found in the translation of slang in the novel *The Great Gatsby* and some of the sociolinguistic factors that surrounded it.

## **2.2 How do we translate Slang?**

This section deals with the American slang translation into Spanish. The first section explains the context in which the slang of the 1920's was developed. The second one provides the theoretical background for the classification of the main techniques found in any translation process and that will be taken into consideration to provide our own classification of the techniques used in the two Spanish versions of *The Great Gatsby*.

### 2.2.1. The importance of the social context

As aforementioned, slang sets out translation problems due to its creative and colloquial nature. The translator may solve some of these barriers when there is a group of speakers in the target language that is parallel to the speakers' community of the source text. But, even though this parallelism could be established, more difficulties can be added to the translator's task when slang expressions are new and/or unknown for the receiving culture (Calvo 2010).

In fact, these are the main difficulties found by Spanish translators when translating accurately F. Scott Fitzgerald's *The Great Gatsby* (1925). More specifically, when comparing both North American and Spanish societies and cultures throughout the 1920's decade, it is difficult to identify common or parallel points between both countries. In America, the Roaring Twenties meant the exaltation of happiness after the I World War, a period of strong economic growth, and a resulting social lack of inhibition. This situation provoked the literary trends gave birth to the Lost Generation, a group of writers that reflected the American society of that decade, and to which Fitzgerald belonged (Rodríguez 2010).

In the case of Spain, it experienced a decade of contrasts. The restored monarchy was characterized by mediocre politics, an excess of clerical power given by the unpopular king Alfonso XIII, and a strong presence of the armed forces due to the constant social clashes spread across the country. The consequence of this situation was the political uprising of Miguel Primo de Rivera, who imposed a dictatorship until the end of the decade. Although Spain tried to turn into a Modern country as the rest of Europe strengthening a cultural development, its society came to a standstill and remained living as in the 19th century in many ways (Esdaile and Beevor 2007). In view of this situation, Spanish writers only experienced Modernist and Postmodernist trends reflecting this underdevelopment, a very different situation from that found by the Lost Generation.

All these social and historical facts were reflected in language. In the case of North America, the Young society of the 1920's was "the first young generation to take itself seriously as a separate, distinct group and the first to be analysed egged on, and



exploited by the books, movies, newspapers, and magazines of its own day” (Dalzell 1996: 9). This decade was a prolific period for the country in many different areas and, for this reason, the new society required a new way of expression and language was highly developed. Many of the new terms and expressions became popular and the American society included them into their everyday language, even some of them are still present in American English language, like “Absolutely!” or “sweetheart”. These new language trends meant the beginning of the slang dictionaries, which recorded the modernity of language (like *The English Language in America*, by George Krapp; or *American English*, by Gilbert M. Tucker).

Meanwhile, the colloquial characteristics of Spanish language were recorded for the first time in history by Werner Beinhauer, in his book *Frases y Diálogos de la Vida Diaria* in 1925. This text includes a set of sentences and conversations extracted from literary texts, describing the communicative skills of Spanish language and its colloquial nature, focusing on conversational situations recording the common use of greetings, farewells, social life, or moods (Montero 2013).

In conclusion, as in the 1920’s both societies were following different paths in their social and cultural evolution, it is a hard task to find a parallelism between the source audience (i.e. North American society) and the target audience (i.e. Spanish society) of Fitzgerald's novel. This circumstance, together with other difficulties associated with the translation of slang, makes the translator's work not only a conscious reflection of the differences between texts at the level of context but also a laborious mediation where certain specific techniques are necessary when translating this particular kind of speech.

### **2.2.2. Approaches to literary translation: Particularities and applications to slang**

This block establishes two different classifications of the translation procedures at two different levels: one considering some theoretical approaches towards the translation of literary texts in general, and another more specific considering some specific translation techniques used when translating slang terms.

### 2.2.2.1 Literary translation

The translation of literary texts requires a special kind of approach that considers the different uses of language implicit in this type of texts. This type of translation usually considers the peculiarities of literary language such as aesthetic and figurative style; therefore, it is very different from the approaches followed in technical translations. However, this research displays two different trends in literary translation: the norm-system and the polysystem.

The norm-system approach was developed by Gideon Toury (1995) who asserts that translation is a simple activity of substitution in which the linguistic units are replaced by equivalent units in the target language. This kind of approach was commonly used in the 20<sup>th</sup> century translations. However, it was not suitable for literary translations because of its artistic and aesthetic nature. The results of translations based on this perspective made translators reconsider the way of approaching literary texts. They realized that the production of perfect equivalent translations was useful for specialized texts, but overlooked the artistic roots of literary texts. At the same time, in the case of slang translation, this theoretical approach made the translation activity not a very easy-going task since certain slang terms do not usually have linguistic equivalents in the target language.

Consequently, at the end of the 20<sup>th</sup> century, translation theories started to change. There were numerous language experts that started to develop descriptive theories, in which the text was no longer considered as a set of independent units. Translators like Itamar Even-Zohar (2002) conceived the new polysystems model that establishes a new point of view of the texts when translating: all communication channels (literature, society, or culture) are easier to understand if they are studied as systems, than if they are isolated elements. That is, there is a literary polysystem that includes the literary translation because all translated texts are related among them: the literary polysystem is related with other systems dealing with history, culture, or society; therefore, everything is interconnected and translations work as another communicative model that connect the systems of different languages.

Translators following this second trend consider translation as an activity influenced by everything around the source text and target text, like the historical context, society, or economical context. Thus, the translator's success depends on the ability to produce a target text that transmits the source culture and influences the target culture, considering the content over the form, which would be a key matter especially in the case of slang translation.

These two theoretical approaches to literary translation will be relevant when comparing the two Spanish versions of *The Great Gatsby*, the focus of this work, since these approaches can imply the rendering of different productions as the final translation.

#### **2.2.2.2 Slang translation**

The translation of the colloquial and spontaneous nature of slang would pose a difficulty for professionals adopting one approach or the other. Every language includes a series of slang terms that only know a certain group of speakers. Therefore, any type of text containing a large amount of slang terms will require the use of certain techniques on the part of the translator to solve the difficulties derived from the slang translation.

Peter Newmark (1988) established two different techniques in order to approach the slang translation: (1) through semantic translation, by which the translator tries to keep the content and form of the source text. Consequently, the main translator's barrier is to make the readers understand the message of the original text in a foreign context; and (2) through communicative translation, by which the translator tries to produce a target text that makes readers feel in the same way as those readers of the original text, keeping its cultural value. However, when performing this type of translation, the translator has to be careful with the distance that exists between the source text and the translated text, avoiding an interpretation away from the original piece (Newmark 1988).

These two types of translation are connected with the two theoretical approaches mentioned in 2.2.2.1 since both categorizations deal with the translation of literature but from different perspectives: the norm-system approach is related with the semantic

translation type (both consider the accuracy of form over the proper transmission of the text message); and the polysystem approach is linked with the communicative translation type (both are focused on the reader's' comprehension and the expression of the content over the form).

Whether adopting one theoretical approach or the other, or performing one type of translation or the other, the translator will use different translation techniques in order to focus on the form or the content. A brief classification of the main translation techniques will be described in the following section.

### **2.2.2.3 Translation techniques**

In order to analyse the kind of approach the translators have followed in the Spanish versions of Fitzgerald's novel, it is essential to show the main and typical techniques a translator can use when translating general texts, as shown in table 1: transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, synonymy, calque, explicitation, hyperonym, hyponym, and creative addition. This typology is adapted from Newmark's (1988) but the examples used to describe each technique were collected from the novel and classified by the author of the present work.

**Table 1. The main translation techniques used in literary translation<sup>1</sup>**

	<b>Technique</b>	<b>Definition</b>	<b>ST word/expression</b>	<b>TT word/expression</b>
<b>Communicative-like</b>	Transference	“ <i>Loan</i> ” (N: 82)	West Egg	West Egg
	Explicitation	“a type of addition by which there is no actual adding to the semantic content of the message” (R: 105)	Kike (F: 34)	Judío insignificante (N: 44)
	Cultural equivalence	“a SL cultural word translated into a TL cultural word” (N: 82-83)	Old sport (F: 47)	Camarada (P: 52)
	Functional equivalence	“use of a culture-free word to neutralise or generalise the SL word” (N: 83)	Tanked up (F: 24)	Había bebido demasiado (N: 34)
	Hyperonym	“[it] replaces it altogether with one or more words having a broader meaning than the given element” (R: 106)	Cordials (F: 40)	Variados licores (P: 44)
	<b>Semantic-like</b>	Calque	“the word by word literal translation” (R: 104)	Absolutely! (F: 10)
Naturalization		“[it] adapts the SL word first to the normal pronunciation, then to the normal morphology” (N: 82)	Coupé (F: 53)	Cupé (N: 64)
Synonymy		The quality of being synonymous; equivalence of meaning (AHD 2011)	North shore (F: 9)	Orilla septentrional (N: 20)
Hyponyms		“concretisations or specifications of more general concepts” (R: 107)	Chewing (F: 173)	Mascar chicle (P: 177)
Substitution		“a long reference which could be translated literally may have to be substituted by a shorter one to gain space and save reading time” (Ranzato 2013: 107)	Stunts (F: 46)	Comentarios (P: 51)
Creative addition		“a form of authorial intervention by the adapter” (Ranzato 2013: 113)	Cheap sharper (F: 152)	Tahur de la más baja estofa (P: 156)

Following the proposal of Newmark’s (1988) about the types of translations exposed in section 2.2.2.2., in the present work, we have established the following assumptions: (1)

<sup>1</sup> The definitions included in the “Definition” column are either taken from Newmark (1988) (N), from Ranzato (2013) (R), or from American Heritage Dictionary (AHD). In the “ST word/expression” column the page numbers indicate where each example can be found in Fitzgerald’s (1925) edition (F). In the “TT word/expression” column the page numbers indicate where each example can be found in either Piñas’ (1975) edition (P) or Navarro’s (2011) edition.

if the translator's performance is determined by the abuse of techniques such as calque, synonymy, and/or transference, the translator works under the precepts of the semantic translation; (2) if the translator uses a lot of functional equivalences and explicitations, and makes a balanced use of the rest of techniques, the translator is producing a communicative translation rather than a semantic one.

In this work, we will determine which is the type of translation that prevails in each of the Spanish translations under analysis, as it will be explained in the following section.

### **3. The English-Spanish slang translation in *The Great Gatsby*: The importance of the historical context**

#### **3.1. *The Great Gatsby* as a source text**

In 1925, F. Scott Fitzgerald published his canonical novel *The Great Gatsby*, which was considered at that time the great American novel. He was a writer strongly influenced by the culture of his time, being his work is a reflection of his own thoughts about the American society, settled in his own present, and that was characterized by the American dream of the 1920's that encouraged young people to accomplish a life full of satisfactions and money; but also by the disillusionment produced by reality behind the non-sense excess and opulence of the decade.

In order to develop that realist setting, one of the most reliable techniques is the use of language. The novel narrates the story of Nick Carraway, a young man who moves to New York to work in the bond business. His new house is placed in the West Egg, next to Jay Gatsby's opulent mansion and his wild parties. He visits his cousin living in the East Egg, Daisy, married with Tom Buchanan, a famous and wealthy polo player. Through the whole summer, Nick will discover all the secrets of the American high social class: the affairs, the corruption and snobbism of society, and the no-limits of ambition.

The resource that makes the story real is his reflection of the lifestyles of the 1920's by the use of the slang of the decade. This language shows that, despite of the fact that he tried to produce a more mature and artistic work, the influence of the 1920's society was so rooted that he included many colloquialisms typical from the decade. In fact, the

episodes in which he included more slang terms are usually those where he portraits the young and wild society and its amusements. For instance, in chapter 3, which narrates one of Gatsby's parties, is one of the most prolific in terms of the use of slang -with 20 terms- because it shows a scene plenty of dialogues placed in a common social meeting. This fact demonstrates what was previously said in section 2.1: literary texts record slang in special registers trying to create a social portrait.

### **3.2. Two Spanish Translations: Piñas (1975) & Navarro (2011)**

Two have been the most important Spanish translations of this classic novel: The first one, published in 1975 by Plaza & Janés and translated by E. Piñas, and the second one, published by Anagrama in 2011 and translated by J. Navarro. In order to understand the importance of these translations, it is convenient to talk about some different factors that have surrounded the translation activity throughout the last 50 years in Spain: the historical period from Franco's regime to the democracy and the influence of European ideas. The first translation of the novel was influenced by the censorship and the lack of foreign ideas and theories dealing with linguistics and translation procedures that started to be developed in the rest of Europe; while the second translation is a product of the globalization and the exchange of linguistic ideas, following modern translation models.

Regarding Piñas' translation, it was conceived as a work aimed at keeping the literacy and accuracy of the original text, following the norm-system approach (Toury 1995). As aforementioned in section 2.2.2, this theoretical approach produces a target text by substituting the source units by equivalents in the target language. The slang terms translated under this influence are specific and very accurate, like examples such as (1), where Piñas (1975: 51) makes a literal translation of Fitzgerald's (1925: 46) original term:

(1) a baby act in costume >> [Representaron], debidamente caracterizadas, un número infantil

This literal translation in (1) produces loss of meaning, because "a baby act in costume" means "to act like a sweetheart" (McCutcheon 1995: 6), similar to "actuación de cabaret" in Spanish, instead of the erroneous translation "[Representaron], debidamente

caracterizadas, un número infantil”. This technique does not take into account the external influences the original text receives, like the social, cultural, or economic context. As a result, the translator does not pay attention to the trends, such as the amusements or lifestyles that influence the text and that had a strong presence in America in the 1920’s decade. In consequence, the translator (Piñas 1975: 74) reproduces Fitzgerald’s (1925: 70) text with erroneous expressions, as shown in example (2):

(2) highballs >> albóndigas

In (2), “highballs” refers to alcoholic beverages but it was translated into a word that refers to a food, which is a concept that moves away from the original one.

The conception of translations like these made translators reconsider the way of approaching the texts and developed new processes. In this framework appears Navarro’s translation, influenced by theories like the polysystem approach defined in 2.2.2.1: the accuracy of the translated text does not consist in the maintenance of the form and content, but in the transmission of the same message throughout a catching language. In this way, as shown in example (3a), Navarro translates the term “kike” (Fitzgerald 1925: 38), which is a despective way to refer to a Jew, with an explicitation as “judío insignificante” (Navarro 2011: 44). In (3b), there is another example where he (Navarro 2011: 85) uses a functional equivalent to translate “roadster” (Fitzgerald 1925: 74), which is a type of convertible car, as “descapotable”:

(3a) kike >> judío insignificante

(3b) roadster>> descapotable

Therefore, the readers of the translated text find familiar and understandable expressions instead of the foreign or extremely literate ones, showing that Navarro’s translations are influenced by contemporary ideas, like the polysystem approach, according to which the content devoted to a specific target society prevails over the original form (see section 2.2.2.1).



#### **4. Aim: A comparison of the translation techniques used in both translations**

The main goal of this project is to compare the two Spanish translations of the novel written by F. Scott Fitzgerald, *The Great Gatsby*, focusing on the analysis of the North American slang words and expressions appearing in the original novel and their translation into Spanish. This comparative analysis will lead to the classification of each translation into one theoretical approach or the other (see section 2.2.2.1). In order to eventually confirm this classification, attention will be paid to the techniques used by each translator (see Table 1 in section 2.2.2.3) when rendering the interpretation of the slang terms found in the novel.

More specifically and as the main hypotheses of our work, this research establishes that, even though both versions will combine translation techniques of a different kind:

(a) Piñas' version will follow the norm-system and semantic approach because it was influenced by the translation approaches of that time and so, it will content a high number of synonyms, calques, creative additions, or substitutions; and

(b) Navarro's version will follow modern approaches as influenced by polysystemic and communicative approaches; therefore, it will content plenty of transferences, explicitations, functional equivalences, or cultural equivalences.

#### **5. Procedures**

In order to analyse the Spanish translations of slang terms in *The Great Gatsby*, the original novel is taken as a reference corpus and terms or expressions susceptible of being slang were manually searched. In order to verify if the terms found were slang or not a written dictionary (*Flappers 2 Rappers: American Youth Slang*) and an online dictionary, (*Collins American English Dictionary*) were consulted. The Word Usage Trend tool from Online Collins Dictionary was also consulted to check the average use of each term in the last centuries, in order to confirm that the terms had a high degree of use in the 1920's decade. This supposed a especially difficult part of the research, because some of the terms which are recorded as slang at that time according to these

sources appear either as archaic or belong to the standard English that people use nowadays.

This is a consequence of the time gap: some terms were slang in the 1920's, but some of them have been assimilated as common expressions or have suffered a change of meaning by the pass of time. This is what happens with the word “Absolutely!” in (4), where the term meant an emphatic affirmation in the past, but has more connotations in the present like “completely” or “perfectly” (CED 2003), and no slang connotations in neither of the Spanish translations:

(4) “Absolutely!” <sub>(F 1925: 10)</sub> >> “Absolutamente” <sub>(P 1975: 10)</sub> >> “¡Por supuesto!” <sub>(N 2011: 21)</sub>

Besides, Fitzgerald sometimes plays with the double meaning of some of the expressions as in (5a) and (5b), where the words “police dog” and “Airedale” are used as dog races as a first interpretation, but they also have a slang figurative meaning.

(5a) “Police dog” <sub>(F: 27)</sub> >> “Perro policía” <sub>(P: 32) (N: 38)</sub>

(5b) “Airedale” <sub>(F: 27)</sub> >> “Airedale” <sub>(P: 32) (N: 38)</sub>

In the context of examples (5a) and (5b), one of the female characters, Myrtle, wants a “Police dog” because she wants a new fiancéé -Tom Buchanan, a rich man-, but she has to do with just an “Airedale”, which means “a homely man” –that is, her husband-.

Once the terms were verified and following the typology shown in Table 1, each term or expression was classified into a specific translation technique, as shown in table 2:

**Table 2. Analysis chart model.**

#	ST	Def	TT (Piñas)	P Tech	TT (Navarro)	N Tech
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In the classification process, all the words and expressions were numbered (#) to facilitate its inquiry. Then, the original terms/expressions were included in the *ST* column, followed by their definition (*Def*). Some of those definitions come from

common dictionaries, such as *American Heritage Dictionary* (2011) (AHD) and *Collins English Dictionary* (2003) (CED). However, some meanings were provided by slang dictionaries, like *Flappers 2 Rappers* (F2R), *American Youth Slang* (Dalzell 1996) (AYS) or *McGraw-Hill Dictionary of American Idioms and Phrasal Verbs* (2002) (M-HDAIPV). *TT (Piñas)* heading provides information about the term extracts from Piñas' translation, followed by the translation technique used in that TT (*P Tech*), and *TT (Navarro)* heading includes Navarro's versions also followed by the used technique in his translation (*N Tech*). These techniques are taken from the classification provided in 2.2.2.3.

The complete chart of classification of each of the slang terms/expressions extracted for its analysis is found in Appendix. The analysis of the information contained in this database will result in a possible final dichotomy of the two Spanish translations as, on one hand, influenced by the norm-system or by the polysystem approach (see section 2.2.2.1), and, on the other hand, as a semantic or communicative type of translation (see section 2.2.2.2).

## **6. Analysis and results**

A total of 65 slang terms/expressions were extracted from *The Great Gatsby*, which were classified according to the parameters specified in Table 2 and from whose analysis derived the results shown in Table 3.

**Table 3. Statistic results**

<b>Technique</b>	<b>Piñas</b>	<b>Navarro</b>
Transference	13,8% (9)	9,2% (6)
Calque	13,8% (9)	6,1% (4)
Creative addition	10,7% (7)	4,6% (3)
Synonymy	27,7% (18)	13,8% (9)
Cultural equivalence	9,2% (6)	12,3% (8)
Functional equivalence	6,1% (4)	32,3% (20)
Explicitation	7,7% (5)	17% (11)
Naturalization	0% (0)	1,5% (1)
Hyponym	1,5% (1)	1,5% (1)
Hyperonym	7,7% (5)	3% (2)
Substitution	1,5% (1)	0% (0)

[100%= 65 terms]

Table 3 shows the percentage of use of each translation technique in both versions. Globally speaking, it is observed that in most cases both translators produced similar expressions in Spanish, using the same techniques, which shows that the use of these techniques are common in literary translation. Nevertheless, in the rest of cases they produced different translations, providing different interpretations of the same reality.

The items highlighted in blue show the first 4 techniques with higher percentages in Piñas' translation, which are synonymy, calque, creative addition, and transference. Three of them -synonymy, calque and, creative addition and transference- are related with the production of semantic translations and the norm-system approach, representing 52,2% of the total results, where synonymy stands up as the most frequent technique (27,7%).

Although transference is one of the techniques usually related with communicative translations, we have included this technique as close to semantic translations rather than to communicative ones because Piñas' results under this technique may be difficult to recognize in the target culture. This is justified with examples (6a) and (6b), where Piñas does not change the terms and so, he keeps the same form without rendering any known meaning to the target reader. However, Navarro uses functional and cultural equivalents producing familiar expressions in the target language, like “ginebras con soda y zumo de lima” for “gin rickeys” and “conducto subterráneo a Canadá” for “underground pipe-line to Canada”, using a technique more communicative-like than semantic-like:

(6a) underground pipe-line to Canada (F: 97) >> la pipe-line subterránea al Canadá (P: 101)  
>> conducto subterráneo a Canadá (N: 107)

(6b) gin rickeys (F: 118) >> gin rickeys (P: 118) >> ginebras con soda y zumo de lima (N: 127)

Thus, this analysis demonstrates that Piñas' version is closer to the norm-system approaches and so, to a more semantic type of translation, which confirms our first hypothesis.

The results highlighted in orange provide Navarro's performance, where cultural equivalence, functional equivalence, synonymy, and explicitation stand out as the 4 most used techniques. Three of them -explicitation, cultural equivalence, and functional equivalence- belong to the group of translation techniques that usually result in communicative translations, representing 61,6% of the total results and functional equivalence being the technique that the translator uses the most (32,3%). This means that Navarro's version tries to transmit the original message taking into account the cultural and social differences between both languages and producing comprehensible expressions in the target language. For instance, in (7a) he translates “tipsy”, which means *slightly drunk*, as the functional equivalent “borracho” instead of “chispeante” like Piñas does. In (7b), he translates “bob of red head”, which means a very short haircut, as “pelada como un muchacho” by an explicitation, instead of Piñas' version “compacta y pegajosa melena”, which partially loses the meaning of the expression:

(7a) tipsy (F: 106) >> chispeante (P: 110) >> borracho (N: 116)

(7b) bob of red hair (F: 30) >> compacta y pegajosa melena (P: 34)  
>> pelada como un muchacho (N: 40)

For these reasons, this version is close to the polysystem approach and so, it is more a communicative type of translation than a semantic one, which confirms our second hypothesis.

## 7. Conclusion

After the analysis of the results, it has been demonstrated that the two hypotheses established in section 5 are confirmed. Piñas' version was influenced by the translation techniques developed in the 20th century, focused on being as accurate and close to the form as possible; while Navarro followed recent approaches developed in the 21st century, expressing the original concepts in a comprehensible way and keeping the cultural and social aspects of the text. This demonstrates that the time gap between both translations is large enough to show relevant differences in the Spanish translation panorama.

Besides, both translators make a combination of translation techniques to produce their works, underlining that literary translation containing slang is a difficult task that does not follow a specific process and may have different interpretations about the same reality. The large differences between them highlight the subjective nature of slang that provides a wide list of options when translating it. Thus, literary translation is more than a replacement of linguistics units; it is an artistic and creative process that may transmit not only the content of a novel, but also the personal linguistic interpretation of each translator.

Finally, I would like to point out that this is an innovative paper since, as far as we know, to date there are no academic works dealing with the study of slang associated with the use of specific translation techniques in *The Great Gatsby*. Therefore, I hope I have made a little positive contribution to the study of slang translation in general and to the study of Fitzgerald's novel in particular.

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## Appendix

#	ST	Def	TT (Piñas)	Tech	TT (Navarro)	Tech
1	bond business (p. 3)	Or bond market; the market in which bonds are traded. (CED 2003)	Actividades bolsísticas (p. 7)	Synonymy	Compraventa de bonos (p. 13)	Synonymy
2	West Egg/East Egg (p. 4)	Metaphor; an egg is a person who lives the big life. (Mahony 2003: 178)	West Egg/East Egg (p.8)	Transference	West Egg/East Egg (p. 14)	Transference
3	A well-rounded man (p. 3)	Comprehensively developed and well-balanced in a range or variety of aspects. (AHD 2011)	El hombre muy cultivado (p.9)	Cultural equivalent	El hombre completo (p.15)	Functional equivalent
4	North shore (p. 9)	Lake Forrest, with cultivated landscape as well as people, epitomized an unabashed upper-class social whirl. (Ebner 1988: 195)	Orilla norte (p. 14)	Calque	Orilla septentrional (p.20)	Synonymy
5	Absolutely! (p.10)	Yes (AYS 1996: 11)	Absolutamente (p.15)	Calque	¡Por supuesto! (p.21)	Functional equivalent
6	anon (p. 18)	(archaic) soon; shortly (CED 2003)	pronto (p. 23)	Synonymy	Pronto (p.29)	Synonymy
7	red gas-pumps (p. 20)	A pump in a service station that draws gasoline from underground storage tanks. (TFCC 2008)	Bombas nuevécitas de gasolina (p. 25)	Calque	Surtidores rojos (p.31)	Functional equivalent
8	tanked up (p. 24)	Drunk (AHD 2011)	Había empinado el codo en demasía (p. 28)	Explicitation	Había bebido demasiado (p.34)	Functional equivalent
9	Be a blind (p. 25)	Hidden from sight (AHD 2011)	Tapadera (p. 29)	Creative addition	Cortina de humo (p.35)	Creative addition
10	East Eggers (p.26)	Who lives on the East Egg, people living the big	Habitantes del East Egg (p. 26)	Transference	Habitantes de East Egg	Transference

		life.	31)						
11	Police dog (p. 27)	Young woman's fiance (Cowles 2013)		Perro policía (p. 32)	Perro policía (p.37)	Cultural equivalent	Perro policía (p.37)	Cultural equivalent	
12	Airedale (p. 27)	A homely man (Cowles 2013)		Airedale (p.32)	Airedale (p.38)	Transference	Airedale (p.38)	Transference	
13	Bob of red hair (p. 30)	A woman's or child's short haircut (AHD 2011) It became famous in the 1920's		Compacta y pegajosa melena roja (p. 34)	Pelada como un muchacho (p.40)	Creative addition	Pelada como un muchacho (p.40)	Explicitation	
14	Artistic game (p. 30)	To be an artist.		Ramo artístico (p.35)	Mundillo artístico (p.40)	Synonymy	Mundillo artístico (p.40)	Cultural equivalent	
15	Fellas (p. 31)	A man or boy; a fellow. (AHD 2011)		Gentuza (p. 35)	Gentuza (p.41)	Functional equivalent	Gentuza (p.41)	Functional equivalent	
16	Gasoline pump (p. 33)	Gas pump.		Bomba de gasolina (p. 37)	Surtidor de gasolina (p.43)	Synonymy	Surtidor de gasolina (p.43)	Functional equivalent	
17	Kike (p. 34)	Used as a disparaging term for a Jew (AHD 2011)		Tipejo (p. 38)	Judío insignificante (p.44)	Functional equivalent	Judío insignificante (p.44)	Explicitation	
18	Sweetie (p. 35)	Sweetheart; dear. (AHD 2011)		Amor (p. 39)	Amigo (p.45)	Synonymy	Amigo (p.45)	Hyperonym	
19	Cordials (p. 40)	(Archaic) Invigorating; stimulating. Used especially of a beverage. (AHD 2011)		Variados licores (p. 44)	Bebidas alcohólicas (p.50)	Hyperonym	Bebidas alcohólicas (p.50)	Functional equivalent	
20	The dreams of Castile (p. 40)	Suggests that the shawls of women at Gatsby's parties were finer than any that the inhabitants of Castile could hope to own. (Murphy 2002)		Los sueños de Castilla (p. 44)	Los sueños de la antigua Castilla (p.50)	Calque	Los sueños de la antigua Castilla (p.50)	Explicitation	
21	In full swing (p. 40)	at the peak of activity; moving fast or efficiently. (M-HDAIPV 2002)		En pleno apogeo (p. 44)	Bulle de animación (p.50)	Creative addition	Bulle de animación (p.50)	Creative addition	
22	Yellow cocktail music (p. 40)	Jazz music.		Música popular para la hora del cocktail (p.45)	Música de cocktail (p.50)	Hyperonym	Música de cocktail (p.50)	Calque	

23	Swell (p. 40)	Good (AYS 1996: 17)	Hinchan (p.45)	Creative addition	Creceen (p.51)	Creative addition
24	Like Frisco (p. 41)	Like Joe Frisco, a popular American actor and dancer. (Lowry, Ed., Charlie Foy, and Paul M. Levitt 1999)	Como Frisco (p. 45)	Transference	Como Frisco (p.51)	Transference
25	Roaring drunk (p. 42)	Or drunk as a lord; very drunk (MHDAPV 2002)	Emborracharme como una cuba (p. 46)	Explicitation	Emborracharme escandalosamente (p.52)	Explicitation
26	Positively (p. 44)	Yes (AYS 1996: 16)	Afirmó resueltamente (p. 48)	Explicitation	Aseguró categóricamente (p. 54)	Explicitation
27	First supper (p. 44)	A light evening meal when dinner is taken at midday (AHD 2011)	Primera cena (p. 49)	Synonymy	Primera cena (p. 55)	Synonymy
28	Owl-eyed (p. 45)	Having eyes like an owl's (Webster's Revised Unabridged Dictionary 1913)	Gafas de lechuza (p. 50)	Creative addition	Ojos de buho (p.55)	Calque
29	regular Belasco (p. 45)	Like David Belasco, Jewish American theatrical producer, impresario, director and playwright, recognized for creating stage sets (American Jewish Desk Reference 1999: 347)	Auténtico Belasco (p. 50)	Calque	Verdadero Belasco (p.56)	Calque
30	Stunts (p. 46)	a performance displaying a person's skill, dexterity, or daring; feat (Kernerman Webster's College Dictionary 2010)	Comentarios (p. 51)	Substitution	Su propio espectáculo sensacional (p.57)	Explicitation
31	A Baby act in costume (p. 46)	Act like a sweetheart. Also denotes something of high value or respect. (McCutcheon 1995: 6)	Representaron, debidamente caracterizadas, un número infantil (p. 51)	Hyperonym	Se disfrazaron de niñas para su actuación (p.57)	Explicitation
32	Finger-bowls (p. 46)	A small bowl that holds water for rinsing the	Fruterías (p. 52)	Calque	Lavafrutas (p.58)	Functional

		fingers at the table. (AHD 2011)							equivalent
33	Old sport (p. 47)	Sense of "stylish man"; a familiar form of address to a man. (Online Etymology Dictionary 2015)	Camarada (p. 52)	Cultural equivalent	Compañero (p.58)	Cultural equivalent			
34	Having a gay time? (p. 47)	given to pleasure, esp in social entertainment. (CED 2003)	¿Te diviertes ahora? (p. 52)	Synonymy	¿Lo pasas bien? (p.58)	Functional equivalent			
35	Roughneck (p. 48)	A wild, uncouth man (Partridge 1970: 312)	Mozallón (p. 53)	Synonymy	Matón (p.48)	Functional equivalent			
36	Jaunty salute (p. 52)	Having or expressing a buoyant or self-confident air. (AHD 2011)	Garboso saludo (p. 57)	Functional equivalent	Alegre saludo (p.63)	Functional equivalent			
37	Coupé (p. 53)	A closed two-door automobile. (AHD 2011)	Coupé (p. 58)	Transference	Cupé (p.64)	Naturalization			
38	Jaunty body (p. 58)	Marked by up-to-dateness in dress and manners; dapper (Fairlex clipart collection 2012)	Garboso cuerpo (p. 63)	Functional equivalent	Cuerpo fuerte y feliz (p.69)	Synonymy			
39	Bootlegger (p.61)	A dealer in suppressed novels (AYS 1996: 11)	Contrabandista de alcohol (p. 65)	Explicitation	Traficante de licores (p.71)	Explicitation			
40	Three noted horn (p. 63)	Horn of three notes that belongs to an ostentatious car.	Claxon de tres notas (p. 68)	Calque	Melodía de tres notas (p.73)	Functional equivalent			
41	Choked (p. 65)	To have difficulty in breathing, swallowing, or speaking. (AHD 2011)	Sorbiera (p. 69)	Synonymy	Atragantó (p. 75)	Functional equivalent			
42	Negroes (p. 69)	A black person. Often offensive. (AHD 2011)	Negros (p. 73)	Cultural equivalent	Negros (p.79)	Cultural equivalent			
43	Bucks (p. 69)	Offensive, a Native American or black man. (AHD 2011)	Chicos (p. 73)	Hyperonym	Chicos (p.79)	Hyperonym			
44	Highballs (p. 70)	A cocktail served in a tall glass and consisting of liquor, such as whiskey, mixed with water or	Albóndigas (p. 74)	Creative addition	Whisky con soda y hielo (p.80)	Explicitation			

		a carbonated beverage. (AHD 2011)						
45	Gambler (p. 73)	A venture, a speculator. (Rogets's 21st Century Thesaurus 2009)	Jugador profesional (p. 77)	Explicitation	Jugador (p.83)	Cultural equivalent		
46	Roadster (p. 74)	An often roofless or convertible automobile having a single seat in the front for two or three people and a rumble seat or luggage compartment in the back. (AHD 2011)	Roadster (p. 79)	Transference	Descapotable (p.85)	Cultural equivalent		
47	Beaux (p. 75)	A girl's or woman's sweetheart. (Kermerman Webster's College Dictionary 2010)	Pretendientes (p. 80)	Synonymy	Admiradores (p.85)	Synonymy		
48	Drunk as a monkey (p. 76)	To be drunk.	Más borracha que una cuba (p. 80)	Cultural equivalent	Totalmente borracha (p.86)	Explicitation		
49	She was gay (p. 75)	Showing or characterized by cheerfulness and lighthearted excitement; merry. (AHD 2011)	Volvió a estar alegre (p. 80)	Synonymy	Estaba otra vez alegre (p.86)	Synonymy		
50	Victoria (p. 78)	A low, light four-wheeled carriage for two with a folding top and an elevated driver's seat in front. (AHD 2011)	Victoria (p. 82)	Transference	Victoria (p.88)	Transference		
51	Shell-rimmed glasses (p.94)	Horn-rimmed glasses, having the frame made of horn or tortoise shell or plastic that simulates either. (TFCC 2008)	Gafas de concha (p. 98)	Calque	Gafas con la montura de concha (p.104)	Explicitation		
52	Underground pipe-line to Canada (p.97)	The ludicrous rumour of an actual pipeline through which alcohol could be pumped direct to the States from Canada (Tower Notes 2015)	La pipe-line subterránea al Canadá (p. 101)	Transference	Conducto subterráneo a Canadá (p. 107)	Cultural equivalent		
53	Crazy fish (p. 103)	A crazy person. (Kermerman Webster's College Dictionary 2010)	Seres absurdos (p. 108)	Synonymy	Chiflados (p.114)	Functional equivalent		

54	Orchid woman (p. 104)	Anything expensive (AYS 1996: 15)	Mujer maravillosa, orquídea (p. 109)	Calque	Mujer orquídea (p. 115)	Calque
55	Tipsy (p. 106)	Slightly drunk. (CED 2003)	Chispeante (p. 110)	Synonymy	Borracho (p. 116)	Functional equivalent
56	Sweetheart (p. 117)	A person regarded as generous or lovable. (AHD 2011)	Cariño (p. 122)	Synonymy	Tesoro (p. 127)	Synonymy
57	Gin rickeys (p. 118)	a mixed drink made of sweetened lime juice, soda water, and gin. (TFCC 2008)	Gin rickeys (p. 118)	Transference	Ginebras con soda y zumo de lima (p. 127)	Functional equivalent
58	A swell suite (p. 126)	A good suit. (AYS 1996: 17)	Un salón estupendo (p. 131)	Synonymy	Una suite muy chic (p. 136)	Transference
59	Common swindler (p. 133)	a person who swindles you by means of deception or fraud. (TFCC 2008)	Donnadie (p. 134)	Cultural equivalent	Vulgar estafador (p. 143)	Functional equivalent
60	Stunts (p. 133)	A feat displaying unusual strength, skill, or daring. (AHD 2011)	Pequeñas hazañas (p. 138)	Synonymy	Trucos (p. 143)	Functional equivalent
61	Son-of-a-bitch (p. 139)	A person regarded as mean or disagreeable. (AHD 2011)	El muy... granuja (p. 144)	Synonymy	Hijo de puta (p. 149)	Cultural equivalent
62	Cheap sharper (p. 152)	One that deals dishonestly with others, especially a cheating gambler. (AHD 2011)	Tahúr de la más baja estofa (p. 156)	Creative addition	Vulgar estafador (p. 161)	Functional equivalent
63	Cahoots (p. 154)	To be in partnership or conspiracy. (Kernerman Webster's College Dictionary 2010)	Acuerdo (p. 158)	Synonymy	Compinches (p. 163)	Functional equivalent
64	Hick towns (p. 166)	Provincial; unsophisticated. (AHD 2011)	Estas ciudades (p. 171)	Hyperonym	Ciudades atrasadas (p. 176)	Synonymy
65	Chewing (p. 173)	To chew tobacco as a habit. (AHD 2011)	Mascar chicle (p. 177)	Hyponym	Masticar chicle (p. 184)	Hyponym

