

# **Identifying varietal differences in Spanish translations of The Great Gatsby**

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## Lists of Abbreviations

|     |                          |
|-----|--------------------------|
| RH  | Retranslation Hypothesis |
| SL  | Source Language          |
| ST  | Source Text              |
| SC  | Source Culture           |
| TC  | Target Culture           |
| TL  | Target Language          |
| TT  | Target Text              |
| SPA | Spanish                  |
| ARG | Argentinian              |
| CHI | Chilean                  |
| LAT | Latin American           |

## 1. ABSTRACT

This thesis presents a study of the analysis and contrast of literary translations of the same original novel. The study focuses on the Spanish translations of the American novel *The Great Gatsby* (Fitzgerald, 1925). The aim of the study is to analyse the different strategies applied by various translators when conveying the meaning from English into Spanish and to contrast and analyse the main differences among them.

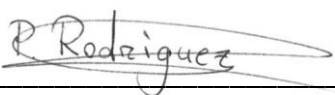
The study starts with an overview of the specific challenges of translating literary texts from English into Spanish, and how there are as many alternatives as Spanish dialects around the Spanish speaking geographic areas (Moreno Fernández, 2009). Furthermore, the Spanish varieties and their role in translation, the different approaches taken by translators (such as domestication and foreignization, Venuti 1995) and other areas that influence the topic of the study are described. The analysis of the dissimilarities and approaches among the translations leads into the analysis and validation of the Retranslation Hypothesis (Chesterman, 2004), to which a conclusion is formulated on the characteristics presented by the translations published between the years 1947 and 2015.

A methodology is proposed in the study, which allows the research to identify the existence of specific geographic lexical items, i.e. *regionalisms*, among the translations as well as the approach followed throughout the translations. These regionalisms are representative of the different Spanish speaking geographical areas included in the study and help identify the translators' approaches and the imprint that the Spanish varieties have on the target texts. Moreover, corpus-based analysis helps the study to analyse the representative lexical items, and to offer data that helps finding patterns or reasons behind translators' choices.

## 2. STATEMENT OF ORIGINALITY

### Statement of Originality

*This work has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made in the thesis itself.*

(Signed)  \_\_\_\_\_

Date: 21/09/2018

Patricia Rodriguez Muyor

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## 4. INTRODUCTION

Throughout time different translations of the same novel take place to adapt a text to the “continuously changing state-of-the-art of language literature and culture” (Van Poucke, 2017: 95). The rationale behind the so-called retranslations of the same novel results from the desire to meet the requirements of the target culture, as these requirements are no longer met by the existing translations (Desmidt, 2009:670). In this study, diverse Spanish retranslations of *The Great Gatsby* are analysed and contrasted. Numerous Spanish translations of *the Great Gatsby* have been produced. Venuti (2003: 25) suggests that the motive behind the high number of retranslations could be determined by the need to adapt a text to the social, political and cultural environment. Moreover, cultural innovation and transformation affects the target texts as retranslations are linked to their historical moment. Furthermore, Berman (1990: 1) defines retranslations as an act of repetition, giving rise to numerous versions of a given ST into a given TL. However, the motivation behind the reiterative retranslations of the same novel remains unknown and represents a challenge in translation studies as it is a complex subject that cannot be defined as a simple transference from ST to TT.

Following an initial study of the explanation behind the high number of retranslations of the novel, it came to light that each retranslation presents singularities that differentiate it from the rest (see the table 4-1 below).

**Table 4-1 Electronic Spanish TTs lexical differences example.**

Quote of Thomas Park D’Invilliers (character of *This Side of Paradise*, Fitzgerald 1920) included in the ST.

| Original   | TT8 (SPA)   | TT10 (SPA)  | TT7 (ARG)   | TT5 (CHI)   |
|--|---|---|---|---|
| <b>30 words</b>  | <b>33 words</b>   | <b>32 words</b>   | <b>36 words</b>   | <b>32 words</b>   |
| Then wear the gold hat, if that will move her;<br>If you can bounce high, bounce for her too,<br>Till she cry “Lover, gold-hatted, high-bouncing lover,<br>I must have you!” | Ponte el sombrero de oro, si la impresionas así;<br>y, si sabes saltar alto, salta por ella, que exclame:<br>¡Mi amante, buen saltador, el del sombrero de oro, tienes que ser para mí! | Ponte el sombrero dorado, si eso ha de conmovierla; si eres capaz de saltar muy alto hazlo también, hasta que exclame:<br>«¡Enamorado saltarín, enamorado del sombrero de oro, tendrás que ser mío!». | Ponte el sombrero dorado, si con eso la conmueves;<br>si puedes saltar bien alto, hazlo por ella también, hasta que grite: “Amante, el del sombrero dorado, el que salta muy muy alto, ¡tienes que ser mío!”. | Ponte entonces el sombrero de oro<br>Si eso la conmueve;<br>Si puedes saltar alto, salta también para ella<br>Hasta que grite “¡amante, tocado de oro y que saltas alto, tengo que tenerte!”. |

Retranslations of the novel hold commonalities, as expected, resulting from sharing the same source text as well as dissimilarities in the use of lexis and grammar employed to convey the meaning of the original text and to provide a target text that suits the reader's market. The differences among Spanish retranslations of *The Great Gatsby* present distinct approaches to the translation of the novel and display the diverse challenges that translators may have encountered while translating from English into Spanish. Lefevere (1992) states that the concept of equivalence dominates the translation process, which focuses on the word as a unit of translation, as the word is 'the smallest unit of language that can be used by itself' (Bolinger and Sears, 1968:43). Often word-for-word translations represent a problem of equivalence, which involves the utilization and perception of the "concept" in a given context (Bassnett, 2002: 26). Non-equivalence at the word level means that the target language has no direct equivalent for a word which occurs in the source text (Baker, 2011), which represents one of the main challenges that translators need to manage during the translation process.

Notwithstanding, while the differences presented in the TTs included in the table 4-1 range from semantic, grammatical or lexical, the study focuses on the lexical dissimilarities. A focus on lexical dissimilarities allows for a wider sample of examples, and to draw on a larger data set. As soon as grammatical and semantical features are included, the sample size is narrowed dramatically. On the other hand, translators are likely to be more conscious about specific lexical choices, while grammatical choices are more likely to be made unconsciously. Observing the previous table 4-1, the first distinctive characteristic among the TTs included is that even translators with the same origin (SPA) present different ways of conveying the meaning of the ST into Spanish.

E.g. *ST gold / lover*

SPA TT8 – *oro / amante*

SPA TT10 – *dorado / enamorado*

The example above shows how translators select different strategies during the translation process. The relevance of "strategy" in the study requires stating the meaning of this term in the context of translation, such as the one provided by Loerscher as "a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language into another" (1991: 76). Furthermore, strategy can also be defined as a "global representation of the means of reaching that goal" (Kwieciński, 2001: 116). Regarding strategy as solving a problem, the strategy selected by translators determines the discursive



features and the sentence structure employed by translators during the process, as translators adapt the ST to the TL. The lexis and syntax chosen by translators represent the dominant strategy of the TT and help to define their approach while translating. Domestication and foreignization strategies, are approaches to translation developed by Venuti (1995). These strategies play a key role in translation theory and represent the core analysis of this study further explained in the literature review.

Furthermore, part of the translation strategy is the use of specific lexical items in the TTs. The differences among these lexical items employed in the Spanish translations of *The Great Gatsby* provide the opportunity for research, as these dissimilarities have not been studied before in this particular environment. These geographically representative lexical items offer the opportunity to analyse the lexical varieties among the Spanish dialects represented in the study (varieties from Spain, Argentina and Chile). These lexical differences, together with the strategies used by translators depending on their origin, are the focus of the research. Consequently, the strategies defined by Venuti (1995), domestication and foreignization, along with the Retranslation Hypothesis (Chesterman, 2000) represent the theoretical framework of the study.

#### **4.1. Theoretical framework**

The existence of representative regional items, or “regionalisms”, defined by García de Diego (1950), the domestication and foreignization approaches (Venuti, 1995) and the Retranslation Hypothesis (Chesterman, 2000), have a very tangible presence in the study. The recognition of the regional lexicon of the Spanish varieties offers the possibility of analysing the dialectal variations of Spanish. Moreover, the analysis of Spanish linguistic behaviour also refers to the definition of Spanish variables and the difficulties involved in the identification and definition of “Spanish varieties”. Spanish is a heterogeneous language that can be defined as a “dialectal complex” (García de Diego, 1950) and includes a high number of varieties and a wide range of particularities that can be identified in spoken and written Spanish. The analysis of these varieties in Latin America as well as in Spain (such as the one presented by Ferrero & Lasso von Lang, 2011) is an essential component of the study.

Additionally, the lexical varieties represented in the translations included in the study lead to the definition of the strategy followed by translators. Referencing the approaches implemented in the

target texts, Venuti (1995) suggests that the translation of a text should be transparent, so readers acknowledge it as an original piece, an approach to translation which is referred to as “translator invisibility”. Translator invisibility is a concept created by Venuti who claims “the more fluent the translation, the more invisible the translator, and presumably, the more visible the writer or meaning of the foreign text” (Venuti, 2012: 1). Translation is a challenging process where a foreign text needs to be adapted into the language and the culture of the reader. As a result, translators need to select an approach to overcome the challenges of the process and Venuti (1995) suggests “domestication” and “foreignization” as translation attitudes towards a foreign text and culture. Understanding that domestication strategies can never entirely remove the culture of the source text and foreignization strategies need to adapt the source culture to the target culture (at some level), translators cannot be entirely “invisible” as translations cannot be completely faithful to the source text. In consequence, translations cannot be entirely *foreignised or domesticated*. The study intends to identify the approaches adopted by translators and link them with their cultural background, for which linguistic characteristics of each approach need to be previously defined in order to classify the translator’s strategies.

In addition, the study also focuses on the Retranslation Hypothesis (hereafter RH) which is linked to the previously defined strategies. The appraisal theory (Chesterman, 2000) contends that “later translations tend to be closer to the source text” (Chesterman, 2004: 8), therefore the hypothesis asserts that “the reiterative force of retranslation will bring about a recovery of the source text and its specificities, be they linguistic or cultural” (Deane-Cox, 2004: 4). The hypothesis is based on the concept that translations improve with time due to a path of experience (Berman, 1990), however other motives are exposed such as the “impermanence of the original” (Deane-Cox, 2014) or the concept of “ageing” (Gambier, 1994). The Retranslation Hypothesis highlights the relevance of comparing the Spanish translations in chronological order to determine if they comply with this hypothesis. The question is: do the Spanish retranslations of *The Great Gatsby* get closer to the source text through time?

## 4.2. Project focus and overview

The study focuses on the analysis of the Spanish translations of *The Great Gatsby*. The American novel was written in Paris and the United States in 1924 and published in 1925 during the

*modernism* literary movement. The relevance of the novel is indicated by the fact that it has been translated into forty-two different languages and published 1,363 times, with 89 of these publications being in Spanish. Spanish, being the official language in 21 countries displays a high diversity of phonetic, lexical and semantic varieties. The language diversity provides an element of uniqueness in each of the translations produced by translators with origins of different Spanish speaking geographic areas, which is worth studying. The lexical diversity presented in translations produced by translators with Latin American or European Spanish origin, is something that has not been studied in depth in translation studies.

Some of the main differences among the Spanish translations of *The Great Gatsby* are the lexical items included in the texts. The regional lexical items used in the various Spanish speaking regions can be classified as *regionalisms* (García de Diego, 1950), and these are representative of the many dialects of the Spanish language (e.g. *pileta* (ARG) or *pelmazo* (SPA)). The study focuses on a contrastive analysis of ten Spanish retranslations of the American novel. However, there are many other variables that take place in this environment, such as the cultural and social variables or the translators' personal preferences among others. The translations included in the study, are selected depending on the nationality of the translator (Spanish, Argentinian, and Chilean). Consideration of time and space have led to some limitations in the study. To be able to present relevant data, the analysis was limited to lexical items of ten Spanish translations of the novel. The analysis of the different use of grammar or sentence structure in the various translations would have comprised a much larger load of analysis and the amount of data would not have been manageable for the study timeframe.

**Table 4-2 Retranslations of *The Great Gatsby* included in the study**

|             |  |
|-------------|--|
| <b>TT1</b>  | Hounie, E (1946). <i>El Gran Gatsby</i> . Editorial Futuro, S.R.L. Buenos Aires                            |
| <b>TT2</b>  | Piñas, E. (1975). <i>El Gran Gatsby</i> . Plaza & Janes, S.A., Editores. Esplugas de Llobregat. Barcelona. |
| <b>TT3</b>  | Izquierdo, J. (2012). <i>El Gran Gatsby</i> . Grafidco SRL. Prov. Buenos Aires.                            |
| <b>TT4</b>  | Carral, S (2012). <i>El Gran Gatsby</i> . Reino de Cordelia. Madrid.                                       |
| <b>TT5</b>  | Molina, O.L. (2012). <i>El Gran Gatsby</i> . Tajamar Editores Ltda. Santiago.                              |
| <b>TT6</b>  | Álvarez Flórez, J.M. (2013). <i>El Gran Gatsby</i> . Nórdica Libros, S.L. Madrid.                          |
| <b>TT7</b>  | Giacometti, A. (2014). <i>El Gran Gatsby</i> . Salim Ediciones. Ciudad Autónoma de Buenos Aires.           |
| <b>TT8</b>  | Navarro, J. (2013). <i>El Gran Gatsby</i> . Epublibre.   |
| <b>TT9</b>  | Buenaventura, R (2014). <i>El Gran Gatsby</i> . Alianza Editorial. Madrid.                                 |
| <b>TT10</b> | López Muñoz, J.L. (2015). <i>El Gran Gatsby</i> . Debolsillo. Megustaleerbooks.com                         |

### 4.3. Research questions

Although this is not the first study comparing Spanish translations of *The Great Gatsby*, the study's primary objective is to analyse and compare the geographically representative lexical items and the approaches presented in the 10 translations included in the thesis. Consequently, the study aims to answer the following questions: *Which translations possess a higher percentage of "regionalisms"? Do translators consistently use "regionalisms" representative of their country of origin? Which translations are more "domesticated": Latin American or Spanish translations? Is the Retranslation Hypothesis validated in the analysis of the various Spanish translations of The Great Gatsby?* To answer these questions there needs to be an understanding of the translation challenges and an analysis of the different approaches used to overcome them. At the same time, it is important to answer the following sub-question: *Which translations are more influenced by translations developed by other geographic areas translators?* This question offers possibilities for further research as the influence of previous translations in following retranslations may be due to the influence of a culture over another or the chronological order of the retranslations among other reasons.

Considering that Spanish is a language spoken in many geographical areas, it is of relevance to study the effect of the Spanish varieties on the target texts elaborated by translators with different Spanish origins. By analysing how translations produced by translators of Spanish origin differ from the ones with a Chilean or Argentinian translator, the imprint of the Spanish varieties in the TT can be studied. Scholars have investigated the differences between the various types of Spanish, however, this matter has rarely been analysed in the context of literary translation. In the translation industry, translators are sometimes required to work together. While producing a Spanish translation of an English novel, and concurring on the same strategy, the Spanish translators would have to overcome challenges and decide which variety of the same lexical item is the most adequate to convey the meaning of the ST. However, if Spanish translators were to translate the text individually, and have it published in their country of origin, the different translations of the same novel could present a higher number of regionalisms than a joint exercise. These are relevant concepts seldom analysed in the concept of translation studies. Therefore, the study focuses on answering the previously described research questions, to highlight the

dissimilarities among the various translations and to identify the approaches followed by the translators.

#### **4.4. Outline of the thesis**

The thesis is organised into five main chapters that include the Introduction, Literature Review, Methodology, Results and Discussion, and Conclusion. The Introduction includes an overview of the study while a more detailed background on the literature that surrounds the main topic is presented in the Literature Review. The Literature Review also displays the work that has been performed on areas that influence the study as well as possible gaps that could be filled within the study or further studies. This chapter also includes a review of existing theories relevant to the theoretical framework of the study and presents other approaches related to the main topics of the research such as literary translation, translation strategies and challenges, Spanish varieties, corpus-based studies and the Retranslation Hypothesis.

The third chapter introduces the Methodology of the study and defines the processes of data selection and data analysis to describe how the information offered by the manual and corpus-based analysis will help answer the research questions. The processes to obtain the geographical representative lexical items are also outlined, as well as a classification structure of the preselected data.

The following chapter includes the Results and Discussion and provides the core of the study as it presents the findings obtained from the research. In this chapter the research questions outlined in the introduction of the thesis will be answered and the data resulting from the study will be grouped and presented in a synthesised manner.

The Conclusion will revisit the fundamentals of the thesis, providing a summary of the study findings as well as the limitations and implications of the study. This chapter reflects critically on the study methodology and approaches and it proposes areas for future research.

## **5. LITERATURE REVIEW**

### **5.1. Introduction**

Against the background of the introduction of this topic and the research, the relevant literature can be identified.

This chapter is mainly focused on literary translation and its challenges, the Spanish varieties, variation analysis, corpus-based studies, translation approaches including domestication and foreignization, and the Retranslation Hypothesis. The theoretical framework of the study is extensive as the focus of the study includes the diverse disciplines of translation studies and Spanish linguistics. In the first section, literary translation theories and main concepts are outlined. These studies also refer to the main challenges, such as the concept of equivalence, or the cultural differences between the ST and the TT, among others. The following section discusses the Spanish varieties and the complexities derived from the high number of dialects and the heterogeneity of the language. The definition of the Spanish dialects has been studied numerous times in sociolinguistics and still represents a challenge. The next section in the literature review outlines the concept of corpus-based analysis and defines relevant concepts for contrastive studies in translation. The last sections of the chapter refers to the translation approaches developed by Venuti (1995) as they are part of the core analysis of the study and the Retranslation Hypothesis which is highly relevant to the study, as it analyses consequent retranslations of the same novel.

### **5.2. Literary translation and translation challenges**

The first difficulty translators face is understanding the ST, but the problem goes beyond comprehension; the translator needs to understand the text and decide on the type of language to be used in the TT (Sánchez, 2009: 201). One of the dominant concepts when referring to translation studies challenges is the issue of equivalence and how there are different ways of approaching it. Lefevere (1992) states that the translation process, dominated by the concept of equivalence, is focussed on the word as a unit of translation. But in literary translation, the process of translation based on the “word equivalence” is not enough, the text also has a function as Katharina Rise (1971, 1976) and Julianne House (1977) demonstrated. Overall, the greatest problem of translation equivalence is that “translation scholars cannot agree on either the kind or

the degree of equivalence needed to constitute real equivalence” according to Lefevere (1992: 10). A specific challenge that has special relevance in the case of *The Great Gatsby* is the translation of foreign words. The novel includes numerous French words (e.g. *hor's d'oeuvre*, *chauffeur*, *amour*, *beaux*) influenced by the time expended by the author in the European country. The first challenge encountered is that the author utilised these words for a reason, but the effect that the author wanted to create may not remain in the target text. Lefevere (1992: 10) suggests that translators decide for themselves, to either leave the foreign word as it is or to insert a translation between brackets. A further issue explored by Lefevere that is closely related to this study, is the “language variants”. Lefevere (1992) alludes to the British and American differences such as “elevator and lift”, which also applies to Spanish due to the high number of geographical areas where Spanish is spoken (varieties analysed in detailed by Moreno Fernández, 2009). This reference to language differences makes the comparison of the Spanish varieties highly relevant in the area of literary translation and introduces the use of regionalisms in the TTs. Regionalisms are represented in the first two research questions: which translations possess a higher percentage of regionalisms? Do translators consistently use regionalisms representative of their country of origin? These challenges and the approaches that translators select to overcome these issues represent a research opportunity within the scope of literary translation from English into Spanish. The study is focused on challenges such as how to convey foreign words or which Spanish variants are selected, which will vary depending on the approach chosen by translators, influenced mostly by their cultural background and their geographic location. The comparison and analysis of these decisions introduces the third research question: which translations are more “domesticated”, Latin American or Spanish translations? The approach used to measure the level of domestication or foreignization is described in the Methodology.

When the different TTs and the approaches selected by translators are compared, it is important to take into consideration that these strategies are also influenced by external areas of knowledge of the translators such as history, economics or politics. *The Great Gatsby* offers insights into the New York prosperity and economic situation of that period of time, consequently translators need to convey the specific circumstances of the early nineteen twenties to another culture. In the case of the latest translations of the novel (2012, 2013, 2014, and 2015), that perception of the American economy no longer exists, and translators need to select an approach to convey concepts that the target culture society does not acknowledge anymore. Bassnett referenced this

challenge in her work (2002: 81), where she explained that readers discover elements in the text that have since evolved, and the text belongs to a cultural system that is distant in time and space. As Bassnet (2002: 2) suggests “nevertheless, despite the diversity of methods and approaches, one common feature of much of the research in Translation Studies is an emphasis on cultural aspects of translation, on the contexts within which translation occurs”. Furthermore, Bassnett raises the problems of translating novels, attempting to retain the patterns of the original text or otherwise maintaining the structure of the target language. Bassnett suggests “the failure of many translators to understand that a literary text is made up of a complex set of systems existing a dialectical relationship with other sets outside its boundaries”, which has often led them to only focus on particular aspects of a text (ibid.: 80). Bassnett concludes that in prose texts translators must “first determine the function of the SL system and then find a TL system that will adequately render that function” (ibid.: 82).

Specific challenges arise during the English into Spanish translation process. Sánchez (2009) notes that “the translator needs to focus on the propositional meaning of the word used in the ST in relation to its context [...] finding an appropriate word in the TL which represents or approximates the source propositional meaning” (2009: 80). Sánchez proposes that the translator’s expertise will dictate the choice of lexical items that avoids any potential ambiguity. According to Sánchez, the cases of expressive meanings (which relates to the feelings and reactions of the speaker towards words or utterances), such as swear words, have specific connotations and the translator’s task is to “render as carefully as possible the intended meaning within a specific context” (ibid.). Further challenges such as collocations or register issues appear during the translation process. Difficulties such as the translation of specific *dialectal* terms can be highly challenging. These challenges are the “inevitable outcome of the limitations imposed by the languages and cultures involved” (ibid.: 187). The translation of dialects, also referred to as language variety, can be seen as the top end of problems a translator may have to deal with, claims Sánchez (2009: 188). As referred previously, one of the main research questions is whether translators are consistent in the use of the language varieties (defined by its representative lexical items) when translating from English into Spanish. Therefore, this study focuses on regional dialects associated with geographical areas, which are good markers for showing the distinctiveness of the language spoken from one area to another and for showing some of the characteristics of the speakers, such as where they come from, where they grew up, etc. (Sánchez,



2009: 194). Furthermore, Sánchez analyses these challenges and the strategies applied by translators when translating a “dialectal literary work”. Considering dialects as “any variant of the language” (2009: 188), “regional dialects” are representative of geographical areas, and they are good markers for showing the distinctiveness of the language spoken from one area to another (ibid.:194). However, this study is focused on the strategies utilized when translating from a literary work into one of the Spanish varieties. Therefore, even though the work of Sánchez helps understand the process, it does not offer an insight on other perspectives of the challenge.

In a similar manner, Samaniego Fernández (2002) examines the linguistics varieties in translation studies. She presents a synthesis of the theories on this field but also focuses on the linguistic variation according to the user. Consequently, Samaniego Fernández (2002) suggests possibilities in the translation of these varieties such as the “translation to sub-standard varieties of the target language or translation to idiomatic varieties” (2002:335) among others. Understanding the concept of “sub-standard variety” as a sub-variety that tends to be more neutral by supressing characteristic elements of specific varieties (ibid.). Furthermore, Samaniego Fernández (2002) defines the process of translation to idiomatic varieties as the *“less offensive strategy from the point of view of cultural coherence; allowing the translator to keep the tone, even though there is a loss of information and characterisation of characters”* (*«Es el método más inofensivo desde el punto de vista de la coherencia cultural; permite mantener el tono aunque se sigue produciendo pérdida de información y de la caracterización de los personajes»* ibid.: 335). On a similar note Santamaría (1996: 131-160) suggests that the only viable option is to translate the ST to the actual state of the TL “independently to the diachronic state of the ST”. There are further publications on the challenges of translating from English into Spanish (such as the work presented by Rojo & Valenzuela, 2001). However, despite the interesting approaches included in these papers, they do not go into specific detail on how to translate from English into Spanish adapting the text to the various target cultures that Spanish presents.

### 5.3. Spanish varieties and their analysis

Focusing on the language varieties, a further perspective is the one presented by Nicole Delbecque, Johan van der Auwera and Dirk Geeraerts (2005: 7) who suggest “we use the term dialect as a purely relational concept, which means that by definition, without a standard there

can be no dialect". They also state that the term dialect can only be used to refer to areal variability within the language, and "will also be used to include regional and urban varieties with a larger geographical reach as well" (ibid.: 7). In the case of Spanish, this definition of "dialect" can be applied to the Spanish varieties that can be found in the various geographical areas where Spanish is used. But on the other hand, the definition of "standard Spanish" is a more controversial and complex issue than the definition of standard English introduced by Bassnett (1993: 50). Bassnett defines the concept of "standard English" as a class dialect without regional accent that raised feelings of marginality (ibid.). This concept introduces the possibility of utilising a similar term in Spanish translation, the "standard Spanish", that does not present regionalisms nor reflect cultural or social peculiarities. However, Moreno Fernández dismisses the concept of "standard Spanish" in his work on Spanish *geo-dialects* and explains that the concept of "standard Spanish" could only be applied from a sociolinguistic point of view (2009: 53).

García de Diego (1950: 485) claims that the Spanish language blends all of its elements, including the regionalisms, which gives a status of recognition to all regional elements. García de Diego (1950) argues that Spanish is a "*complejo dialectal*", such a heterogeneous language that it would be impossible to create a standard Spanish, as it will cause the rupture of the official language of many regions. Garcia de Diego's regard on how complex Spanish is, offers a preview of how important dialects are for languages, which is reflected in the ease of recognition of any dialectal lexical items in the Spanish official dictionary (RAE; Real Academia Española).<sup>1</sup> Consequently, the lexico-grammatical differences, as well as the language structures of the dialectal variations of Spanish, offer the possibility for further analysis of literary translations elaborated by translators representative of the Spanish language varieties. However, these areas of study are so broad that scholars generally focus on specific differences of varieties of Spanish in specific areas or regions of a country. Scholars such as Stewart (1999), Rojas (2014) and Ferrero & Lasso Von Lang (2011) analyse Spanish and its lexical changes as well as its geographical variations. The latter explores not only Spanish in Latin America and in Spain, but also the evolution of Spanish in America and the differences between the Peninsular Spanish and the rest. This relevant analysis helps understand the main differences between the Spanish varieties (e.g. the use of the personal

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<sup>1</sup> For more information please access: <http://www.rae.es/>

pronoun “you”), focusing on specific cases such as the Mexican or the Puerto Rican varieties (Ferrero & Lasso Von Lang, 2011).

Conversely, Quesada Pacheco (2014) suggests another approach to the dialects by examining the opinions that Hispano-Americans have of their own Spanish and he compares the results between the 19 different countries in the survey. However, the author does not expand on the differences and only focuses on Latin America excluding Spain. A further study in reference to Spanish dialects, is the one presented by Alvar (1996), who creates a manual of Hispanic dialectology and claims that “there isn’t a Spanish from Spain against an American Spanish, [...] but there is only one language and multiple systems of realization, united by a literary language” (ibid.: 238). Alvar examined the complexity and the extension of the Spanish language and its varieties which has been studied since 1836 with the creation of “regionalism dictionaries” and explains how the studies of regionalisms have experienced a resurgence. In addition, Alvar analysed specific varieties, such as Spanish in the United States or Spanish in the Dominican Republic, as part of a series of books that examines these varieties in detail. All the same, it must be highlighted that several lists of colloquialisms and dialectal terms have been developed such as *Diccionario de coloquialismos y términos dialectales del español* (R.Fitch, 2011), which is the thesaurus used in this study to identify and classify some of the regionalisms included. The development of regionalism dictionaries has not only been occurring in the recent decades; different scholars such as Lerner (1970) created lists including the different vocabulary used in the Spanish speaking countries, mainly of Latin America due to its extended dialectal variation.

However, a highly relevant author in the area of manuals and dictionaries is the previously mentioned, Moreno Fernández (2009), who reviews Spanish dialectology. He refers to the origin and forms of Spanish linguistics and the problematic definition of “dialect”. Moreno Fernández provides a definition of “dialect” based on the users and highlights the significance of social factors as well as claiming that dialects do not have frontiers except with natural borders (2009: 34). Based on these premises, Moreno Fernández suggests a classification of Spanish dialects based on the “speakers” (ibid.: 63). He presents a complete analysis of the language and its varieties in a more contrastive manner. During his analysis, Moreno Fernández studies the Spanish tendencies and the external factors that influence the use of Spanish, identifying grammatical tendencies, vowel variations or the sound positions in the syllable among other characteristics.

Moreover, Moreno Fernández divides the Spanish language in two large geographical areas: the area of Spain and the area of Latin America. In the area of Spain, Moreno Fernández identifies many other areas of Spanish dialects, such as Castilian or Andalusian Spanish, and analyses the Hispanic American areas such as the Mexican or the Andean Spanish. Furthermore, he focuses on the Spanish varieties and analyses the linguistic generalities among them, such as the use of “*desinencias verbales*” (verb endings) for example “*tomo, tomás, tomá, tomamos, toman*” or the use of the prefix “*-re*” in Austral Spanish (the Spanish spoken in Argentina, Uruguay and Paraguay) (2009: 341). The analysis of these generalities allows the establishment of differences (the presence or absence of determined linguistic characteristics, and the frequency of these in each geographic area) among these varieties which is relevant to the analysis of the Spanish translations of *The Great Gatsby*. Moreover, Moreno Fernández analyses Chilean Spanish and Austral Spanish, and makes special reference to the impressive linguistic complexity in areas such as Buenos Aires, due to the immigration influences throughout history. The high levels of immigration from Italy, Spain and France, among others, caused a “*desbarajuste lingüístico*” (linguistic upheaval) that may explain the high number of characteristic traits in the Spanish of Buenos Aires (ibid.: 336). Some of the characteristics of the Spanish of this area are “*el voseo*” (the use of the personal pronoun “*vos*” instead of “*tú*” or “*usted*”) or the use of characteristic lexical items such as “*pileta*” or “*petiso*” among others (ibid.: 358). The relevance of Moreno Fernández for this study is evident, and the amount of studies focusing on the Spanish varieties is notable but there is still a lack of exhaustive contrast among this varieties in the context of translation studies, which reveals an opportunity for future research in this area.

#### 5.4. Variation analysis and sociolinguistics

The exhaustive analysis and identification of the differences in the Spanish language is undeniably part of sociolinguistics. The variation analysis, pioneered by Labov, 1973 and 1978, involves methodological and theoretical problems due to the difficulty of constituting and defining the variables that needs to be studied. Labov asserts that “the key to a rational conception of language change-indeed, of language itself- is the possibility of describing orderly differentiation in a language serving a community” (1972: xv). According to this, the author describes the origin and problems of language change and the origin of linguistic variations, such as borrowing, fusion, contamination, random variation or even the changes in the different geographic areas (such as

states or communities) among others (ibid.: 2-4). This topic has been explored from different perspectives. Beatriz Lavandera (1984) presented an analysis of Spanish linguistic behaviour, attitudes and performances. Lavandera (1984) also focuses on “active variation”, meaning that the speaker uses linguistic forms to create social contexts, and presents an analysis of the pronouns “*vos/usted*” which has been previously mentioned as one of the differences worth analysing between Spanish dialects. In relation to context and discourse, Van Dijk (2008: 113) claims that studies of language variation, style and register in sociolinguistics have only recently paid attention to specific discourse structures. Van Dijk also suggests that “variation studies often fail to provide a theoretically based account of the very social “variables” they study” (ibid.).

There are different points of view on the concept of context and more specifically “context of culture”. Halliday (1999) notes that “language is considered as a system – its lexical items and grammatical categories- and it’s related to its context of culture; while instances of language in use – specific text and their component parts- are to be related to their context of situation” (1999: 4). Furthermore, Halliday’s “Systemic Functional Linguistic (SFL)” approach to context emphasizes the social nature of language and language use (1999). Van Dijk (2008) refers to the SFL founded by Halliday and criticises its approach to context. He notes that the concept of “context of culture”, which is described by Halliday (1999) as the general context for language as system, “should be integrated into a more general theory of context” (2008: 35). While Halliday’s point of view defines that context of culture is instantiated by more specific context of situation, he does not explain how, in actual language use, the macro or global relates to the micro or local level (Van Dijk, 2008). Furthermore, Van Dijk criticises Halliday’s view that the relation between the system of language (or system of potentialities as Halliday (1999) defines it) and the actual language use presupposes “that language users know and can apply the system “peculiarities”, that is, that their grammar and rules of discourse and interaction also have a cognitive dimension”. Halliday does not explain how language users create cognitive representations of their culture. (Van Dijk, 2008: 35).

Once social situations and context has been taken into consideration, different approaches can be taken to measure language variations. Martín Butragueño (1994) suggests a view of linguistic variations, in which the main problem is the measurement scale of these variations. He explores the need to create a typology of the grammatical variations in Spanish. The categories proposed organise the typologies based on problems of an empirical nature, representing the Spanish

geography and its social and stylistic differentiations (Butragueño, 1994: 36). His work presents a study in which the methodology and issues of selecting the variables to be analysed are extensively detailed, which is relevant to this study as it presents an approach to analysing linguistic variations and the significance of the variables description and selection process. Throughout the present study, the lexical items previously selected will be grouped into different categories depending on what they refer to. The main categories are “objects, states and actions”, which refer to the characteristics of the lexical items and their purpose in the text. These “variations”, as Butragueño (1994) denominates them, will be selected by exhaustively manually analysing the challenging lexical items present in the original novel (plus a further analysis of the translations).

Research on the relationship of language varieties with diverse social groups has been performed extensively. The problematic definition of dialects and the classification of Spanish in relation to its use, extension and relevance has been analysed by scholars such as Lastra (1993). Lastra focuses on the “linguistic diversity” and defines the concept of “sociolinguistic profile” as a way of expressing the linguistic situation of a determined area at a specific moment in time (Lastra, 1993: 27). Lastra also classifies language varieties based on how important they are or how much are they used; defining languages as “vernacular, standard and major or minor languages” among others (ibid.). Furthermore, Lastra describes the mutual influence between “dominant languages” and “minority languages” and asserts that “indigenous languages have had lexical, phonologic or grammatical influence on dominant languages and vice versa” (1993: 217). This highlights the possibility of TTs being influenced by varieties of the same language.

Rabadán Álvarez (1991), suggests the concept of “*equivalencia translémica*” (meaning the acceptance of the receptor, or the acceptance of the message in the target culture-linguistic concept) and connects sociolinguistics parameters with the process of finding equivalence in translation. Rabadán Álvarez refers to the human social experience as a relevant factor in the analysis of the translation process, accepting the concept of “socio-dialect” as an indicative of the linguistic use (1991: 80). Catford (1980: 52) suggests that translators need to find a dialect in the target language and to find a “sameness” of situations as an equivalence criterion. On the other hand, Rabadán Álvarez (1991: 96) argues that selecting the social or geographic variation for a translation would be a risk and the translator should select the most standardised form of the

target language. Furthermore, Rabadán Álvarez asserts that the degree of acceptance of the receptor decreases dangerously if the TTs present dialectal features due to evidence that the diverse social structures of both polysystems do not allow a similar room for manoeuvre (1991: 97). Furthermore, Rabadán Álvarez also refers to the work performed by House (1973: 167) who suggests that the use of functional equivalency to find correspondent dialects in the TL ultimately remains unsatisfactory. A further dialectology analysis focused on sociolinguistics is the one presented by Hatim & Mason (1990), who divides dialects into geographical, temporary, social, standard and the idiolect.

Against this background on analysing language varieties, this study selects a geographic division of TTs to help understand which approach translators tend to select when they are faced with situations in which the translational equivalence requires the appliance of a strategy. On this note, Diaz-Campos (2001) presents a study where cross-dialectal comparison is undertaken, through the use of corpora, and analyses the phonological and morphosyntactic variations in Spanish linguistics. This introduces the use of corpora as a relevant tool in the study of translation to facilitate the analysis of lexical varieties of Spanish dialect through comparison and contrast.

## **5.5. Corpus-based contrastive study of translations**

The use of corpora in translation studies is a key tool in the analysis and comparison of translations. Mona Baker (1993, 1995 and 1996) proposed a corpus-based approach in translation studies, and numerous studies have included corpora to contrast translated texts since then. Kennedy (1998) points out that corpora have been compiled for many different purposes, and this influences the design, size and nature of the individual corpus. Current corpora created to support linguistic research, are designed to analyse lexis, grammar or discourse patterns. However, other corpora focus on the differences among uses of language in different geographical, social or historical context (Kennedy, 1998: 4). The previously defined use of corpora is why a corpus-based contrastive approach is used in this study, helping to contrast the TTs and the individual analysis of specific lexical items.

Theories on the topic and definitions of the process of selecting the samples of used language have been analysed by several authors such as McEnery, Xiaro & Tono (2006) or Oakes & Ji (2012). However, corpus linguistics is a heterogeneous field and can be subcategorised based on the

approach to the use of corpus data (McEnery & Hardie, 2012: 1). The use of corpora in translation studies is explained by the need to study large amounts of data, for which the use of a computer facilitates the manipulation of the data in a rapid and reliable manner (ibid.: 2). Apart from this main advantage, the potential to use “lexical bundles” analysis to identify and select textual patterns (Lee, 2013) represents a further benefit. This method analyses the frequency of lexical patterns and establishes necessary differences between them. However, this is just an example of the various ways of using corpora to analyse lexical items, which is part of the methodology of the study and helps to establish the frequency of lexical items among the TTs included in the study.

Chesterman (2000) outlines three models of translation used in translation studies research: *comparative, process and casual*. The process model maps different phases of the translation process over time. The casual model outlines how translations are a result of antecedent conditions and have an effect on readers and cultures. The comparative model “aligns translations either with their source text or with parallel texts and examines correlations between the two” (Olohan, 2004: 15). The comparative model centres on the relation of equivalence (the relationship between two entities; ST=TT) and, more recently, compares translations to parallel texts (non-translated texts). Chesterman explains that the intention of the comparative model is to discover correlations between features of the language systems, texts, or set of texts. Consequently, “comparative models allow statements about language-pair translations rules” (ibid.: 17). A critique to this model, however, is that it does not allow predictive or explanatory hypotheses unless causality is covertly introduced (ibid.: 25).

A further perspective in comparative studies is the one introduced by Tymoczko (1998), who explains that there are three focal points in corpus-based translation research: the interest in integrating linguistic and cultural-studies approaches to translation, the investigation of how ideology affects translation, and methodological issues of applying and adapting technology to the needs of translation studies. Corpus-based studies assist in the process of comparing texts in a faster and more effective way, however scholars such as Mason (2001) present issues on the use of corpora in translation studies. Mason (2001) mentions possible issues about generalising when considering isolated sentences during typical contrastive concordance-based analysis and ignoring “the rhetorical purposes which give rise to them” (ibid.: 71). He emphasizes that contextual factors are crucial, and the influence of genre, discourse and textual purpose needs to be considered. Therefore, corpus-based translation studies should combine quantitative and qualitative analysis



to avoid vague generalisations (Olohan, 2004). Moreover, the classification of translations can also represent a challenge, as it is unclear which translations available online are in fact professional and original translations and not just a copy of previous translations. Assuming that text availability facilitates the creation of a parallel corpus, the contrastive linguistic analysis can be carried out.

The analysis of the source texts and their translations provides information about translator behaviour, the interaction of elements within texts and the motivations and orientations of translators (Mason, 2001). The selection of texts included in the corpus needs to be carefully executed and the representativeness needs to be a clear criterion. According to Kennedy (1998: 60) the design and compilation of the corpus needs to focus on the validity and reliability of the research, including “whether that corpus can serve the purposes for which it was intended”. The corpus needs to be constituted by a collection of texts selected according to specific principles, and representativeness is a key aspect of the text collection (ibid.: 60). Apart from the benefits of corpus-based translation studies, there are some challenges when introducing corpora into translation studies, such as making texts machine readable. While nowadays there are many texts available electronically on the Internet, some literary text still only exists in paper format. Each of the pages of these texts will need to be scanned before performing a conversion to machine readable text using specific optical character recognition (OCR) software.

Referencing the study of translation of English into Spanish patterns, corpora have been widely implemented. A further issue is the one raised by Gómez-Castejón (2012), who claims that corpus-based contrastive studies present specific problem areas in the study between English and Spanish specific verb conjugations. The problems refer to limitations of the analysis of the constructions and the lack of context in the analysis (2012: 112). Gómez-Castejón asserts that some of the limitations can be counteracted by adopting a cognitive analysis as a base for the contrasting analysis (ibid.).

By including the original novel as well as the translations, the creation of corpora offers the opportunity to isolate the lexical items that are representative for the study, thus, frequency lists can be created and analysed. Frequency lists present a list of all the lexical items that occur in a corpus with the total number of occurrences given for each word, and these can be used to identify common lexis in a particular corpus (Olohan, 2004). Once the preselected items are compared and analysed, the study is able to produce information on the reasons behind the

approaches selected for each translation (if there are any). This rationale behind the translators' methodology will be defined as domestication and foreignization.

## 5.6. Domestication and foreignization approaches in literary translation

The work developed by Lawrence Venuti (1995) is of high relevance for the study. The concepts of domestication and foreignization were first introduced into translation studies by Venuti (1991, 1995, and 1998). Venuti's arguments are also supported by the work of Philip Lewis (1985), Jacques Derrida (1985) and Walter Benjamin (1923), which makes his theories even more relevant. Venuti describes two opposite strategies of translation in which domestication refers to the adaptation of the text to the culture of the target language, while foreignization tends to preserve the original text's cultural context (Van Doorslaer & Gambier, 2011). Venuti (1995) argues that translators must select an approach while conveying the meaning from the original text to the target text. One of the options is to translate with "resistancy", which challenges the receiving culture even as it enacts its own ethnocentric violence on the foreign text (foreignization). The other option is to choose "fluency" in translation, which focuses on the TT readability (domestication). These concepts indicate "fundamentally discursive features of translation strategies in relation to the reader's cognitive processing" (Venuti, 1995: 19). Translations that are foreignised use discursive features that follow the original text language structure, such as similar sentence structure to the source language. Also, in foreignised strategies, translators choose to translate the text in a manner that "challenges the contemporary canon of foreign literature in the translating language" (Venuti, 2017: 125). On the other hand, with the domestication approach, translators manipulate the text to adapt to the structure and syntactical characteristics of the target language. The domestication effects on the TT can be represented as domestic terms, dialects, register, discourses and styles. Venuti explains that using the domestication strategy "linguistic and cultural differences of the foreign text can only be signalled indirectly [...]" (Venuti, 2000: 469). Venuti's approach to "fluency" focuses on domestication as the translation ideal, which represents the "translator invisibility". This term refers to the illusion of transparency and is an effect of a fluent translation strategy in which the translator tries "to insure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning" (Venuti, 2017: 1). Venuti claims that the more fluent the translation is, the more visible the writer or the ST.

Furthermore, Chesterman (2000) revises Venuti's work and demonstrates that translators do not follow Venuti's approaches in a consistent or pure way. Chesterman suggests there are different parameters that help to decide which approach translations follow. The variables that help scale the approach of a translation are lexical, semantic, syntactic and stylistic (Chesterman, 2000). Some of the most domesticated oriented resources (target text oriented) are omissions and the avoidance of importing loanwords, calques or any evidence of the source text. In this approach, translators try to achieve readability and accessibility using syntax and lexical items that seem natural to readers (such as the use of "regionalisms" or "colloquialisms" from the TL). On the contrary, when the translation is foreignised, the use of loanwords, calques, or colloquialisms from the source text are representative in the target text. The translator uses language structure and syntax resources that are not conventional in the target language.

However, Venuti's work has been heavily criticized by scholars such as Maria Tymoczko (2000) and Anthony Pym (1996). Tymoczko explains that "translators must make choices, selecting aspects or parts of a text to transpose and emphasize. This partiality is not merely a defect [...] it is also an aspect that makes the act of translation partisan" (2000: 24). Moreover, Tymoczko claims that Venuti uses a number of terms (such as resistency) that suit his argument without committing himself to the particularities of any one term. This way Venuti "evades accountability for logical difficulties and logical consequences associated with his terminology" (ibid.: 34). Tymoczko (ibid.: 35) also argues that Venuti's work is very informal, and he does not argue or present evidence. Additionally, Pym (1995) criticizes the vision of Venuti that fluency is "radically English" and understands that the tendency toward fluency in translations into American-English is not a surprise, as the target culture is relatively major in this case (Pym, 1995). Regardless, Venuti's theory enjoys wide acceptance and assessment, and it has developed an impressive number of terms useful in translation studies.

Apart from the criticism on Venuti's theories, domestication and foreignization play a key role in translation theory and translators' approaches can mostly be classified into these two strategies. Regarding domestication (what House, 1997, defines as "covert translation"), there is a necessity to adapt the ST socio-cultural context into the TT. Consequently, this leads House to the conclusion "that many ST features present insoluble equivalence problems in overt translation" (House, 1997: 58). Accordingly, House shares with Venuti a similar preference towards "fluency" as the translation ideal and she is attached to the notion of maximal equivalence as a central

concept in translation, prioritizing “cultural compatibility” (House, 1997). Furthermore, Venuti’s division of translators’ approaches helps this study to determine and classify the various Spanish translations of the original American novel, and the analysis of the culture-specific items will help to classify the translations based on their strategies. Once the corpus-based contrast has been concluded, the study focuses on differentiating these translators’ approaches following Venuti’s concepts and obtains information on who, when and why these approaches have been selected. After obtaining details on the lexical resources selected by each translator, the study will finally offer relevant information and findings on the strategies followed. However, further theoretical work such as the Retranslation Hypothesis must be taken into consideration in the study. The concepts of domestication and foreignization also form part of the Retranslation Hypothesis (Chesterman, 2004), according to which first translations tend to be more domesticated than second and subsequent translations (Van Doorslaer & Gambier, 2011).

## 5.7. Re-translation Hypothesis in the context of literary translation

Besides the work of Venuti (1995) in translation approaches, the Retranslation Hypothesis has a key role in the study due to the number of retranslations of the selected novel and the possibility that these translations’ approaches were affected by the time passed among them. Chesterman defines translation universals including the Retranslation Hypothesis where he suggests that translations reiteratively and progressively get closer to the source text (2004). The hypothesis explains that first translations deviate more from the original than more recent translations, due to inability of knowing if the translation is going to be accepted by the target culture. Therefore, first translations try to adapt to the target language culture and target audiences more than future translations. Based on this statement, the first translation of *The Great Gatsby* should theoretically be more domesticated than the last published translations. The Retranslation Hypothesis is based on the concept that subsequent translations are less associated with the text acceptability by the TC. This is due to the intention of recovering the originality of the source text as well as its linguistic and cultural characteristics. Since the time of Goethe (1811, 1812, 1814) there have been theories on why different translations are produced in different phases of a target culture. Berman (1990: 4) argues that every initial translation is clumsy, and this is due to shortcomings such as ineptitude, unawareness and incertitude. Furthermore, Berman defines a “path of experience” that leads translators back to the specificities of the source text (1990: 4). Accordingly,

retranslations are a necessity and a temporary solution to the imperfect impermanence of previous translations (ibid.). On a similar note, Gambier (1994) connects retranslations to the evolution of the readership and their needs and capabilities. A further approach is the one suggested by Topia (1990), who asserts that “it is the original which changes, and the translation which does not change” (1990: 46). This statement determines the ever-changing nature of the ST as the main reason behind future retranslations.

The Retranslation Hypothesis has also been criticised. Deane-Cox (2014) suggests that the idea that retranslations get closer to the original presumes that there is a link between successive and previous versions, but there is a chance that retranslations have been carried out without a prior knowledge of an antecedent (2014: 5). Furthermore, Deane-Cox explains that the reason behind retranslations is “the impermanence of the original, and not the deficiency of translation” (2014: 191-192), and acknowledges that translations present deficiencies, are incomplete and age with time. On a similar note, Paloposki and Koskinen (2004:27) assert that “there seems to be no substantial body of evidence in support of or against the retranslation hypothesis”. This statement was produced after their investigation of retranslations of literary texts into Finnish (such as *Vicar of Wakefield* and *Thousand and One Night*) (ibid.: 34). A further critique suggested by Paloposki and Koskinen is the idiosyncratic constraints that the RH presents. According to this, the translator’s preferences and their difficulties interpreting the ST would affect the mechanisms of the RH (2004: 31). In their study, the researchers found evidence confirming the retranslation hypothesis, however they concluded that “there seems to be no substantial body of evidence in support or against the RH” (ibid.: 27).

There have also been other perspectives regarding retranslation. Gambier (1994) claims that retranslations update in accordance with the target reader’s evolving needs and expectations, which presents a more socio-cultural approach to the topic. According to this claim, any reason for retranslations is due to the “caducity” and “incompleteness” of translations (Berman, 1990:4) as “the original remains eternally young” (ibid.:), which describes retranslations as a necessity and a temporary solution to the impermanence of previous translations. This statement introduces the concept of “text aging” in literary translation, a concept developed by Berman (1990). According to this concept, the original text remains eternally young while translations age (ibid.: 4), which suggests “ageing” as a motive for retranslation. However, Eker Roditakes (2018) claims that on some occasions the period of time between retranslations is not great enough to justify “ageing”

as a reason behind retranslations. Eker Roditakes also suggests other motives behind retranslations, such as the status of canonised literature in the TC, the target system dynamics (such as changes in the acceptance or the format of previous translations) or the interference from the source system (the agency of the author) (2018: 6). More recently, research has identified the change of reader's expectations and outdated criteria as a possible reason behind retranslations (Van Poucke, 2017).

Nevertheless, the Retranslation Hypothesis is a key aspect of the research and the analysis of the consecutive Spanish retranslations of *The Great Gatsby* will present a position in reference to Chesterman's theory, the Retranslation Hypothesis.

## 5.8. Conclusion

Extensive literature on Spanish linguistics and Spanish varieties is available. However, the references on Spanish varieties focuses mainly on specific areas or regions and the definitions of dialect among others. This lack of Spanish varieties contrastive research provides an opportunity for more research focusing on the differences among the Spanish varieties specifically on written formats. Additionally, there are no studies concentrating on specific differences between the Spanish varieties of the translations of *The Great Gatsby*. There are some publications comparing two or more Spanish translations of the novel, but they do not include a contrastive analysis of the Spanish varieties that represents the different translations created over the course of time. This makes the topic of the study a unique and great opportunity to present an innovative study.

The findings of this study will provide information on the lexical differences among Spanish translations. Through the contrastive study, including the use of corpora to obtain lexical item frequencies, the lexical items representing differences among the translations will provide the required information to present a statement on the use of regionalisms and the approach taken in translations produced by translators from different Spanish speaking geographical areas. Simultaneously, information will be provided on the representativeness of these lexical features in the TTs and other peculiarities presented in the TTs, such as the use of footnotes or omissions in the conveyance of the ST.

In conclusion, the research intends to offer a statement on the use of regionalisms and the dominant strategy presented in translations individually and grouped by Spanish geographic areas.

The information obtained from the analysis of relevant lexical items and the translation strategies aims to provide a statement on the validity of the Retranslation Hypothesis. The verification or contradiction of the RH is one of the key findings of the study together with the percentage of regionalisms within the texts. Accordingly, a methodology has been described to analyse the data and obtain findings that answer the research questions of the study.

## **6. METHODOLOGY: LEXICAL ITEMS CLASIFICATION AND DATA ANALYSIS**

### **6.1. Introduction**

In this section, the methodology for carrying out the study is described. Furthermore, the contrast and analysis process of the different Spanish translations of *The Great Gatsby* will be detailed.

This is a comparative study, where 10 different translations are analysed. Throughout the analysis, lexical items from the Spanish varieties represented in the translations were manually selected and analysed. The analysis focused mainly on the regional lexical resources representative of a geographic area of the Spanish speaking countries and the preferred translator's strategy.

Additionally, a corpus including the original novel and the 10 different Spanish translations was created to examine lexical keyword frequencies that represent the Spanish varieties depending on the origin of the translator and the country of publication in each of the translations.

### **6.2. Data definition and its characteristics**

The size and composition of the data included in the study needs to be sensible for comparative purposes, therefore the design of the data and the corpus is dependent on the purpose of the study. Moreover, McEnery and Hardie (2012: 2) state that "the corpus data we select to explore a research question must be well matched to that research question" as "a corpus is best used to answer a research question which it is well composed to address". The compiled data includes the Spanish translations and the original novel, which fulfil the aim of the analysis; to analyse the various lexical items used by translators to convey the meaning of the original novel. Thanks to advances in technology, the analysis and contrast of selected items using corpora is much more straightforward and allows the analysis of a higher volume of texts in less time. For this reason, working with electronic texts is more convenient than working with paper-based formats as they can be automatically imported into the corpus. Compiling a corpus can be rather a challenge if the texts are not available in machine-readable format. Consequently, this matter is to be considered when undertaking the compilation process, which includes the corpus design, text collection and text mark-up (Kennedy, 1998: 70).



Electronic format texts not only facilitate the creation of a corpus but also the handling and analysis of the data. Since the original novel was written in 1925 most of the translations can only be found in printed format, which proves difficult in the compilation of texts. Subsequent to the preliminary research of translated copies in electronic format, four different translations out of the ten Spanish translations were found in machine readable format (this data has been collected based on the ISBN published book numbers, grouped together by their translators, and the physical or electronic copies of the books). As the number of e-books available was not vast enough, original copies of the translations were purchased from the different Spanish speaking countries (through online websites) and by this, six more Spanish translations were obtained. The printed versions of the translations needed to be scanned and adapted into word format so that the data could be handled in an online format and be included in the corpus. SketchEngine is the software selected for this study as it allows the creation, storage and analysis of texts. This online corpus software also allows terminology extraction (monolingual and bilingual) and facilitates the creation of parallel corpora, and the alignment of texts.

The data included in the analysis involves eleven different texts; the original English novel and ten different Spanish translations that are contrasted amongst each other and amongst the original simultaneously. The translations were selected based on the nationality of the translator and the publisher, therefore these translations are representative of some of the Spanish geographical varieties. Each of these translations includes lexical items that are representative of a geographic area, specific culture or moment in time, therefore a comparison can be accomplished among them. Furthermore, an analysis of the strategies used by translators was conducted to determine if similarities or differences existed between translators of the same origin or translations of the same timeframe. The data ranges from 1925, when the original novel was written, to 2015 when the last translation was created. The earliest translation was created in 1947 which provides a timeframe of 68 years from the first Spanish translation to the last one in 2015. From the ten translations included in the corpus, six of them are produced by translators from Spain and four by translators from Latin America (Chile and Argentina). The timeframe mentioned allows the study to provide information of the Retranslation Hypothesis (Chesterman, 2000) after analysing the approaches selected by the Spanish speaking translators; domestication or foreignization (Venuti, 1995). Even though the time span between translations, on some occasions, is not a long enough period for drastic changes or visible evolution to take place in the linguistic and literary norms of

the target culture (Roditakis, 2017), the analysis offers a general vision and understanding of the translation evolution and the question arises of the reasoning behind the repeated translations in a short amount of time.

**Table 6-1 Data included in the study (original & retranslations of *The Great Gatsby*)**

| <i>N.</i>       | <i>Author/ translator</i>  | <i>Format</i> | <i>Date</i> | <i>European Spanish</i> | <i>Latin-American Spanish</i> |
|-----------------|----------------------------|---------------|-------------|-------------------------|-------------------------------|
| <b>Original</b> | F.Scott Fitzgerald         | e-book        | 1925        |                         |                               |
| <b>TT1</b>      | Elsa Hounie                | paperback     | 1947        |                         | ✓                             |
| <b>TT2</b>      | Enrique Piñas              | paperback     | 1975        | ✓                       |                               |
| <b>TT3</b>      | Juan Izquierdo             | paperback     | 2012        |                         | ✓                             |
| <b>TT4</b>      | Susana Carral Martinez     | paperback     | 2012        | ✓                       |                               |
| <b>TT5</b>      | Oscar Luis Molina          | e-book        | 2012        |                         | ✓                             |
| <b>TT6</b>      | Jose Manuel Alvarez Flores | paperback     | 2013        | ✓                       |                               |
| <b>TT7</b>      | Aldo Giacometti            | e-book        | 2013        |                         | ✓                             |
| <b>TT8</b>      | Justo Navarro              | e-book        | 2013        | ✓                       |                               |
| <b>TT9</b>      | Ramon Buenaventura         | paperback     | 2014        | ✓                       |                               |
| <b>TT10</b>     | José Luis López Muñoz      | e-book        | 2015        | ✓                       |                               |

The length of the data selected for this study is approximately 600,000 words, and the ten different translations offer the possibility of analysing a wide range of lexical items. By separating translations individually, patterns and tendencies in terms of lexical items can be identified among translators from the same geographic area. Accordingly, the creation of three different sub-corpora representing Spain, Chile and Argentina offers the opportunity to identify the existence or the lack of lexical patterns among translators of the same origin. Simultaneously, a general corpus with all texts was created to examine general differences among all translations and to analyse each translation's representative and regional lexical items.

### **6.3. Lexical items selection process, classification and strategies identification**

Before the examination could begin, the translation texts were manually and exhaustively analysed, from the perspective of an accredited translator, so that the relevant lexical items, and strategies followed by translators could be identified, isolated and classified.

### 6.3.1. Lexical items selection process and strategies identification

For the study to be able to present relevant findings, the lexical items being analysed needed to be representative of a Spanish speaking geographical area or culture. For this reason, the model of lexical item selection needs to represent the original style of the translator (Baker, 2000). This requirement conflicts with the possibility of translators being influenced by previous translations. However, taking into consideration that translators may be influenced by factors that are not being measured or included in this study, this contrastive analysis focuses on one of the possible factors that influence translators in the process of translation; the effect of the translator's geographical origin and background on the process of lexical items and strategy selection to convey the meaning from the English ST into the Spanish TT. Therefore, the data selection model includes two procedures that represent the methodology followed to obtain the representative lexical items that was posteriorly analysed. This process includes the lexical item selection by *lack of equivalence at the word level* and the lexical item selection by the *regional representativeness*.

#### 6.3.1.1. Lack of equivalence at word level: domestication vs foreignization

Within translation studies, one of the main challenges that translators experience during the process of conveying the meaning from the SL into the TL is the lack of equivalence at the word level (Baker, 2011). This challenge represents one of the methods of lexical item selection in this study. In situations where this problem occurs, translators will have to select a strategy to overcome the issue.

E.g. *old sport*, lacks a "word equivalent" in Spanish. Therefore, it has been translated as:

*viejo (old)*

*camarada (comrade)*

*amigo (friend)*

Translators solve the problem of word equivalence by using a range of translation resources that help convey the meaning of the source text into the target text. Ricoeur (2006: 4) explains that translation is where "two partners are connected through the act of translation, the foreign – the term that covers the work, the author, his language- and the reader, the recipient of the translated work". Accordingly, the strategies of domestication and foreignization are used to mediate between the different languages and cultures, adapting them to the readership. As

Kwieciński (2001: 151) states, translations present different degrees of intercultural manipulation, with different strategies such as conservation and substitution, and each of these strategies displays a list of translation procedures. In this study the translation techniques, such as the use of a footnote or a literal translation, employed by the 10 different translators have been classified in the following 7 lexical translation procedures that belong to domestication or foreignization strategies.

In cases where the *domestication strategy* is followed, the translator's role is to remain invisible (Ajtony, 2017: 95). To be able to achieve this goal, the translators included in the study employ the following different lexical translation procedures: *omission, regional item, adaptation and footnote*.

**Table 6-2 Domestication resources strategy**

| <i>Equivalence problem resource</i> | <i>Translator's approach</i> | <i>Rationale</i>  |
|-------------------------------------|------------------------------|---|
| <b>Omission</b>                     | domestication                | Translators decide to leave the lexical item out of the target text.    |
| <b>Regional item</b>                | domestication                | Translators use a regional item to convey a lexical item.               |
| <b>Adaptation</b>                   | domestication                | Translators adapt the ST to the TT culture and language.                |
| <b>Footnote</b>                     | domestication                | Translators adapt the ST to the TT yet include an explanatory footnote. |

On the other hand, in cases when the *foreignization strategy* is the predominant, translators tend to leave the writer in peace as much as possible. Accordingly, the strategy is to move the reader towards the writer (Venuti, 2008: 15-16). The following lexical translation procedures represent the foreignization strategy in the study: *exoticism, literal translation and footnote*.

**Table 6-3 Foreignization resources strategy**

| <i>Equivalence problem resource</i> | <i>Translator's approach</i> | <i>Rationale</i>   |
|-------------------------------------|------------------------------|--|
| <b>Exoticism</b>                    | foreignization               | Translators keep the ST cultural reference without adapting the content to the TT culture.             |
| <b>Literal translation</b>          | foreignization               | Translators follow the ST language structure and try to stay as close to the ST as possible.           |
| <b>footnote</b>                     | foreignization               | Translators keep the original lexical item from the ST yet include a footnote for further information. |

As a result, the Spanish translations included in the study were classified depending on the degree of visibility or acceptability (Ajtony, 2017: 96). This selection process provides the study with domestication and foreignization representative lexical items, which allows the classification of the translations' strategies in one of these two strategies depending on the percentage of lexical items that belong to each one.

### **6.3.1.2. Identification of regional lexical items**

The Spanish translations included in the study represent some of the language varieties across the geographic Spanish speaking areas. The second approach used to obtain representative lexical items was to *identify regional representative items among the ten different translations*. During the identification of strategies, the analysis refers to ways of resolving “differences in the extra linguistic reality of the two cultures or its lexical mapping, meaning the use of culture-specific items” (Toury, 1987: 36). During this process a cultural equivalent is defined, to adapt the text to the TL and make it more readable. Consequently, translators use lexical items that are well known in their culture, regionalisms. The use of regionalisms is also defined as a “domestication strategy resource” and it takes special relevance in the study, therefore, this resource was analysed separately. After identifying the regional lexical items, their representativeness needed to be verified by comparing what the other translators included in the study have used to convey the same meaning, and by analysing the usage of the “regional lexical item” in the area from which is representative and other Spanish speaking areas. To verify the representativeness of the selected lexical items, the use of a corpus search engine was required. CREA<sup>2</sup> is a Spanish worldwide corpus created by the Spanish Royal Language Academy<sup>3</sup> that provides information on the percentage of usage of lexical items in different countries and periods of time. CREA provides a percentage of the usage of a selected lexical item in the different Spanish speaking countries, which offered information on the regional lexical items identified in the Spanish translations of *The Great Gatsby*. Simultaneously, using this corpus the specific geographical area where the regional lexical item is used the most was identified and consequently determined its representativeness. The percentage of usage provided by CREA is dependent on the amount of Spanish speaking regions where the lexical item is used. The percentage of usage of the lexical item does not need to reach

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<sup>2</sup> <http://corpus.rae.es/creanet.html>

<sup>3</sup> <http://www.rae.es/>

100% to be considered a regionalism. In situations where the lexical item represents a 40% usage in Spain but only 2% in another region, the lexical item will also be considered as a Spanish regionalism. Following this process of regional identification, the lexical items that are considered representative of a specific geographic area are being contrasted with thesaurus publications such as the one created by Fitch (2011). This publication provides a list of Spanish colloquialisms and dialectal terminology used in 21 Spanish speaking countries in the last decades. The selection criteria process to identify the regionalisms included in the TTs, is represented in table 6-4:

**Table 6-4 Regional items selection criteria structure**

| <b>Regional item selection criteria</b>   | <b>Details</b>  | <b>Example</b>   |
|---|---|--|
| High representative % of the lexical item in CREA in at least one of the Spanish speaking regions.  | The % of the lexical item usage in CREA is highly representative of one of the countries of origin of the translator.   | <i>Nafta</i> (ARG) – not used in other SPA speaking regions, meaning “petrol” in ARG.<br><i>Petiso</i> (ARG) – not used in other SPA speaking regions, meaning “small” in ARG.<br><i>Cotilleo</i> (SPA) – not used in other SPA speaking regions, meaning “gossip” in SPA.   |
| The lexical item is widely used in the SPA speaking regions, yet the lexical item implies a different meaning in at least one of these regions. | The lexical item is widely used in the Spanish speaking countries, yet it has a specific meaning/use in at least one of the Spanish speaking regions.   | <i>Departamento</i> (ARG/CHI) – used in SPA speaking countries, meaning “division, office”. Used in ARG as “apartment, flat”.<br><i>Baúl</i> (ARG) – used in SPA speaking regions meaning “chest, box”. Used in ARG as “car trunk”.<br><i>Corto</i> (SPA) – used in SPA speaking regions, meaning “short”. Used in SPA as “stupid”.          |
| The lexical item is widely use in the SPA speaking regions, yet it is highly representative of one of these regions.                            | The lexical item is recognised and accepted in any SPA speaking regions, yet the usage is highly representative of at least one of the SPA speaking regions.  | <i>Me lastimé</i> (LAT) – highly used in LATIN regions but accepted in any SPA speaking country.<br><i>Puré de papas</i> (LAT)-highly used in LATIN regions but accepted in any SPA speaking country.  |
| The lexical item is highly representative of a different SPA speaking region from the translators’ origin.                                      | The lexical item is mostly used in a different SPA speaking region from the translator’s one, yet the use of the lexical item is still recognised as a regionalism. This could be caused by the translator’s personal choices and/or influence. | TT1/ ARG- includes the regionalism “ <i>cantinas</i> ” (canteen) – mostly used in Mexico (Fitch, 2011 –includes “ <i>cantina</i> ” as a Mexican colloquialism.<br>TT1/ARG – includes the regionalism “ <i>fullero</i> ” (cheater) – SPA regionalism (Fitch, 2001- includes “ <i>fullero</i> ” as a Spanish colloquialism.                    |
| The lexical item doesn’t represent a specific SPA speaking region.  | The lexical item is not used by any other translator and it represents a great difference from the lexical items selected to convey the meaning in the other TT.  | TT1 - <i>Sales de amoniaco</i> – this group of lexical items is different from any of the other lexical items used in other TT, yet it doesn’t represent a specific SPA speaking region.<br>TT1 – <i>escritorio Aclaro</i> – the lexical item “ <i>Aclaro</i> ” describes the type of study (Adam study) but it is not used in any other TT. |

This selection criteria structure facilitates the identification of the regionalisms included in the data analysis. Following this structure, the lexical items selected in the manual comparison of the TTs were identified and classified as *regionalisms* depending on the percentage of representativeness and comparison among the Spanish speaking countries offered by CREA.

### 6.3.2. Lexical items classification

Continuing with the process of data analysis, the next step is the lexical item classification. Following the selection process, the lexical items are grouped into different categories depending on what they refer to. The main lexical categories are *objects*, *states* and *actions*, which refer to the characteristics of the representative lexical items and their purpose in the text. These three main categories are also divided into more defined structures such as *human or non-human* and *physical, mental and measurements* (see table 6-5 below).

**Table 6-5 Lexical items categories**

| <i>Lexical categories</i> | <i>Sub-category</i> |                   | <i>Description</i>                                      | <i>TT Examples</i>                                   |
|---------------------------|---------------------|-------------------|---|--|
| <b>Objects</b>            | <b>Human</b>        |                   | Lexical items related to people or parts of the body    | well-rounded man, Mr. Gatsby, oil man, butler        |
|                           | <b>Non-human</b>    | Places            | Lexical items related to places                         | country, bungalow, Long Island Sound, porch          |
|                           |                     | Animal and plants | Lexical items related to animal and plants              | string of polo ponies,                               |
|                           |                     | Things            | Lexical items related to physical and abstract things   | Football, French windows, thin coat, senior society  |
| <b>States</b>             | <b>Physical</b>     |                   | Lexical items related to physical states of being       | Hard-boiled, eyesore                                 |
|                           | <b>Mental</b>       |                   | Lexical items related to psychological features         | idea, long words                                     |
| <b>Actions</b>            | <b>Physical</b>     |                   | Lexical items related to physical actions or processes  | whip and snap, boom                                  |
|                           | <b>Mental</b>       |                   | Lexical items related to psychological processes        | Snobbishly, hated his guts                           |
|                           | <b>Measurements</b> |                   | Lexical items related to numbers and other measurements | fifteen thousand, forty acres, half acre, fifty feet |

The majority of the preselected lexical items belong to the *objects* category, including lexical items that refer to people, places, animal, plants or things. Concurrently, most of the lexical items

included in the study are nouns or group of nouns, which represents 80% of the data obtained after analysing the original novel and the ten translations.

**Table 6-6 Lexical items grammatical classification**

| <i>Grammatical categories</i> | <i>Amount</i> | <i>%</i> | <i>TT Examples</i>                                  |
|-------------------------------|---------------|----------|---|
| <b>Noun / noun+noun</b>       | 372           | 80       | Office, humidior, phone book, tissue paper, oil man |
| <b>Adjective / adj+noun</b>   | 130           | 19       | thin coat, senior society, snub-nosed, cute, tipsy  |
| <b>Exclamation</b>            | 13            | 1.5      | Sh!, jug--jug—SPAT, TUT-TUT-TUT-TUT, Oh,            |
| <b>Adverb</b>                 | 8             | 0.1      | Sulkily, boisterously, self-consciously             |

These grammatical categories were selected after the identification of the relevant lexical items. After classifying the lexical item in grammatical categories, it was determined that the lexical items found, representative of a translation strategy or represented a regionalism, would mostly belong to one of the previously described grammatical categories (noun/noun+noun, adjective/adjective+noun, exclamation and adverb). This grammatical classification of the relevant lexical items also provides an insight into the original novel author's style and the weight of the use of nouns in his writing technique. The unique literary and writing style of the novel possesses an effect on the type of data that is going to be analysed in the study. Therefore, the style of the author is reflected in the data included in the study, which mainly consists of nouns or nouns structures.

## 6.4. Conclusion

The corpus and the manual analysis of the lexical items reflect the habit of the language use of the translators and offers opportunities for comparison among the 10 different Spanish translations. This methodology intends to link the linguistic habits of each translation with their background, social and cultural origins, as well as personal preferences. By undertaking an examination of the representative regional lexical items and the strategies followed by the translators included in the study, it has been possible to reveal the main strategies used in the TTs and the percentages of regionalisms usage. The methodology of the study has been designed to identify and analyse translator strategies and lexical items in a manner that ultimately links (or proves otherwise) these patterns to specific Spanish speaking areas.



In sum, the methodology provides percentages and information on the translators' linguistic patterns and strategies.

## 7. RESULTS AND DISCUSSION

### 7.1. Findings

This chapter undertakes an examination of the information obtained after the data analysis and provides relevant specifics on the translators' styles and strategies. The data obtained offers an insight into each TT and presents the opportunity to contrast and analyse these translations individually as well as a unity. Some of the most relevant findings in terms of translators' choices are the percentage of domestication and the use of regionalisms in the TTs. Translation peculiarities such as mistranslations, omissions and the translation of measurements and proper names were also found. The information obtained in the analysis raises the implications of the translators' personal background in the understanding of why the TTs have a certain style or strategy.

Additionally, specific singularities have been analysed in the first two TTs. These translations present a wider time span between them and the rest of the TTs included in the study and individual characteristics were discovered. At the same time, there are two groups that are greatly differentiated; the European Spanish and the Latin American translations (Argentinian and Chilean). The TTs performed by translators of Spanish origin exhibit strong similarities among them, such as a high percentage of domestication and a higher use of regionalisms. In general, the TTs used regionalisms characteristic of their area of origin in a consistent manner. However, the TTs included in the study also present, to a lesser or greater degree, the use of regionalisms representative of the other Spanish speaking geographic areas included in the research. The findings obtained in relation to the translators' strategies lead to a consideration of the Retranslation Hypothesis. After examining the percentages of domestication and foreignization strategies in the Spanish TTs of *The Great Gatsby*, it has been proven that the Retranslation Hypothesis has not been validated in this study.

#### 7.1.1. Exploring individual styles: analysis of the representative lexical items

##### 7.1.1.1. *Percentage of regionalisms and main translation strategies*

Following the identification and analysis of the lexical items representing regionalisms, the percentage of *regionalism usage* in each translation was obtained. These percentages are closely linked to the strategy followed by the translators, as the use of regionalisms is one of the

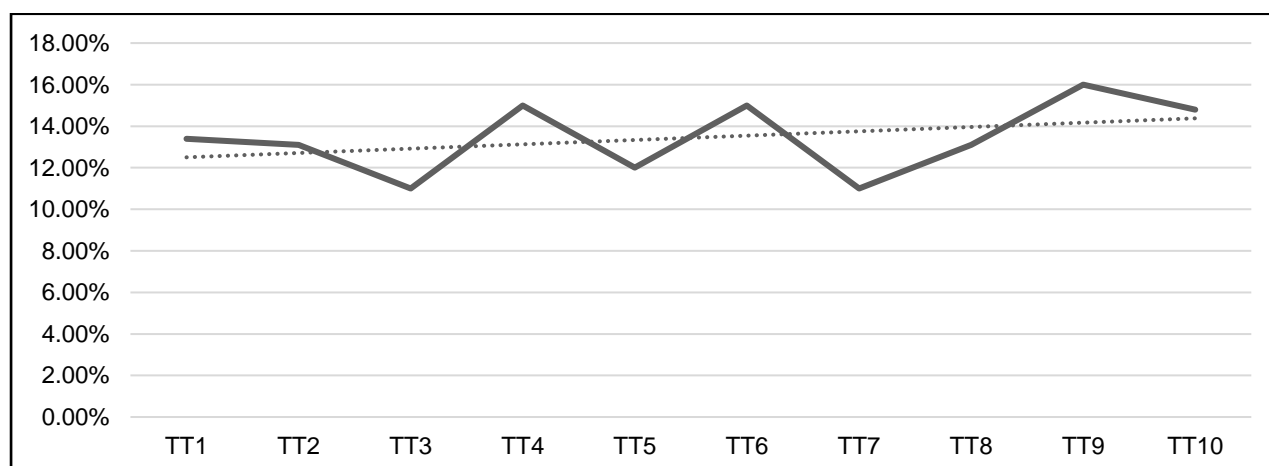
characteristics of the domestication strategy. Therefore, the data obtained allows the study to link the strategy used by the translator to the translator's origin and the date of publication. The data analysis provides the required information to answer the research questions of the study.

**Table 7-1 Lexical items ranked by frequency**

| <i>N</i>    | <i>Regional Items %</i> | <i>Geographic area</i> | <i>Date of publication</i> | <i>Main strategy</i> |
|-------------|-------------------------|------------------------|----------------------------|----------------------|
| <b>TT1</b>  | 13.4%                   | Argentina              | 1947                       | 62% Domestication    |
| <b>TT2</b>  | 13.1 %                  | Spain                  | 1975                       | 61% Domestication    |
| <b>TT3</b>  | 11%                     | Argentina              | 2012                       | 62% Domestication    |
| <b>TT4</b>  | 15%                     | Spain                  | 2012                       | 70% Domestication    |
| <b>TT5</b>  | 12%                     | Chile                  | 2012                       | 67% Domestication    |
| <b>TT6</b>  | 15%                     | Spain                  | 2013                       | 68% Domestication    |
| <b>TT7</b>  | 11%                     | Argentina              | 2013                       | 62% Domestication    |
| <b>TT8</b>  | 13.1%                   | Spain                  | 2013                       | 68% Domestication    |
| <b>TT9</b>  | 16%                     | Spain                  | 2014                       | 68% Domestication    |
| <b>TT10</b> | 14.8%                   | Spain                  | 2015                       | 90% Domestication    |

Table 7-1 shows how the domestication strategy is dominant, with more the 60% in each TT. The percentage of regional items included in table 7-1 (calculated by dividing the number of regional items found in the TT by the total amount of regionalisms found in the analysis of the 10 TTs (e.g. TT1:  $91/678=13.4\%$ )) presents that the percentage of *regionalism usage* is generally higher in the TTs performed by translators with Spanish origin. The highest percentage belonging to TT9 produced in 2015 and the lowest to the Argentinian TTs, TT3 and TT7 elaborated in 2012 and 2013.

**Graph 7-1 Regional Items percentages**



The previous graph 7-1 presents the regional item percentages and the usage trend over time. Based on this information, the date of publication is not a relevant variable to the percentage of regionalisms encountered in the TTs, as there is only a slight increase over time. The origin of the translator, however, is a relevant variable, as per the table 7-2:

**Table 7-2 % of regionalisms usage and domestication grouped by geographic areas**

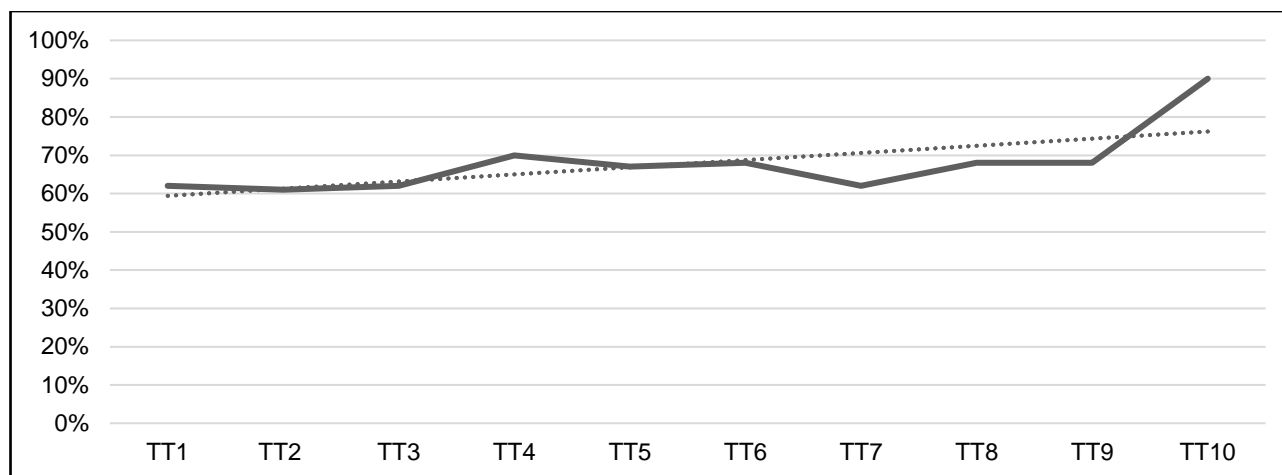
| <i>Geographic area</i> | <i>Regional items %</i> | <i>Domestication %</i>             |
|------------------------|-------------------------|------------------------------------|
| <b>Spain</b>           | 14.5 %                  | 70.8 %                             |
| <b>Chile</b>           | 12 %                    | 67 %                               |
| <b>Argentina</b>       | 11.8 %                  | 62 % (all of them have the same %) |

The percentages shown in table 7-2, represent the averages of the regionalisms usage and the domestication in the TTs, classified according to translators of the same geographic area: Spain, Chile and Argentina. These three categories include the ten TTs and exhibit how European Spanish translations hold the highest rates in terms of domestication strategy and regionalisms usage, with over a 70% average, and a 14.5% respectively. Even though the TTs included in the study do not represent all the Spanish speaking geographic areas, the existence of a domestication strategy tendency among Spanish origin translations of *The Great Gatsby* is evident.

A further relevant aspect of the data analysis is the study of the translation strategies followed by each translator through time. Table 7-3 presents the percentage of domestication and foreignization strategies followed by the translators included in the study from 1946 to 2015. As per section 6.3.1.1 ‘Lack of equivalence at the word level: domestication vs foreignization’ within the Methodology section of this study, the percentages in table 7-3 have been calculated based on the frequency of when the translator chose to employ a domestication (omission, regional item, adaptation and an explanatory footnote) or a foreignization (exoticism, literal translation and a translation within a footnote) lexical translation procedure. Table 7-3 confirms that in the analysis of the Spanish translations of *The Great Gatsby* the Retranslation Hypothesis is not validated. On the contrary, the most domesticated translation is the latest one, which contradicts the RH. While there is no consistent increase in the percentage of domestication strategy employed over time, the results highlight a progressive increase through time reaching a peak with TT10 in 2015 (see table 7-3 and graph 7-3 below).

**Table 7-3 Domestication and foreignization % in TTs in chronological order**

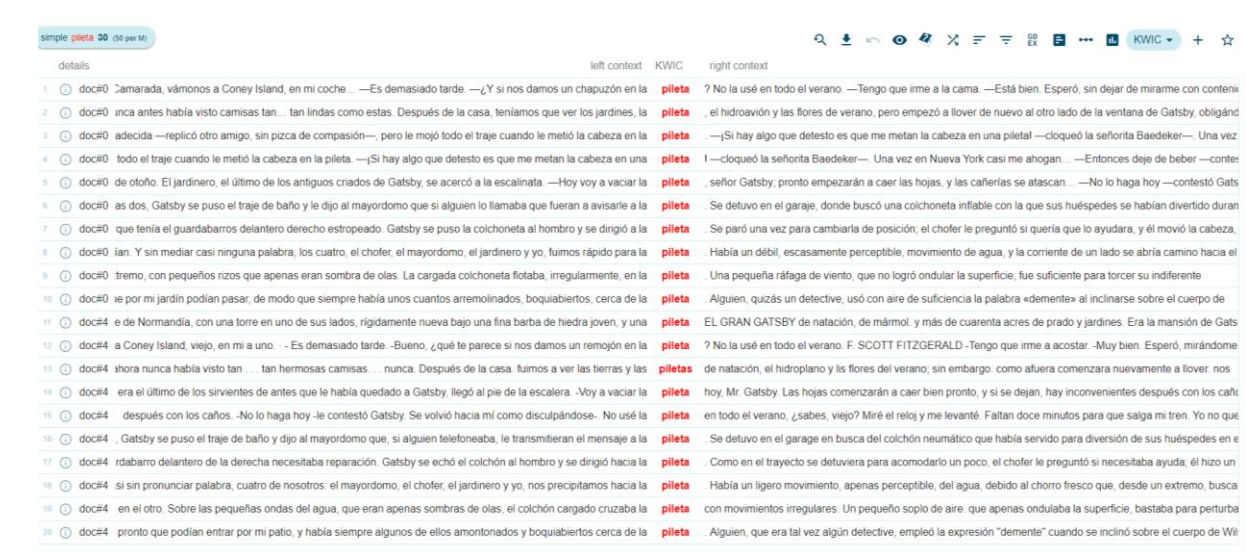
| <b>Strategy</b>       | <b>TT1</b> | <b>TT2</b> | <b>TT3</b> | <b>TT4</b> | <b>TT5</b> | <b>TT6</b> | <b>TT7</b> | <b>TT8</b> | <b>TT9</b> | <b>TT10</b> |
|-----------------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|-------------|
| <b>Domestication</b>  | 62%        | 61%        | 62%        | 70%        | 67%        | 68%        | 62%        | 68%        | 68%        | 90%         |
| <b>Foreignization</b> | 38%        | 39%        | 38%        | 30%        | 33%        | 32%        | 38%        | 32%        | 32%        | 10%         |

**Graph 7-3 Domestication strategy percentages**

#### **7.1.1.2. Corpus-based analysis of regional items frequency**

The corpus analysis of regional items frequency is an empirical approach that provides “hits”, which is the number of times that the preselected lexical item is used in all TTs, or a group of TTs. For the study, a corpus, including all the previously presented Spanish TTs of *The Great Gatsby* and the original novel, was created in SketchEngine. After the texts were entered into the corpus, the selected regional items were introduced into the “concordance” section of the online corpus and a list of sample concordance lines are shown. Utilising this information, the study determined the frequency of the regional items representative of specific geographical areas such as Argentina, Chile and Spain.

Sample concordance lines of *pileta*



In the figure above, a list of 30 concordances of *pileta*, which is identified as an Argentinian regionalism, are shown. During the study, the different regional items have been classified according to the geographic area they belong to. The list of regionalisms has been introduced in the corpus individually and analysed through the corpus concordance tool to be able to provide an overview of the regionalisms’ usage across the different TTs. Consequently, Chilean, Argentinian and Spanish regionalisms have been separated and organised according to their frequency.

The shortest list of regionalisms belongs to the Chilean TT (TT5). The fact that there is only one Chilean TT included in the corpus preclude any generalisation. However, the corpus analysis provides a list of 7 lexical items which have been identified as regionalisms. These regionalisms are used in the Chilean TT and are not found in the other TTs included in the corpus (see table 7-4 below).

Table 7-4 Individual analysis of regional items in TT5

| TT/ CHI | Regional lexical items and expressions in the TT   |
|---------|--|
| TT5     | subterráneo (meaning <i>train</i> ), loco de patio, chanza, galpones, resfrío, aldehyuelas, pisadera |

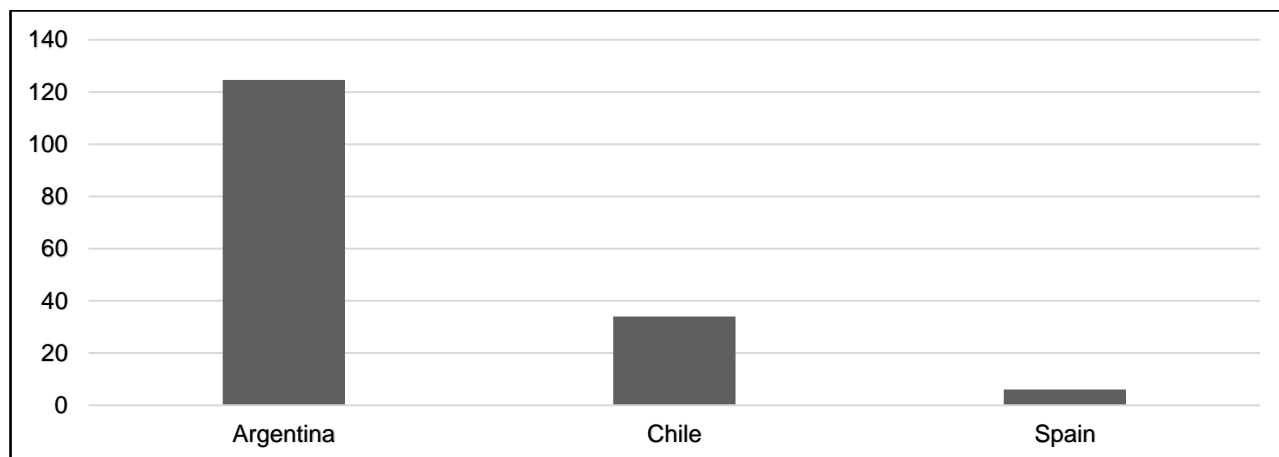
The number of distinct representative regionalisms used in the Argentinian TTs is much higher (41 lexical items) than in the Chilean TT. Table 7-5 includes a list of the Argentinian regionalisms found during the analysis of the TTs, organised by their frequency, and compared among the 10 TTs. The order of the TTs has been altered, from chronological order to groups of TTs based on the country of origin.

**Table 7-5 Analysis of the most representative ARG regionalism usage, classified by frequency**

| <i>N</i> | <i>Lexical ítem</i> | <i>Total</i> | <i>TT1 ARG</i> | <i>TT3 ARG</i> | <i>TT7 ARG</i> | <i>TT5 CHI</i> | <i>TT2 SPA</i> | <i>TT4 SPA</i> | <i>TT6 SPA</i> | <i>TT8 SPA</i> | <i>TT9 SPA</i> | <i>TT10 SPA</i> |
|----------|---------------------|--------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|-----------------|
| 1        | auto                | 119          | 75             | 16             | 10             | 16             | 0              | 0              | 0              | 0              | 2              | 0               |
| 2        | diario              | 42           | 11             | 13             | 13             | 0              | 4              | 0              | 0              | 0              | 0              | 1               |
| 3        | acá                 | 34           | 0              | 17             | 16             | 1              | 0              | 0              | 0              | 0              | 0              | 0               |
| 4        | pileta              | 30           | 10             | 10             | 10             | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 5        | departamento (flat) | 25           | 12             | 6              | 4              | 1              | 2              | 0              | 0              | 0              | 0              | 0               |
| 6        | pasto               | 23           | 2              | 0              | 8              | 5              | 0              | 0              | 8              | 0              | 0              | 0               |
| 7        | champaña            | 21           | 7              | 0              | 7              | 0              | 7              | 0              | 0              | 0              | 0              | 0               |
| 8        | anteojos            | 19           | 2              | 3              | 3              | 0              | 0              | 0              | 1              | 0              | 1              | 0               |
| 9        | nafta               | 15           | 4              | 5              | 6              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 10       | saco                | 14           | 10             | 1              | 1              | 0              | 0              | 0              | 2              | 0              | 0              | 0               |
| 11       | manejaba            | 10           | 3              | 4              | 3              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 12       | enojo               | 9            | 2              | 3              | 2              | 0              | 1              | 0              | 0              | 0              | 0              | 0               |
| 13       | sobretudo           | 8            | 0              | 0              | 0              | 8              | 0              | 0              | 0              | 0              | 0              | 0               |
| 14       | boleto              | 7            | 1              | 3              | 2              | 0              | 0              | 0              | 1              | 0              | 0              | 0               |
| 15       | vidriera            | 6            | 2              | 2              | 2              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 16       | valija              | 6            | 3              | 1              | 2              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 17       | liviano             | 6            | 2              | 2              | 0              | 2              | 0              | 0              | 0              | 0              | 0              | 0               |
| 18       | baúl (car trunk)    | 5            | 1              | 1              | 1              | 0              | 1              | 0              | 0              | 0              | 1              | 0               |
| 19       | copete              | 5            | 2              | 0              | 2              | 0              | 0              | 0              | 0              | 0              | 1              | 0               |
| 20       | subte               | 4            | 0              | 2              | 2              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 21       | lentes              | 4            | 4              | 0              | 0              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 22       | apurado             | 4            | 2              | 0              | 1              | 0              | 1              | 0              | 0              | 0              | 0              | 0               |
| 23       | pueblito            | 4            | 2              | 1              | 1              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 24       | almacenero          | 4            | 2              | 1              | 1              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 25       | limosina            | 4            | 0              | 0              | 2              | 0              | 2              | 0              | 0              | 0              | 0              | 0               |
| 26       | papa/s (potato)     | 3            | 1              | 1              | 1              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 27       | pimpollo            | 2            | 1              | 0              | 0              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 28       | pollera             | 2            | 1              | 1              | 0              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 29       | mucama              | 2            | 2              | 0              | 0              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 30       | frazada             | 2            | 2              | 0              | 0              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 31       | basural             | 2            | 0              | 1              | 1              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 32       | jopo                | 2            | 0              | 2              | 0              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 33       | caja de cambios     | 2            | 0              | 1              | 1              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 34       | banquina            | 2            | 0              | 1              | 0              | 1              | 0              | 0              | 0              | 0              | 0              | 0               |
| 35       | nácar               | 2            | 0              | 1              | 1              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 36       | baquiano            | 1            | 1              | 0              | 0              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 37       | petisos             | 1            | 1              | 0              | 0              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |
| 38       | torta de boda       | 1            | 1              | 0              | 0              | 0              | 0              | 0              | 0              | 0              | 0              | 0               |

|    |              |     |     |    |     |    |    |   |    |   |   |   |
|----|--------------|-----|-----|----|-----|----|----|---|----|---|---|---|
| 39 | festejando   | 1   | 1   | 0  | 0   | 0  | 0  | 0 | 0  | 0 | 0 | 0 |
| 40 | pote         | 1   | 1   | 0  | 0   | 0  | 0  | 0 | 0  | 0 | 0 | 0 |
| 41 | afiche       | 1   | 1   | 0  | 0   | 0  | 0  | 0 | 0  | 0 | 0 | 0 |
|    | <b>Total</b> | 455 | 172 | 99 | 103 | 34 | 18 | 0 | 12 | 0 | 5 | 1 |

**Graph 7-5 Averages of the ARG regionalism usage, classified by the TTs country of origin**



Graph 7.5 presents the averages of the Argentinian regionalism usage in the 10 TTs grouped by their country of origin (e.g. Argentinian's average:  $TT1 (172) + TT3 (99) + TT7 (103) / \text{Total ARG TTs}$ ).

As previously described, the Argentinian TTs presented the lowest percentage of the total number of regionalisms, yet Argentinian regional lexical items are present in some of the TTs of other nationalities, mainly the Chilean TT5 (such as *auto*, *pasto*, *sobretudo*, or *liviano*) and the Spanish TT2 (such as *diario*, *departamento* or *champaña*). The Spanish TT2 appears to have been influenced by the previous translation TT1, which belongs to the Argentinian TT group (as shown in table 7.5).

Table 7-6 exhibits the frequency of the preselected Spanish representative lexical items. Due to the high number of Spanish regionalisms, the table has been reduced to only show regionalisms that appear more than twice along the 10 TTs. SPA translations are grouped and listed first to highlight the most used Spanish regionalisms. The ARG and CHI translations are also included and grouped to show the influence of the SPA regionalisms in other TTs (mostly in the Chilean TT5).

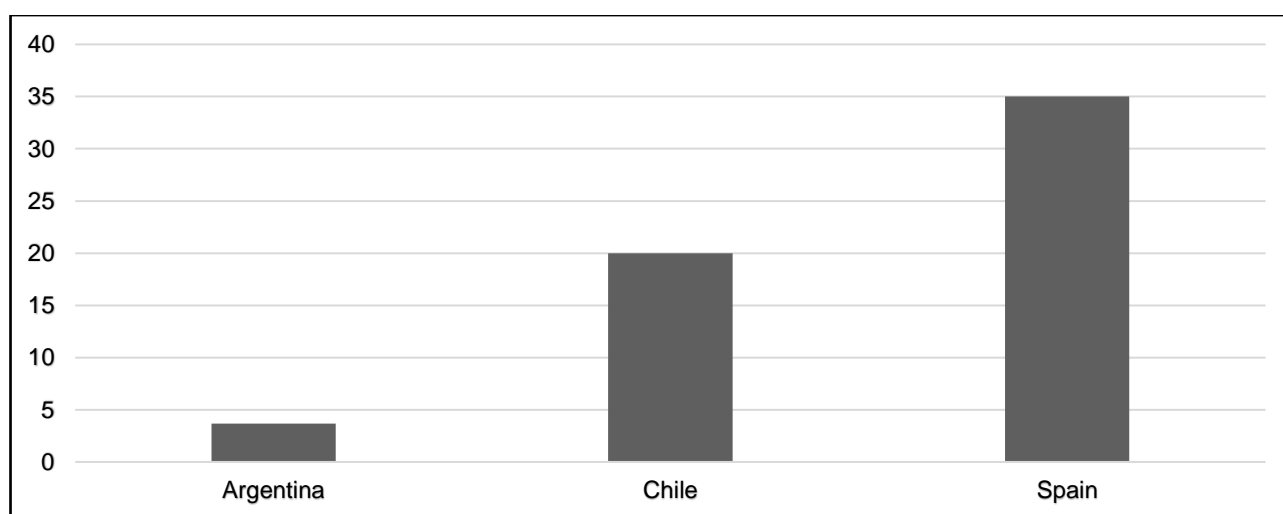


**Table 7-6 Analysis of the most representative SPA regionalisms usage, classified by frequency**

| N  | Lexical item                   | total | TT2<br>SPA | TT4<br>SPA | TT6<br>SPA | TT8<br>SPA | TT9<br>SPA | TT10<br>SPA | TT1<br>ARG | TT3<br>ARG | TT7<br>ARG | TT5<br>CHI |
|----|--------------------------------|-------|------------|------------|------------|------------|------------|-------------|------------|------------|------------|------------|
| 1  | cuarto de estar                | 30    | 5          | 0          | 0          | 4          | 7          | 4           | 0          | 5          | 5          | 0          |
| 2  | de puntillas                   | 20    | 3          | 4          | 3          | 3          | 1          | 1           | 0          | 0          | 0          | 3          |
| 3  | amañar                         | 18    | 0          | 3          | 3          | 3          | 3          | 4           | 0          | 0          | 0          | 2          |
| 4  | descapotable                   | 14    | 0          | 2          | 2          | 5          | 3          | 0           | 0          | 0          | 0          | 2          |
| 5  | gasolinera                     | 12    | 0          | 3          | 1          | 2          | 1          | 3           | 0          | 0          | 0          | 3          |
| 6  | furgoneta                      | 11    | 1          | 0          | 3          | 3          | 1          | 2           | 0          | 0          | 1          | 0          |
| 7  | metro<br>(underground)         | 10    | 0          | 2          | 2          | 0          | 2          | 2           | 0          | 0          | 0          | 0          |
| 8  | tupe                           | 10    | 2          | 2          | 2          | 2          | 0          | 2           | 0          | 0          | 0          | 0          |
| 9  | cotilleo                       | 7     | 1          | 0          | 2          | 2          | 0          | 1           | 0          | 0          | 0          | 1          |
| 10 | prensa                         | 7     | 0          | 1          | 1          | 0          | 2          | 1           | 0          | 0          | 0          | 2          |
| 11 | cortacésped                    | 7     | 0          | 1          | 1          | 2          | 1          | 2           | 0          | 0          | 0          | 0          |
| 12 | He hecho daño                  | 6     | 0          | 1          | 1          | 1          | 1          | 1           | 0          | 0          | 0          | 1          |
| 13 | permanente (wavy<br>hair)      | 5     | 0          | 1          | 1          | 1          | 1          | 1           | 0          | 0          | 0          | 0          |
| 14 | abalorios                      | 5     | 0          | 1          | 2          | 0          | 2          | 0           | 0          | 0          | 0          | 0          |
| 15 | falda escocesa                 | 5     | 0          | 0          | 1          | 0          | 1          | 1           | 0          | 0          | 0          | 1          |
| 16 | papelera                       | 5     | 0          | 1          | 1          | 1          | 1          | 1           | 0          | 0          | 0          | 0          |
| 17 | juerga                         | 5     | 0          | 1          | 1          | 2          | 0          | 0           | 0          | 0          | 0          | 1          |
| 18 | pelmazo                        | 4     | 0          | 1          | 1          | 0          | 1          | 1           | 0          | 0          | 0          | 0          |
| 19 | lo/le/nos habían<br>desplumado | 4     | 0          | 0          | 1          | 2          | 1          | 0           | 0          | 0          | 0          | 0          |
| 20 | cavilando                      | 4     | 0          | 0          | 1          | 0          | 1          | 1           | 0          | 0          | 0          | 3          |
| 21 | monada                         | 3     | 2          | 1          | 0          | 0          | 0          | 0           | 0          | 0          | 0          | 0          |
| 22 | bayeta                         | 3     | 1          | 0          | 0          | 0          | 0          | 2           | 0          | 0          | 0          | 0          |
| 23 | tipo duro                      | 3     | 0          | 1          | 0          | 0          | 0          | 1           | 0          | 0          | 0          | 1          |
| 24 | aplíquese el cuento            | 3     | 1          | 1          | 1          | 0          | 0          | 0           | 0          | 0          | 0          | 0          |
| 25 | echo una cana al<br>aire       | 3     | 1          | 0          | 0          | 0          | 1          | 1           | 0          | 0          | 0          | 0          |
| 26 | hecho añicos                   | 3     | 0          | 0          | 0          | 0          | 1          | 1           | 0          | 0          | 0          | 0          |
| 27 | colada                         | 3     | 1          | 1          | 1          | 0          | 0          | 0           | 0          | 0          | 0          | 0          |
| 28 | guasón                         | 2     | 0          | 0          | 1          | 0          | 1          | 0           | 0          | 0          | 0          | 0          |
| 29 | apocado                        | 2     | 0          | 1          | 0          | 1          | 0          | 0           | 0          | 0          | 0          | 0          |
| 30 | birria                         | 2     | 2          | 0          | 0          | 0          | 0          | 0           | 0          | 0          | 0          | 0          |
| 31 | paleto                         | 2     | 1          | 1          | 0          | 0          | 0          | 0           | 0          | 0          | 0          | 0          |
| 32 | poner los dientes<br>largos    | 2     | 0          | 0          | 0          | 0          | 2          | 0           | 0          | 0          | 0          | 0          |
| 33 | calesa                         | 2     | 0          | 0          | 1          | 0          | 1          | 0           | 0          | 0          | 0          | 0          |
| 34 | playeras                       | 2     | 0          | 0          | 0          | 0          | 1          | 1           | 0          | 0          | 0          | 0          |
| 35 | abono                          | 2     | 0          | 1          | 1          | 0          | 0          | 0           | 0          | 0          | 0          | 0          |
| 36 | sandeces                       | 2     | 1          | 0          | 0          | 0          | 1          | 0           | 0          | 0          | 0          | 0          |

|    |                    |     |    |    |    |    |    |    |   |   |   |    |
|----|--------------------|-----|----|----|----|----|----|----|---|---|---|----|
| 37 | calderilla         | 2   | 0  | 0  | 1  | 1  | 0  | 0  | 0 | 0 | 0 | 0  |
| 38 | miedo en el cuerpo | 2   | 0  | 1  | 0  | 0  | 1  | 0  | 0 | 0 | 0 | 0  |
| 39 | no soltaba prenda  | 2   | 1  | 1  | 0  | 0  | 0  | 0  | 0 | 0 | 0 | 0  |
| 40 | barrunto           | 2   | 0  | 0  | 0  | 0  | 2  | 0  | 0 | 0 | 0 | 0  |
| 41 | como una cabra     | 2   | 0  | 1  | 0  | 0  | 1  | 0  | 0 | 0 | 0 | 0  |
| 42 | chismorreo         | 2   | 0  | 1  | 0  | 0  | 0  | 1  | 0 | 0 | 0 | 0  |
| 43 | ocurrencias        | 2   | 0  | 0  | 0  | 1  | 1  | 0  | 0 | 0 | 0 | 0  |
| 44 | hijo de perra      | 2   | 0  | 0  | 0  | 0  | 0  | 2  | 0 | 0 | 0 | 0  |
|    | <b>Total</b>       | 244 | 23 | 35 | 36 | 36 | 43 | 37 | 0 | 5 | 6 | 20 |

**Graph 7-6 Averages of the SPA regionalism usage, classified by the TTs country of origin**



Graph 7.6 presents the averages of Spanish regionalisms usage in the 10 TTs grouped by their country of origin.

While some of these Spanish regional lexical items are included in the ARG TTs, such as “*cuarto de estar*” or “*furgoneta*”, the most notable influence is the one presented by the Chilean TT5. The high number of SPA regionalisms highlights the peculiarity of this translation. Table 7-7 shows a further finding in the corpus analysis, the existence of numerous SPA regionalisms that are only used once in a single SPA TT.

**Table 7-7 Individual analysis of SPA regional items that only appear once in a single TT**

| <i>Spanish TT</i> | <i>Regional lexical items and expressions</i> |
|-------------------|---|
| TT2               | monísimo, sin un clavo, hurtadillas, granuja  |
| TT4               | vestido de gala, salpicadero, galimatías      |

|             |   |
|-------------|---|
| <b>TT6</b>  | se acatarre, remilgado, llorar a lagrima viva, refulgen, bordillo, chubasquero, monserga, mequetrefe, palurdos, se acatarre   |
| <b>TT8</b>  | peana, sabandija, monigote  |
| <b>TT9</b>  | había pimplado, chirrían, de muy buen ver, cariñito, no hagas el tonto, hecho polvo, fruslería, duro de pelar, había pimplado, chirrían   |
| <b>TT10</b> | casamentera, pasarlos por la piedra, gabarras, entrada en carnes, rolliza, acatarrándose, voz de falsete, llorar como una magdalena, palos de ciego, carnet, papaíto, preñada, coronilla, mal bicho |

Table 7-7 reveals the influence of personal choices in the SPA TTs, how Spanish translators' individual preferences play a part in which and how many regional lexical items are found in a translation. The high percentage of domestication may also influence the high usage of specific regionalisms by translators with Spanish origin. In sum, the Spanish translators included in the study tend to be less uniform in their choice of lexical items and imprint a more personal note in the literary translations analysed in this study.

### 7.1.2. Translations' peculiarities analysis

Each of the translations included in the study presents specific characteristics that differentiate it from the rest. The peculiarities selected in this study are the use of regionalisms, footnotes, the percentage of omissions and mistranslations, the use of "other regions regionalisms" and high influence by previous TTs.

Some of these characteristics have already been analysed (such as regionalisms and domestication), however table 7-8 presents an overview that highlights the individuality of the TTs.

**Table 7-8 TTs peculiarities**

| <b>N</b>   | <b>REG %</b> | <b>AREA</b> | <b>Footnote</b> | <b>Omission</b> | <b>Mistranslation</b> | <b>Peculiarities</b>   |
|------------|--------------|-------------|-----------------|-----------------|-----------------------|--|
| <b>TT1</b> | 13.4         | ARG         | yes             | 7               | 33                    | High % of mistranslations.   |
| <b>TT2</b> | 13.1         | SPA         | no              | 23              | 7                     | High % of omissions  |
| <b>TT3</b> | 11           | ARG         | no              | 22              | 9                     | Lowest % of regionalisms. Highly influenced by previous TT (TT2).                                    |
| <b>TT4</b> | 15           | SPA         | no              | 8               | 3                     | High % of domestication strategy. High % regionalisms.   |
| <b>TT5</b> | 12           | CHI         | yes             | 16              | 21                    | Low % regionalisms, high % of mistranslations and omissions. High use of other regions regionalisms. |

|             |      |     |     |    |    |  |
|-------------|------|-----|-----|----|----|--|
| <b>TT6</b>  | 15   | SPA | yes | 6  | 5  | High % of domestication strategy. High % regionalisms. Low usage of other regions' regionalisms. |
| <b>TT7</b>  | 11   | ARG | no  | 15 | 10 | Very Low % of regionalisms. Low % of domestication.  |
| <b>TT8</b>  | 13.1 | SPA | yes | 5  | 3  | Medium % of domestication and regionalisms. Low usage of other regions regionalisms.             |
| <b>TT9</b>  | 16   | SPA | yes | 3  | 4  | Highest % of regionalisms. High use of footnotes.  |
| <b>TT10</b> | 14.8 | SPA | no  | 8  | 3  | Highest % of domestication strategy.   |

One of the most notable findings is the peculiarities of the ARG TT3. During the manual contrastive analysis performed during the study, it became clear that the ARG TT3 had been highly influenced by the SPA TT2 due to the high level of similarities. Furthermore, the Chilean TT5 is greatly influenced by the Argentinians TTs (which could be due to the geographical proximity) and the European Spanish TTs. A further relevant aspect of TT5 is that it has the lowest percentage of regionalisms.

Argentinian translators are consistent in the use of their regional lexical items. These items (e.g. *nafta*) are used by the translators included in the study with the same Argentinian origin, regardless of the time of the translation. On the other hand, a further conclusion obtained after the manual contrast of the TTs is the marked readability of TT7. This translation stands out due to its stylistic resources and due to the fact that it generally employs different lexical resources from the other TTs. The stylistic resources employed in the TT make this translation closer to the TC, which is in concordance with the domestication approach. Similarly, Spanish translators tend to be consistent in the use of their regional lexical items (e.g. *desplumar*) and tend to have a high percentage of domestication in the TTs. Consequently, even though each TT presents distinctive characteristics, the first two Spanish translations of *The Great Gatsby* show enough distinctiveness to be analysed individually.

#### **7.1.2.1. Translational and cultural aging: early translations challenges**

Early translations shared commonalities as they were written during the twentieth century when the internet and globalisation did not influence translators' work as much as the following TTs. The difficulties in conveying the SL specific terminology into the TL is a frequent challenge among the first two TTs. During the period of time when the last eight translations took place (2012 to 2015)

great changes have been introduced in translation and due to globalisation, the knowledge of the SL, English, is much more extended and accessible than in the early and mid-stages of the twentieth century. Ease of accessibility of online dictionaries, corpora and other technological advances makes the conveyance of challenging terminology less complicated. This could be one of the reasons why TT1 presents the highest percentage of mistranslations of all the TTs included in the study. Specific terminology such as “oilman” or expressions such as “hated his guts” are mistranslated in the first Spanish translation of the novel.

**Table 7-9 Mistranslations examples in TT1**

| <i>N.</i> | <i>Source text</i> | <i>Target text</i>   |
|-----------|--------------------|--|
| TT1       | oilman             | <i>aceitero</i> (meaning “person who produces edible oil”) instead of “ <i>petrolero</i> ” (meaning “person that makes business with petrol”).   |
| TT1       | hated his guts     | <i>había devorado las entrañas</i> (meaning “had eaten his guts”) instead of “ <i>le odiaba con todas sus ganas</i> ” (literary translation: he/she hated him/her with all his/her might), or “ <i>le odiaba a muerte</i> ” (literary translation: he/she hated him/her to death). |

Another singularity found in TT1 after the analysis of regionalisms and the contrast of the regionalisms using the Fitch Thesaurus, is that some of the vocabulary detected as dialectal does not appear in the modern (2011) dictionary. This could be caused by the obsolescence of the selected terms (e.g. *baquiano* - used in Colombia, Venezuela and Argentina, source provided by CREA). A further peculiarity is the appearance of misspellings in TT1, such as “*garages*” instead of “*garajes*” or “*hesitación*” instead of “*duda*”. The use of these lexical items in TT1 could be due to the SL influence or changes in the TL over time.

On the other hand, TT2 includes the highest percentage of omissions which could have been caused by the difficulty in conveying some of the lexical items that appear in the ST. The translator’s strategy of omitting this information in the TT could be a result of the challenging lexical items encountered in the ST and the lack of resources to find the right term to convey the meaning into the target culture.

**Table 7-10 Omissions examples in TT2**

| <i>N.</i> | <i>Source text</i> | <i>Target text</i> |
|-----------|--------------------|--------------------|
| TT2       | horsd'oeuvre       | omission           |
| TT2       | cordials           | omission           |

|            |                         |          |
|------------|-------------------------|----------|
| <b>TT2</b> | mouthpiece              | omission |
| <b>TT2</b> | yolks of their eyeballs | omission |

In sum, TT1 and TT2 present singularities that are not shared with the other TTs included in the study. The time gap among them and the translation industry changes that occurred during this time are great enough to justify these peculiarities.

### 7.1.3. Specific translations challenges

#### 7.1.3.1. Measurement units as a translation challenge

In the analysed translations, the conveyance of measurement units from the ST into the TT represents a challenge as translators need to decide between keeping the SL measurement units style (foreignization) or adapting to the TL and target culture (domestication). Throughout the original novel, the author utilises various measurement units such as “acres, miles, yards, and feet”, which presents an opportunity to determine the strategy chosen by translators when encountering this challenging terminology.

After analysing the strategies used, it can be concluded that translators are generally constant in the strategy selected throughout the entire translation. Moreover, the percentage of usage of foreignization and domestication strategies in the conveyance of measurement units is the same (50%) along the 10 TTs analysed in the study. Table 7-11 shows the terminology related to measurement units included in the original and the TTs and the strategy used by each TT.

**Table 7-11 Measurement units’ strategies**

| <b>N.</b>   | <b>Measurement units conveyance strategy</b> | <b>Examples of consistent strategy in the TT</b>       |
|-------------|--|--|
| <b>TT2</b>  | foreignization                               | <i>acres, millas, pies, yardas</i>                     |
| <b>TT3</b>  | foreignization                               | <i>acres, millas, pies, yardas</i>                     |
| <b>TT4</b>  | domestication                                | <i>hectáreas, metros, áreas, kilómetros</i>            |
| <b>TT6</b>  | domestication                                | <i>metros, kilómetros</i>                              |
| <b>TT7</b>  | foreignization                               | <i>acres, millas, pasos, yardas</i>                    |
| <b>TT8</b>  | domestication                                | <i>hectáreas, metros, metros cuadrados, kilómetros</i> |
| <b>TT9</b>  | foreignization                               | <i>acres, millas, pies, yardas</i>                     |
| <b>TT10</b> | domestication                                | <i>hectáreas, kilómetros, metros</i>                   |

As stated previously, most TTs follow a consistent strategy in the case of measurement unit's conveyance. However, the TTs that do not follow a consistent strategy, chose to combine both strategies throughout the text (see table 7-12 below).

**Table 7-12 Measurement units' strategies exceptions**

| <i>N.</i>  | <i>Measurement units conveyance strategy</i> | <i>Examples of consistent strategy in the TT</i> |
|------------|--|--|
| <b>TT1</b> | Domestication / foreignization               | <i>Acres, kilómetros, metros</i>                 |
| <b>TT5</b> | Domestication / foreignization               | <i>Acres, millas, metros, kilómetro</i>          |

In this specific translation challenge, the strategies used cannot be grouped by country of origin, as translators with the same origin do not follow a similar pattern. Therefore, in the case of conveying measuring units, the Spanish TTs of *The Great Gatsby* are influenced by translators' personal preferences (refer to Appendices, table 10-1).

### **7.1.3.2. Translation of proper names, places and titles**

On a similar note, the conveyance of personnel titles constitutes a challenge for translators as the choice between keeping the SL style and adapting to the TL must be made. The TTs included in the study present a range of various possibilities to overcome this challenge and show different levels of foreignization and domestication strategies (refer to Appendices, table 10-2, 10-3, 10-4). When translating personnel titles such as "Mr. Gatsby or Mrs. Wilson", translators exhibit a wide range of domestication and foreignization strategies (please see table 7-13 below).

**Table 7-13 Example translations of personal titles**

| <i>Original</i> | <i>Domestication1</i> | <i>Domestication 2</i> | <i>Foreignization 1</i> | <i>Foreignization 2</i> |
|-----------------|-----------------------|------------------------|-------------------------|-------------------------|
| Mr. Gatsby      | Señor Gatsby          | Gatsby                 | Mr. Gatsby              | mister Gatsby           |
| <i>Original</i> | <i>Domestication1</i> | <i>Domestication 2</i> | <i>Domestication 3</i>  | <i>Foreignization 1</i> |
| Miss Baker      | señorita Baker        | Baker                  | Srta. Baker             | Miss Baker              |

These examples present the options that Spanish translations encounter in these situations. The choice of strategy is not linked to the translator's origin in all the TTs, but most are consistent in

the strategy selected, except TT7 which alternates the foreignization with the domestication strategies.

The translation of “places, books and songs” have special relevance in the novel as the author employs places and titles of books to help the reader understand the context of the book. The translation of these resources is a further challenge that evidences the strategy followed by the Spanish translators. As well as in the case of personal titles, the translators are consistent in the strategy selected in these situations (except TT7) and some of the TTs utilise footnotes to make the TTs more readable and to get closer to the readership (for more information refer to Appendices).

## 7.2. Discussion

From the data above, the interpretation of the translators’ personal choices and the influences of their origin emerges: translators with Spanish origin tend to be more domesticated and use more regionalisms than the translators from Argentina and Chile. Argentinian and Chilean translations employ more foreignised lexical items and follow a less domesticated strategy in general.

However, the above findings are relevant in that so far, we accept the subjectivity of the study as the evidence is shown only by the lexical items manually selected.

The study was motivated by the following issues: the number of regionalisms found in a translation and the general strategy followed by Spanish translators from the different Spanish speaking regions. The fact that there are many more Spanish varieties than have been included in the study, means that there are even more possibilities of conveying the same “lexical item” into the TT. This offers an even greater opportunity to analyse translators’ behaviour based on their origin. By exploring these topics, the study provides information on the general strategies used in the translations of *The Great Gatsby*.

Scholars in literary translation such as Lefevere (1992), state that the concept of equivalence dominates the translation process and House (1997) asserts that translators need to be able to find the right choice of words. These arguments are closely linked to the “challenging lexical items” that have been analysed in the study. The strategy followed by translators to overcome these issues results in the selection of one of the Venuti’s strategies (1995), foreignization or domestication, and the use of regional items. The existence of numerous Spanish varieties has



already been analysed by several authors including García de Diego (1950), who defined Spanish as a heterogeneous language. This statement highlights the relevance in translation of the Spanish varieties and brings up the challenge of defining and analysing the vast amount of dialectal terminology in Spanish.

In summary, despite the limitations presented by the definition of dialects and the classification of Spanish, the analysis of the Spanish varieties related to the different geographical areas is a relevant topic that has been analysed by many scholars. Even though there are existing studies focusing on cross-dialectal comparisons (such as the one performed by Diaz-Campos, 2001), the analysis of diverse Spanish translations of the same novel offers an insight into the individual use of the Spanish language by different translators and their approaches and preferences while conveying the meaning from the ST into the TT.

## 8. CONCLUSION

### 8.1. Overview

The fundamental aim of this study is to reveal if there are patterns among translations with the same origin and if the strategies followed are consistent among translators from the same geographic area, as well as to validate or reject the Retranslation Hypothesis (Chesterman, 2004: 8). With this purpose, the study analysed the strategies followed by the translators included in the study and examined the regionalisms included in the target texts to outline and highlight the chronological progress of the translations, which helped determine the validity of the RH. At the same time, the data obtained allowed for the grouping of the TTs into geographical areas and, therefore, it allowed the researcher to attempt to offer some generalisations.

Part of the research was to define the methodology and to obtain the relevant data for the study. One of the main issues of the methodology, was the manual process of obtaining the representative lexical items, the regionalisms, and identifying which lexical resources belong to the domestication or the foreignization strategy (Venuti, 1995). Furthermore, the methodology was designed in response to the needs of the study, which has been elaborated to create a way of measuring the “regionalism” of words and comparing the “preselected” lexical items among the TTs (with the aid of the corpus CREA and thesaurus). In addition, the methodology included the classification of the preselected lexical items as “domesticated” and “foreignised”, and contributed to the identification of the strategy followed by translators to analyse the RH validity in the study.

Even though the analysis was a manual process dependent mainly on the collection of the relevant lexical items by the researcher and the posterior analysis in CREA, the use of corpus tools provided quantitative results that supplied the study with an answer to the research questions and allowed for the formation of conclusions. By analysing the findings of the study, assumptions with regard to the translations strategies and styles were outlined. The identification of the domestication strategy as predominant in all Spanish translations, specifically in TTs performed by translators with Spanish origin, was essential to identify the lack of validation of the RH in the study. The limits of the RH were elucidated in the study, as well as the high percentage of regionalisms usage by translators with Spanish origin and a consistent use of the regionalisms by the translators in

general. Even though the study provided significant findings on the Spanish translations of *The Great Gatsby*, there were limitations that need to be outlined.

## 8.2. Limitations

The present study has focused on the analysis of the Spanish translations' varieties and the strategies used by the translators. Due to the fact that only ten translations are included in the study, there are issues that require further research. The main issue is the subjectivity of the methodology used in the study. The identification of lexical items as regionalisms as well as the classification of the strategy followed by translators was a manual process, which makes the methodology of the study subjective.

Spanish varieties change continuously and adapt to the ever-changing cultural environment. Therefore, the identification of the regional lexical items was subjected to personal and temporal interpretation. On a similar note, the representation of the translations included in the study is limited as these comprise of mostly Spanish origin translations, and there are only three Argentinian and one Chilean translations included. Consequently, it is not possible to generalise, yet conclusions were made with the comparison of the data obtained from the different translations. The difficulty of linking the lexical items to a specific geographic area is also an issue for the study. In the case of some lexical items, the word is used to express different meanings which complicates the identification and analysis process (see examples below).

*E.g. sendero (used as "sidewalk, pavement" in ARG TTs, instead of "acera" which is the SPA lexical item used to convey that meaning. Generally, "sendero" refers to "path, track".*

*E.g. baúl (used as "car trunk" in ARG TTs, instead of "maletero" which is the SPA lexical item used to convey that meaning. Generally, "baúl" refers to a "trunk, chest".*

In these situations, the corpus used as a reference for the study, CREA, did not identify the different meaning of these versatile lexical items and further research was necessary. This was a recurrent phenomenon that took place during the manual lexical item analysis in the study and accentuated the subjectivity of the process.

A further limitation linked to the use of corpora in comparative studies is presented by Mason (2001), who mentions possible issues regarding generalising from typical contrastive concordance-

based analysis. Therefore, it is important to differentiate between regional and stylistic lexical resources, even though there is a lack of information on translator's stylistic preferences. This challenge could lead to the lack of representativeness of the translators' lexical choices as these could be influenced by their preferences, such as the use of loan words or the choice of a more fluent or free translation.

Lastly, the process of identifying retranslations also presents a limitation in the study, especially with the inclusion of electronic texts in the research. To be able to find retranslations, translators' bibliographical references needed to be researched. This represents a challenge as there exists a great number of online translations that may just be a copy of previous translations. The classification of translations into first and subsequent is essential to validate the RH as a reliable hypothesis, and there are issues that come to light during this process such as: are the translations translated from the same ST? (Paloposki & Koskinen, 2010). These issues could contribute to the disqualification of the process of RH validation. Furthermore, the existing retranslations categorisations cannot be blindly trusted as the publishing facts are not reliable in many cases.

### **8.3. Implications and suggestions for further research**

The study has focused on the translations' distinctiveness, such as the lexical items used, or the strategies followed, which offers the opportunity to focus on the textual and stylistic analysis of the translations. Each Spanish variety presents specific sentence structures, tense usages and word order among other peculiarities. The textual and stylistic analysis of the ten different translations could provide insights into the translation differences among Spanish translators that belong to the same geographic origin. In addition, these features could be closely linked to the discursive features that represent a domesticated or foreignised strategy and the cultural environment and social background of each geographical area represented in the translations.

In addition, the rationale behind the great amount of translations in specific periods of time (such as between 2012 and 2015) and the lack of translations during long periods of time (from 1975 to 2012) also presents an opportunity of further analysis. The translations could be closely linked to the release of the American movies (1949, 1974, 2000 and 2013): it was only during the last decade that the number of translations increased considerably, possibly due to the great success of the last movie (released in 2013). This phenomenon, as well as the changes in the language

used in the translations relate to developments occurring during the time when the translations were elaborated and provide the possibility of further research on these translations.

Furthermore, the same circumstances could occur in the Spanish translations of American novels from the same time period such as the novels written by the so-called *Lost Generation*. A number of these contemporary novels have also been translated into Spanish on several occasions (such as *The Sun Also Rises*, Hemingway 1926) and these present the possibility to analyse and contrast the translations peculiarities as well as the strategies followed by the various translators.

Therefore, in order to test the RH validity, identify the challenges of Spanish literary translations, and analyse the main differences among the Spanish varieties among others, the following research questions could be formulated:

- Do Spanish translators consistently use regionalisms representative of their country of origin in Spanish translations of American novels?
- Do Spanish translations of American novels present a domesticated strategy generally?
- What is the main rationale behind successive Spanish translations of the same English novel? Is “language ageing” the main reason behind retranslations?
- Is the RH fully validated among Spanish translations of *The Lost Generation* English novels?

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## 10. APPENDICES

**Table 10-1 Measurement units' terminology**

| <b>N</b> | <b>Measurement</b>  | <b>TT1</b>               | <b>TT2</b>               | <b>TT3</b>                | <b>TT4</b>                  | <b>TT5</b>                | <b>TT6</b>                  | <b>TT7</b>                | <b>TT8</b>               | <b>TT9</b>                | <b>TT10</b>                 |
|----------|---------------------|--------------------------|--------------------------|---------------------------|-----------------------------|---------------------------|-----------------------------|---------------------------|--------------------------|---------------------------|-----------------------------|
| <b>1</b> | Forty acres         | Cuarenta acres           | Cuarenta acres           | Cuarenta acres            | Dieciséis hectáreas         | Cuarenta acres            | Mil seiscientos metros      | Cuarenta acres            | Veinte hectáreas         | Cuarenta acres            | Veinte hectáreas            |
| <b>2</b> | Quarter of a mile   | Medio kilometro          | Cuarto de milla          | Cuarto de milla           | Cuatrocientos metros        | Cuarto de milla           | Trescientos metros          | Cuarto de milla           | Cuatrocientos metros     | Cuarto de milla           | Medio kilometro             |
| <b>3</b> | Half acre           | Medio acre               | Medio acre               | Medio acre                | Veinte áreas                | Medio acre                | Doscientos metros           | Medio acre                | Dos mil metros cuadrados | Medio acre                | ()                          |
| <b>4</b> | One yard            | Un metro                 | Una yarda                | Una yarda                 | Un metro                    | Un metro                  | Un metro                    | Una yarda                 | Un metro                 | Una yarda                 | Un metro                    |
| <b>5</b> | Fifty feet          | Veinte metros            | Quince pies              | Quince pies               | Quince metros               | Quince metros             | Veinte metros               | Veinte pasos              | Quince metros            | Quince pies               | Veinte metros               |
| <b>6</b> | Fifty miles an hour | Cien kilómetros por hora | Cincuenta millas la hora | Cincuenta millas por hora | Ochenta kilómetros por hora | Cincuenta millas por hora | Ochenta kilómetros por hora | Cincuenta millas por hora | Ochenta kilómetros       | Cincuenta millas por hora | Ochenta kilómetros por hora |

**Table 10-2 Proper names examples**

| <b>N</b> | <b>Proper Names</b> | <b>TT1</b>       | <b>TT2</b>    | <b>TT3</b>     | <b>TT4</b>       | <b>TT5</b>       | <b>TT6</b>       | <b>TT7</b>    | <b>TT8</b>         | <b>TT9</b>     | <b>TT10</b>                          |
|----------|---------------------|------------------|---------------|----------------|------------------|------------------|------------------|---------------|--------------------|----------------|--------------------------------------|
| <b>1</b> | Mr. Gatsby          | Señor Gatsby     | Mr.Gatsby     | Señor Gatsby   | Señor Gatsby     | Gatsby           | Señor Gatsby     | Señor Gatsby  | mister Gatsby      | Gatsby         | Señor Gatsby                         |
| <b>2</b> | Miss Baker          | Baker            | Miss Baker    | señorita Baker | señorita Baker   | Srta. Baker      | señorita Baker   | Miss Baker    | miss Baker         | señorita Baker | señorita Baker                       |
| <b>3</b> | Mr. Carraway        | señor Carraway   | Mr.Carraway   | señor Carraway | señor Carraway   | señor Carraway   | señor Carraway   | Carraway      | mister Carraway    | señor Carraway | señor Carraway                       |
| <b>4</b> | Mrs. Willson        | señora Wilson    | Mrs.Wilson    | señora Wilson  | señora Wilson    | Sra.Wilson       | señora Wilson    | señora Wilson | mistress Wilson    | señora Wilson  | señora Wilson                        |
| <b>5</b> | Mrs. Eberhardt      | señora Eberhardt | Mrs.Eberhardt | Eberhardt      | Señora Eberhardt | señora Eberhardt | señora Eberhardt | Mrs.Eberhardt | Mistress Eberhardt | Eberhardt      | Eberhardt                            |
| <b>6</b> | Mr. Mumble          | Señor Mumble*    | Mr.Mumble     | señor Mumble   | señor Mumble     | Sr.Mumble        | señor Tartamudo  | Mr.Mumble*    | mister Mmmm        | señor Mumble   | hombres con murmullos ininteligibles |

**Table 10-3 Places examples**

| <b>N</b>  | <b>Places</b>              | <b>TT1</b>                       | <b>TT2</b>                    | <b>TT3</b>             | <b>TT4</b>                   | <b>TT5</b>                   | <b>TT6</b>                                 | <b>TT7</b>                      | <b>TT8</b>                        | <b>TT9</b>                                 | <b>TT10</b>                         |
|-----------|----------------------------|----------------------------------|-------------------------------|------------------------|------------------------------|------------------------------|--|---------------------------------|-----------------------------------|--|-------------------------------------|
| <b>1</b>  | Long Island Sound          | Estrecho de Long Island          | la balsa de Long Island Sound | Long Island Sound      | el estrecho de Long Island   | el estrecho de Long Island   | el gran corral húmedo de Long Island Sound | Estrecho de Long Island         | el estrecho de Long Island        | el gran corral húmedo de Long Island Sound | el estrecho Long Island             |
| <b>2</b>  | Main Street                | calle principal                  | Calle Mayor                   | calle céntrica         | Calle Mayor                  | avenida principal            | mercadillo compacto                        | Calle Mayor                     | calle principal                   | calle céntrica                             | calle mayor                         |
| <b>3</b>  | Murray Hill Hotel          | Hotel de Murray Hill             | Murray Hill Hotel             | Murray Hill Hotel      | Hotel Murray Hill            | Hotel Murray Hill            | Hotel Murray Hill                          | Hotel Murray Hill               | Murray Hall Hotel                 | Murray Hill Hotel                          | Hotel Murray Hill                   |
| <b>4</b>  | West Hundreds              | oeste                            | West Hundreds                 | West Hundreds          | los números cien oeste       | Oeste ()                     | el oeste ()                                | zona Oeste                      | el oeste y las calles Cien        | West Hundreds                              | Oeste de las calles Cien            |
| <b>5</b>  | 33rd Street                | calle Treinta y Tres             | calle Veintidós               | calle Veintidós        | calle 33                     | calle 33                     | calle 33                                   | calle 33                        | calle Treinta y tres              | calle Veintidós                            | calle 33                            |
| <b>6</b>  | Forty-second Street        | calle 42                         | calle 42                      | calle Cuarenta y Dos   | calle 42                     | calle 42                     | calle cuarenta y dos                       | calle 42                        | calle Cuarenta y dos              | calle Cuarenta y dos                       | calle 42                            |
| <b>7</b>  | West Fifties               | West Fifties*                    | West Fifties                  | calles de la 50 Oeste  | las 50 Oeste                 | calles 50 y 60               | las calles cincuenta y tantos              | calles cincuenta del lado oeste | calles Cincuenta de la zona oeste | West Fifties                               | parte oeste de las calles Cincuenta |
| <b>8</b>  | Central Park               | Parque Central                   | Central Park                  | Central Park           | Central Park                 | Central Park                 | Central Park                               | Central Park                    | Central Park                      | Central Park                               | Central Park                        |
| <b>9</b>  | Fifty-ninth Street         | calle 59                         | calle 59                      | calle 59               | calle 59                     | calle 59                     | La calle cincuenta y nueve                 | calle 59                        | la calle Cincuenta y nueve        | la calle Cincuenta y nueve                 | la calle 59                         |
| <b>10</b> | Castle Rackrent            | Castillo de Rackrent             | Castle Rackrent               | Castle Rackrent        | castillo de Rackrent*        | castillo de Rackrent         | castillo Rackrent                          | castillo de Rackrent*           | castillo de Rackrent*             | Castle Rackrent                            | Castillo del Alquiler Exorbitante   |
| <b>11</b> | the Merton College Library | la biblioteca del Colegio Merton | Merton College Library        | Merton College Library | Biblioteca de Merton College | Biblioteca de Merton College | Biblioteca de Merton College               | Biblioteca de Merton College    | Merton College Library            | Merton College Library                     | biblioteca de Merton College        |

|    |                              |  |                                    |                                    |                              |                                    |                              |                                 |   |                                    |                                    |
|----|------------------------------|--|------------------------------------|------------------------------------|------------------------------|------------------------------------|------------------------------|---------------------------------|---|------------------------------------|------------------------------------|
| 12 | Lutheran college of St. Olaf | Colegio Luterano de St.Olaf            | Universidad luterana de Saint Olaf | Universidad luterana de Saint Olaf | colegio luterano de San Olaf | Universidad luterana de Saint Olaf | colegio luterano de San Olaf | universidad luterana de St.Olaf | Saint Olaf, el pequeño Lutheran College | universidad luterana de Saint Olaf | universidad luterana de Saint Olaf |
| 13 | West Indies                  | las Indias Orientales                  | Las Indias Occidentales            | Las Indias Occidentales            | las Antillas                 | las Antillas                       | Indias occidentales          | las Indias Occidentales         | Indias Occidentales                     | Indias Occidentales                | Antillas                           |
| 14 | Barbary Coast                | la costa de Berbería                   | la costa de Berbería               | la costa de Berbería               | Barbary Coast*               | la costa de San Francisco          | Berbería                     | la Barbary Coast*               | costas de Berbería                      | costa de Berbería                  | costa del Pacifico                 |
| 15 | National Biscuit Company     | Compañía Nacional de Bizcochos         | Nacional Biscuit Company           | Nacional Biscuit Company           | Nacional Biscuit Company     | Nacional Biscuit Company           | Nacional Biscuit Company     | Compania Galletera Nacional     | National Biscuit Company                | National Biscuit Company           | fábrica de galletas National       |
| 16 | The Swastika Holding Company | Compañía de Propiedades de la Svastica | The Swastik Holding Company        | The Swastica Holding Company       | The Swastica Holding Company | Swastica Holding Company           | The Swastica Holding Company | The Swastica Holding Company    | The Swastica Holding Company            | The Swastica Holding Company       | The Swastica Holding Company       |
| 17 | The Rosary                   | El Rosario                             | The Rosary                         | The Rosary                         | The Rosary                   | El Rosario                         | El Rosario                   | The Rosary                      | El Rosario*                             | The Rosary                         | El Rosario                         |
| 18 | Union Station                | estación                               | Union Station                      | estación Union                     | Unio Station                 | Unio Station                       | Unio Station                 | Unio Station                    | Unio Station                            | Unio Station                       | Unio Station                       |

Table 10-4 Relevant books and songs examples

| N | Book/ song's titles                             | TT1   | TT2                             | TT3                              | TT4                                 | TT5                                 | TT6  | TT7                              | TT8  | TT9  | TT10   |
|---|---|---|---------------------------------|----------------------------------|-------------------------------------|-------------------------------------|--|----------------------------------|--|--|--|
| 1 | 'The Rise of the Colored Empires'               | La aurora de los imperios de color                | The Rise of the Colored Empires | El auge de los Imperios de Color | El ascenso de los imperios de color | El ascenso de los imperios de color | El auge de los imperios de color             | el auge de los imperios de color | El ascenso de los imperios de color                | The Rise of the Coloured Empires                   | La aparición de los Imperios Negros                |
| 2 | SIMON CALLED PETER                              | Simon Called Peter                                | Simon Called Peter              | Simon Called Peter               | Simon Called Peter *                | Simon llamado Pedro                 | Simon Called Peter                           | Simon Called Peter*              | Simon, llamado Pedro*                              | Simon Called Peter                                 | Simon Called Peter                                 |
| 3 | MONTAUK POINT--THE GULLS/MONTAUK POINT--THE SEA | Punta Montak: las gaviotas, Punta Montauk: el mar | Montauk Point - Las Gaviotas    | Montauk Point - Las Gaviotas     | Montauk Point - Las Gaviotas        | Montauk Point: gaviotas             | Montauk Point-Gaviotas, Montauk Point-El Mar | Punta Montauk-Las Gaviotas       | Montauk Point: las gaviotas, Montauk Point: el mar | Montauk Point: las gaviotas, Montauk Point: el mar | Montauk Point: las gaviotas, Montauk Point: el mar |

|   |                              |                               |                                |                              |                               |  |                                  |                                    |                               |                              |                              |
|---|------------------------------|-------------------------------|--------------------------------|------------------------------|-------------------------------|--|----------------------------------|------------------------------------|-------------------------------|------------------------------|------------------------------|
| 4 | Stoddard Lectures.           | Conferencias de Stoddard      | Stoddard Lectures              | Stoddard's Lectures          | Conferencias de Stoddard*     | Las Conferencias de John Lawson Stoddard | Conferencias de Stoddard         | Conferencias de Stoddard*          | Conferencias de Stoddard*     | Stoddard Lectures            | Conferencias de Stoddard     |
| 5 | JAZZ HISTORY OF THE WORLD    | La historia del mundo en jazz | La historia del mundo del jazz | "La historia mundial en jaz" | Historia jazzística del mundo | La historia del mundo en clave de jazz   | La historia jazzística del mundo | Historia del mundo contada en jazz | La historia del mundo en jazz | La historia mundial en jazz  | "Historia del mundo en jazz" |
| 6 | I'm the Sheik of Araby...    | I'm the sheik of Araby...*    | Soy el Caid de Arabia          | Soy el jeque de Arabia       | Soy el jeque de Arabia        | Soy el jeque de Arabia                   | Soy el sheik the Arabia...       | I'm the Sheik of Araby*            | Soy el jeque de Arabia        | Soy el Caid de Arabia...     | De Arabia yo soy el jeque... |
| 7 | THE LOVE NEST                | Nido de amor                  | The Love Nest                  | The Love Nest                | The Love Nest                 | Nido de amor                             | Nido de amor                     | Nido de amor                       | El nido de amor*              | The Love Nest                | Nido de amor                 |
| 8 | "IN THE MORNING,...          | "IN THE MORNING,...           | In the morning*                | Por la noche                 | Por la noche                  | Por la mañana                            | Por la mañana                    | Por la mañana                      | De día                        | por la noche                 | Por la mañana                |
| 9 | THREE O'CLOCK IN THE MORNING | las tres de la mañana         | las tres de la madrugada       | Three o'Clock in the Morning | Three o'Clock in the Morning  | a las tres de la madrugada               | Three o'Clock Morning            | a las tres de la madrugada         | las tres de la mañana*        | Three o'Clock in the Morning | las tres de la madrugada     |