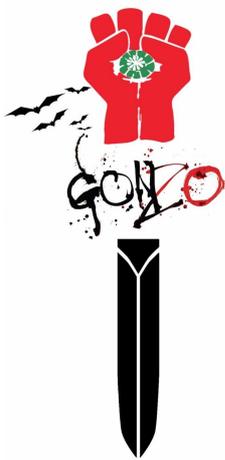


Fear and Loathing in Las Vegas
Translating a Work of Gonzo Journalism



MA Thesis Translation Studies (Master Vertalen)

Utrecht University

Faculty of Humanities

Patricia Moerland (3948579)

First reader: dr. Cees Koster

Second reader: prof. dr. Ton Naaijken

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Introduction

This thesis is concerned with translating style in literature. As pointed out by Koster, among others, style is an important but at the same time problematic subject in the field of literary translation (2011:3). By treating style in a translation relevant manner, Koster attempts to clarify how style presents itself in a text as a technical translation problem (ibid.). In this thesis, the style-related translation problems that present themselves in a specific case study and the potential translation strategies that can be used to solve these will be examined. This examination serves as the basis for the choices I made in my own translation of three passages selected from the case study.

The case study I will concentrate on is Hunter S. Thompson's *Fear and Loathing in Las Vegas: A Savage Journey to the Heart of the American Dream*.¹ The story was first published as a two-part series in the alternative periodical *Rolling Stone* (November 1971), and shortly after as a book (1972). Thompson is credited with inventing Gonzo Journalism, his own subgenre of a broader genre that emerged in the 1960s in the United States known as the New Journalism. Said subgenre's style can be defined as "bold, exaggerated, irreverent, hyperbolic and extremely subjective" (Franklin 2005:95-6). Scholars discussing the New Journalism (and, in effect, Gonzo Journalism) devote a considerable amount of attention to style and often view it as a crucial means to the New Journalist's end (see for example Wolfe 1973; Dennis and Rivers 1974; Fishwick (ed.) 1975). As *Fear and Loathing in Las Vegas* is generally considered to be the epitome of Gonzo Journalism, the novel seems particularly suitable for the study of style as a translation problem.

However, it can be argued that style is always a significant translation problem when translating literature. This is the more true when one believes that style is the quality that defines literature, a belief that is for example held by translation scholar Jean Boase-Beier:

¹ Whenever the abbreviation *F&L* is used in this thesis, it refers to this novel.

She states that whether a text is read as literary or non-literary is determined by its style (2011:72). Consequently, she can assert that “literary translation is, in a very basic and important sense, the translation of style” (2006:112). This theoretical claim can readily be supported by translation practice. For example, the role of style is featured in the first clause of the Dutch model contract for literary translation, which states that the translator should “deliver a faithful and accurate Dutch translation as regards both content² and style”.³ For a literary translator, then, it seems wise to never underestimate the role of style.

The first section of this thesis deals with how style works and how a translator can approach this concept. Secondly, the case study will be contextualised. This contextualisation, which includes descriptions of the New Journalism, Gonzo Journalism and aspects of Thompson’s style, leads to a number of stylistic features that are potentially translation relevant. Three of these stylistic features will be discussed in detail in the light of translation: discursal point of view, slang, and rhythm. A comparison between my own translation choices related to the three selected features, and the published Dutch translation by Golüke, will follow. Finally, my translation of the selected passages will be presented.

² The relationship between content and style is complicated. Even though this quote mentions content as well, I am using it here mainly to illustrate the importance of style. Content will be discussed in this thesis mostly in relation to style, as style is the main focus.

³ See <http://www.ceatl.eu/wp-content/uploads/2010/09/DutchMC1.pdf>

‘Standard agreement for the publication of a translation of a literary work’, by the Dutch Literary Publishers Group (Literaire Uitgeversgroep (LUG)), accessed online August 29, 2013.

I: Style and translation

Style and text type: literary vs. non-literary, and fiction vs. non-fiction

Before examining how style works, a definition of the concept seems in place, especially when one considers its somewhat elusive nature. The “simplest definition” according to Boase-Beier, who sees style as “what is unique to a text” (2011:73), can be found in Wales’ *A Dictionary of Stylistics*: “the perceived distinctive manner of expression” (qtd in Boase-Beier 2006:4). In their influential work *Style in Fiction*, Leech and Short first give the reader an equally simple definition of style: “the linguistic characteristics of a particular text” (2007:11). The latter definition is useful, as it restricts the concept of style to a specific text instead of for example an author’s oeuvre or a genre.

However, these definitions do not yet hint at what style does and how it works. Boase-Beier shares a few ideas on this issue. As briefly mentioned in the introduction, she sees style as the quality that distinguishes literary texts from non-literary texts. Her point is that style permits a ‘literary reading’ of a text because it “allows the text to be open-ended and ambiguous [...], to invite the involvement of the reader [...], to contain implicatures which the reader can base inferences upon [and] to give expression to feelings and attitudes” (Boase-Beier 2006:109). She more than once refers to the distinction between literary and non-literary texts based on style and contends that it is “crucial for translators” (2006:113). According to her, it is a highly important distinction because “literature is a reflection of mind”, meaning it expresses feelings, attitudes and states of mind, whereas non-literary texts “are not primarily reflections of mind” (2006:109,112).⁴ In other words, in literature it is the author’s intention to not merely give information but “to convey a particular cognitive state” (Boase-Beier 2004b:278).

Boase-Beier brings her argument to a close by declaring that it is precisely an author’s

⁴ I do not necessarily agree with Boase-Beier on this point. The question remains whether it is possible to produce a purely informative text that does not express anything. However, since she attributes an important role to the literary author’s *intention* to convey a cognitive state, it can perhaps more easily be asserted that some texts are not ‘reflections of mind’. It also depends on how ‘mind’ is defined, however, because if an author’s mind is set on not expressing anything besides information, the result can still be called a reflection of mind.

cognitive state that is expressed in style (2006:112). In short, she claims that the quality that distinguishes a literary text from a non-literary text is a cognitive state which is expressed in style.

Her argument is relevant to the present thesis, as the case study it is concerned with can be seen as a hybrid product: it consists of both literary and non-literary (journalistic) elements. Journalism is not generally assumed to be literature, and a journalistic article can therefore be categorised as a non-literary text. As Rubery points out, however, “Literary and journalistic traditions have been closely related in America and Britain since the nineteenth century”, and many reporters/writers have used elements deriving from these two traditions in one work (2011:456). Hence, it is not always evident where the dividing line between literature and journalism lies. Boase-Beier categorises journalistic articles under non-literary texts, but at the same time sees them as exceptions to the rule that non-literary texts do not express cognitive state (i.e. journalistic articles do express cognitive state according to her) (2006:112,113). Therefore, her approach to style in literature is still applicable to the Gonzo Journalistic ‘article’ *F&L*. Besides, despite the journalism tag, Thompson’s novel has long been recognised as a work of literature, to which for example its incorporation into the Modern Library, an influential American publishing company that focuses on literature, in 1996 attests.⁵

At this point, a related issue concerning the case study has to be briefly dealt with as well: Leech and Short’s work focuses on fiction, as evidenced by its title, but *F&L* cannot be straightforwardly classified as fiction. The novel is sometimes called autobiographical (Franklin 2005:95). The New Journalism genre under which it can be categorised is seen by Wolfe as a literary style that originated in journalism and that is characterised by the use of

⁵ This is not to suggest that the work was not considered literature prior to that time. *The New York Times* for example published a review of *Fear and Loathing in Las Vegas* shortly after its release in book form, which states: “This book is such a mind storm that we may need a little time to know that it is also, ting! literature” (Woods 1972:n.p.).

fictional/novelistic devices to convey *nonfictional* content in an immediate and vivid way, by giving “the full objective description, plus [...] the subjective or emotional life of the characters” (1973:22,34,31,21). This definition is in accordance with Dennis and Rivers’ categorisation of Thompson as a new *nonfiction* writer (1974:41). The author himself finds truth crucial to writing Gonzo, because: “Truth is easier. And weirder. And funnier. ... You can’t fall back on a story you made up, because then you start to wonder if it is good or funny or right. ... The only way I can get away with the gonzo thing is by telling the truth” (Thompson qtd in O’Rourke 1987:237).⁶ However, referring specifically to *F&L*, Thompson remarks he sees it as “a *failed experiment* in gonzo journalism” because he had wanted to record the event in a notebook and get the unedited material published, but ended up “imposing an essentially fictional framework on what began as a piece of straight/crazy journalism” (1980:114). He adds that *if* it were Gonzo Journalism, he could never acknowledge it: “Only a goddamn lunatic would write a thing like this and then claim it was true” (1980:116).⁷ Hence, he calls the novel a “happy work of fiction” (1980:117). He makes a similar remark in an interview many years later:

I remember an emergency meeting one afternoon at Random House with my editor about *Fear and Loathing in Las Vegas*. “What should we tell *The New York Times*? Should it go on the fiction list or nonfiction?” In a lot of cases, and this may be technical exoneration, but I think in almost every case there’s a tip-off that this is a fantasy. (qtd in Brinkley and McDonell 2000:n.p.)

Yet, Thompson once wrote in a letter that the novel was “60 percent-80 percent true” (qtd in Buckley 2000:n.p.). In the end, the author does not see the importance of categorising the novel; all the reader needs according to him is “a sense of humor” (qtd in Brinkley and McDonell 2000:n.p.).

⁶ Be that as it may, editor Love remarks: “Fact-checking Hunter Thompson was one of the sketchiest occupations ever created in the publishing world.” (2005:n.p.).

⁷ He adds, rather cleverly referring to Orwell’s 1984 (I think), that the novel could “put anybody who’d admit to this kind of stinking behavior in the Nevada State Prison until 1984” (1980:117).

Hartsock summarises the problem by stating that in Thompson's work, "the boundary between fiction and nonfiction is unclear" (2000:200). Because of this issue, it is relevant to point out that although Leech and Short focus on fiction, they explicitly state that their work "can be easily adapted to non-fictional prose" (2007:5). Thus, their approach to style can still shed light on the case study, be it fictional or nonfictional. Interestingly enough, Boase-Beier's approach does contain an obstacle in this area, especially if one were to qualify *F&L* as (literary) nonfiction. She claims that "a concern with style means [...] paying close attention to the essential *nature* and *function* of the text" and states the following about the nature of a literary text: "we know that what a literary text says is by definition fiction; it is not true" (Boase-Beier 2006:1 my emphasis; 2004b:280). Elsewhere, she repeats that a literary text is a fictional text (2011:72). She hereby denies the entire genre of literary nonfiction⁸, which makes her claim untenable in my opinion.⁹ In addition, by making fictional *content* the defining quality of a literary text, she seems to bypass her own view, expressed elsewhere (2011:72; see above), that whether a text is read as literary or non-literary is determined by its *style*. In any case, I will treat *F&L* as a literary text without attempting to assess whether it is a 'true story' or not, as I am of the opinion that such an assessment is largely irrelevant to my (translational) purposes. The text in question, then, can be seen as having a literary *nature*, and the corresponding main *function* of the text is assumed to be aesthetic or expressive (as opposed to the main function of a non-literary text, which is the referential or informative function), in order to engage the reader and to have "effects on the way [he] sees the world" (Boase-Beier 2011:72).

⁸ Boase-Beier's statement is perhaps related to the fact that "literary non-fiction is [...] an ill-defined genre" which, according to Van Schagen, often leads to "a discussion about what defines literature" (2009:4). Van Schagen adds that in the Netherlands, similar discussions are taking place. According to her, the genre "is becoming increasingly visible within the Dutch literary tradition, and since the mid-nineties the importance of literary non-fiction has become apparent" (2009:4-5).

⁹ Mary Snell-Hornby already rightfully pointed out in the 1980s that "As a text-type, the literary text is often, *though not quite accurately*, equated with fiction" (1988:70 my emphasis).

Views on style and how to approach it as a translator

After giving the aforementioned definition of style, Leech and Short provide a more detailed description of the concept, taking into account prevalent views such as dualism and monism. They explain the difference between these views as follows: “The dualist holds that there can be different ways of conveying the same content. The monist holds that this is a mistake, and that any alteration of form entails a change of content” (2007:17). Leech and Short prefer a different approach to style, however, which they call stylistic pluralism: “According to the pluralist, language performs a number of different functions, and any piece of language is likely to be the result of choices made on different functional levels” (2007:24). Thus, their approach encompasses a “multilevel, multifunctional view of style” (2007:31). The levels at which stylistic choices can be made are the semantic, syntactic and graphological level. The functions Leech and Short distinguish are the ideational, interpersonal and textual function. The first of these (ideational) refers to how language “has to convey a message about reality, about the world of experience, from the speaker to the hearer”; the second (interpersonal) to how it “must fit appropriately into a speech situation, fulfilling the particular social designs that the speaker has upon the hearer”; and the third (textual) to how it “must be well constructed as an utterance or text, so as to serve the decoding needs of the hearer” (Leech and Short 2007:109).

Choice is an essential component of Leech and Short’s approach. It is not only crucial to understanding how style works in a source text, but also, as Koster indicates, to translation (2011:4). Leech and Short contend that there are several ways to convey the same message/subject matter, i.e. “there can be stylistic variants with different stylistic values” (2007:28). This means an author can choose from an array of possible formulations (variants) with the same sense but not the same stylistic value. Leech and Short state one can examine stylistic value by “comparing a writer’s choices against other choices with the same sense”

(2007:28). Being aware of such choices is thus central to grasping an author’s style. In general, choices in isolation are not relevant to the study of style; only patterns of choices are noteworthy (Leech and Short 2007:34; Boase-Beier 2006:1). The relationship¹⁰ between the aforementioned levels and functions of stylistic choice can be conveyed as follows (see Leech and Short 2007:108-110):

Stylistic choice	
Plurality of coding levels	Plurality of functions
Semantic	Ideational
Syntactic	Interpersonal
Graphological	Textual
Language as a cognitive coding system	How this system is used for communicative ends
Stylistic variation	Stylistic value

Boase-Beier adheres to Leech and Short’s view that style is the result of an author’s choices (2011:73). As previously mentioned, style expresses an author’s cognitive state according to her. She thus focuses mainly on the ideational function of style, much like Leech and Short do according to Koster (2011:4). In addition, she states that style carries an author’s attitude towards the material (or content), which can for example be “ironical, judgemental, affirmative, or questioning” (Boase-Beier 2004a:28).¹¹ A translator must keep this attitude intact because it can be “a major component of the meaning of the text”, or even a “far more likely repository for the author’s meaning than [...] the (fictional) propositional content” (Boase-Beier 2006:119; 2004a:28). Her view on attitude can be portrayed as follows:

¹⁰ It must be noted here that Leech and Short state that “there is no one-to-one correspondence between levels and functions” and that they “are really quite separate”, but that there are “some strong associations between them” (2007:109).

¹¹ Communicating attitude is considered part of the interpersonal function of language (Leech and Short 2007:27), but since Boase-Beier associates attitude so strongly with an author’s meaning, I think attitude here mainly pertains to the ideational function.

STYLE carries author's ATTITUDE (+ INTENTION)¹²

ATTITUDE (rather than CONTENT) carries author's MEANING

In short, one could say that style, rather than content, embodies meaning and is thus key to interpreting¹³ a text; indeed, Boase-Beier sees content as “a vehicle for style”, and style, in turn, as “vehicles of effects” (2004a:29). Therefore, she sees reproducing the stylistic effects of the source text as the crux of literary translation (2011:73; 2006:63). Koster also speaks in terms of “the stylistic effect, *the meaning*, of the chosen formulation” (2011:5 my translation and emphasis). In this light, it is advisable for translators to not only ask *what* an author's choices are, but also *why* or *how* they achieve a certain aesthetic effect (cf. Leech and Short 2007:11). A stylistic effect is described by Koster as “consisting of the manner in which a specific function is realised by certain means” (2011:5 my translation). As mentioned in the introduction, Koster sees style as a technical translation problem. Such a problem can manifest itself “when a target language lacks the means that are used in the source text to realise a specific function or certain effect” or in cases where the “means are available but do not have the desired function or effect in the target language” (2011:6 my translation). The relationship between means and effects forms the heart of the technical translation problem that Koster discusses, and it is the translator's task to choose the ‘right’ means to an intended effect (*ibid.*).

The author's choices are usually expressed in what Boase-Beier calls “noticeable textual elements [...] often referred to as instances of foregrounding” (2011:73). Leech and Short also mention this concept and define it as “the aesthetic exploitation of language [that] takes the form of surprising a reader into a fresh awareness of, and sensitivity to, the linguistic

¹² I added intention because in another article, Boase-Beier states that style carries “the author's *intention and attitude* to the content” (2004b:280 my emphasis), and in 2004a:29 she states “I would prefer to locate the intention of the author in the style of a text”. As already mentioned, she sees conveying a particular cognitive state as the author's intention. Boase-Beier views attitude and cognitive state as “aspects of meaning” (2011:82).

¹³ Koster states that, among other factors such as translation norms, the translator's interpretation of a text guides the choices he makes while translating (2011:6). If one sees style as crucial to the interpretation of a literary text, it can again be asserted that style is highly important to literary translation practice.

medium which is normally taken for granted” or, in a more condensed form, “artistically motivated deviation” (2007:23,39). Elements that are foregrounded tend to draw the attention of the reader by “making something stand out against a background” (Boase-Beier 2006:89; 2011:73). Stylistics is an aid in determining what stands out in a text, for example ungrammaticality, ambiguity, and iconicity (Boase-Beier 2011:73). It is important to realise, however, that the style of a text also consists of elements that do not necessarily stand out, such as sentence length (Boase-Beier 2011:74). Examples of *stylistic devices*, “elements in the text which are unusual, striking, or simply indicative of attitude” (2004b:278), she lists are: contrasts, change of perspective, alliteration, “the use of different registers, the use of specific syntactic constructions such as the passive to suggest a particular type of behaviour, or the repetition of words from the same semantic field to indicate a state of mind” (2006:81; 2004b:279). Her point concerning stylistic devices is that they are interpretational *clues* which lead a reader/translator to make inferences about “the author’s or narrator’s view, position, beliefs or, more generally, cognitive state” (2004b:279).

Boase-Beier’s work does not seem to incorporate a method of stylistic analysis, but it is nonetheless helpful in that it highlights several points a translator should pay attention to. In contrast, Leech and Short do provide a method of analysis, which consists of a check list of linguistic and stylistic categories (2007:60-94). Spies devoted his MA thesis to exploring the possible merit of their stylistic analysis to translators. His evaluation shows that “its value as a preliminary step is limited” when it comes to literary translation practice (Spies 2009:77). He adds that “it could still serve a purpose” because it helps to cultivate a translator’s sensitivity to stylistic features (ibid.). It therefore seems undesirable for me to perform a complete stylistic analysis by using Leech and Short’s check list. Instead, I will use their work as a way to make myself more stylistically aware as a translator. This hopefully allows me to better *describe* the stylistic effects that are present in the case study, which should be the aim

of an analysis on style in a literary text according to Koster (2011:5). Before doing so, however, an exploration of contextual factors seems in place, as will be explained below.

Contextualised stylistics

In Boase-Beier's view, the choices an author makes can be seen as the result of his cognitive state, "which will in turn be the result of a vast array of interacting factors" such as "knowledge (conscious or unconscious) of linguistic and stylistic forms and constraints, of literary convention, cultural background, and intended audience" (Boase-Beier 2003:253).

Reversing this order results in the following sequence:

[author's knowledge of linguistic and stylistic forms and constraints, of literary convention, cultural background, and intended audience] → [author's cognitive state *including world view, knowledge, intention*¹⁴] → [author's choices] → [author's style]

A consequence of this sequence is that a translator who wants to convey the style of a source text has to "reconstruct states of mind and thought processes, always with the awareness that individual states of mind are affected by social and cultural influences" (Boase-Beier 2006:54). By paying a considerable amount of attention to context, Boase-Beier adheres to an approach to stylistics that is common nowadays, "contextualized stylistics" (2011:76). The consequence of this approach for the translator is that he has to consider "contextual aspects of style" as well, which means he has to be aware of sociological, historical, ideological and psychological factors, and in some cases for example geographical factors, as all of these can have effects on style (Boase-Beier 2006:18; 2003:257). Like Boase-Beier, Susan Bassnett places emphasis on the importance of contextual research in literary translation. For example, she states that a translator should place the novel in question in its historical context. Also, she finds that as a translator "you have to learn a great deal about the novelist" and suggests it is

¹⁴ In a different article, Boase-Beier writes that cognitive state includes "world view, knowledge, intention" (2004b:285). This seems to make the distinction, derived from her 2003 article, between the first and the second part of the sequence slightly problematic, as they seem to overlap.

sometimes necessary to “read[...] all his/her other work” in order to grasp the author’s stylistic devices (2011:56). In addition, Snell-Hornby asserts that “the translator’s text analysis should begin by *identifying* the text in terms of culture and situation [...]. The next step is the analysis of the *structure* of the text” (1988:69). Keeping contextualised stylistics and Snell-Hornby’s method for the translator’s text analysis in mind, I will start by devoting a section to the author and his oeuvre. This will be followed by a section covering the novel’s story and themes, which partly overlaps with contextual factors. Finally, the genres New Journalism and Gonzo Journalism will be treated in some detail. These sections also contain descriptions of Thompson’s style.

II: Contextualisation

Author and oeuvre

Hunter Stockton Thompson was born on 18 July 1937 in Louisville, Kentucky.¹⁵ His mother Virginia Davidson Ray (1908-1998) was a librarian, and his father Jack Robert Thompson (1893-1952) was an insurance agent who died when the author was fourteen, leaving Virginia with three sons of whom Thompson was the oldest. Thompson recounts that stories were valued highly in their family and that their “house was full of books” (qtd in O’Rourke 1996:n.p.). This contributed to his passion for literature, which he furthermore developed as a member and elected officer of a high school fraternity called the Athenaeum Literary Association. Literature became an important refuge for him (ibid.).

Thompson had a difficult youth and frequently got into trouble with the law.¹⁶ In 1955 he was sentenced for “accomplice to robbery” (a “bullshit charge” according to himself) and subsequently obligated to join the Air Force for eighteen months (Bingley and Hope-Smith 2010:16). There he went into a “feeding frenzy” of works by Rand, Hemingway, Fitzgerald, Faulkner, Kerouac and ee cummings. Miller, London, Orwell, Crane and Twain are also cited as sources of inspiration (Brinkley 1998:xxiv). Thompson explains that Hemingway inspired him to become a writer: “Hemingway taught me that you could be a writer and get away with it. The example he set was more important than his writing” (O’Rourke 1996:n.p.). In the Air Force, Thompson got his “first break” as a writer for a base newspaper and his “first taste of professional journalism” (Bingley and Hope-Smith 2010:16).

Shortly after, in 1957, Thompson got a job as a sportswriter in New Jersey (ibid.:17). He also briefly worked as a copyboy for *Time* magazine in New York. After that, Thompson wrote for several newspapers but each time either quit or lost his job rapidly. Between 1961

¹⁵ Although most sources cite 1937 as Thompson’s year of birth, some use a different year: 1939 (see for example Pauly 2008:117).

¹⁶ For example, he spent the night he graduated from high school in prison (Bingley and Hope-Smith 2010:14).

and 1963 he worked as a South American correspondent for the *National Observer*. He married his girlfriend Sandra (Sandy) Dawn Conklin in 1963 and in 1964 they had a son, Juan Fitzgerald Thompson. They divorced in 1980, and in 2003 Thompson married his assistant Anita Bejmuk.

Thompson's first breakthrough occurred in 1965 when he covered a story for *The Nation* about a group of Hell's Angels who were accused of raping two girls. Six publishers offered him a book deal for it, and in 1966 Random House published the resulting nonfiction novel *Hell's Angels: The Strange and Terrible Saga of the Outlaw Motorcycle Gangs*, of which the first printing was "sold out before publication, and when it hit the bestseller list in 1967, it stayed there for weeks on end" (Brinkley 1998:xxvii). In order to write this novel, Thompson had spent almost a year with the Hell's Angels. Wolfe calls the result "brilliant investigative journalism of the hazardous sort, written in a style and a voice no one had ever seen or heard before" (2005a:n.p.). However, according to Thompson, his "brief dalliance with celebrity" did not last long; at the end of the decade he found himself back where he had started, meaning he was lacking sufficient resources (Bingley and Hope-Smith 2010:48).

In 1970 he again enjoyed some success, this time with the experimental sports article 'The Kentucky Derby Is Decadent and Depraved' which was published in *Scanlan's Monthly*. It is often considered the first piece of Gonzo Journalism, which is, as mentioned before, Thompson's own subgenre of the New Journalism.¹⁷ Shortly after, his well-known Gonzo story *Fear and Loathing in Las Vegas* was published. Thus, by his mid-thirties, Thompson had published two books—and many were to follow. He also continued writing articles for several magazines, for example the *San Francisco Examiner*, but his longest affiliation was with *Rolling Stone* (1970-2004), and it is not without reason that its founder and editor, Jann S. Wenner, refers to Thompson as "the DNA" of the magazine (qtd in Brinkley 2005:n.p.).

¹⁷ Some even claim Thompson wrote New Journalism before it formally existed, for example Rapoport writes he "had been doing New Journalism with his Hell's Angels book long before a movement was recognized, and only retroactively got credit for it" (1975:137).

Thompson's articles, in which he "developed his journalism style", formed the foundation for many of his books (mostly novels and essay and/or letter collections) (Chapman 2010:562), which include:

- *Fear and Loathing: On the Campaign Trail '72* (1973)
- *The Great Shark Hunt: Strange Tales from a Strange Time (The Gonzo Papers I, 1979)*
- *The Curse of Lono* (1983)
- *Generation of Swine: Tales of Shame and Degradation in the '80s (The Gonzo Papers II, 1988)*
- *Songs of the Doomed: More Notes on the Death of the American Dream (The Gonzo Papers III, 1990)*
- *Screwjack* (1991)
- *Better Than Sex: Confessions of a Political Junkie (The Gonzo Papers IV, 1994)*
- *The Proud Highway: Saga of a Desperate Southern Gentleman, 1955-1967 (The Fear and Loathing Letters I, 1997)*
- *The Rum Diary* (1998)¹⁸
- *Fear and Loathing in America: The Brutal Odyssey of an Outlaw Journalist 1968-1976 (The Fear and Loathing Letters II, 2000)*
- *Kingdom of Fear: Loathsome Secrets of a Star-Crossed Child In the Final Days of the American Century* (2003)
- *Hey Rube: Blood Sport, the Bush Doctrine, and the Downward Spiral of Dumbness* (2004)

Some of these titles are telling and can convey the first clues about Thompson's preferred subject matter, namely American society and politics, and about his critical attitude. Thompson was a politically involved author all his life, and, according to Brinkley, was always "wailing [...] for things like Equal Rights and Prison Reform" (2005:n.p.).¹⁹ While strongly defending some values, he was also known for denouncing others, for example by "rallying against puritanism in any manifestation" (Brinkley 1998:xxviii). He is often described as a peculiar and iconoclastic individual. In discussions of his works and personal life (which are closely related), his drug use and erratic behaviour are topics that surface regularly. According to Chapman, for example, "Thomson was a hard-drinking, drug-using

¹⁸ This is actually Thompson's second novel (following the unpublished *Prince Jellyfish*); it was written in the early 1960s but only got published in 1998.

¹⁹ Brinkley adds: "He wanted his legacy to be both literary and political" (2005:n.p.).

free spirit who once ran for county sheriff in Colorado as the “Freak Party” candidate,²⁰ maintained his membership in the National Rifle Association (NRA), and for years served as a board member of the National Organization for the Reform of Marijuana Laws (NORML)” (2010:562).

Understandably, anecdotes about Thompson’s drug use and marked “bad boy” behaviour sometimes overshadow other aspects of his works and personality. The way actor Johnny Depp, who became close friends with the author after meeting him for the first time in 1994, describes him can be a welcome change. He states that although “[t]he things people know and believe about Hunter—his savage approach to life and this irreverent, beautiful, poetic demeanor—is all true”, he was also “a very gentle guy” who was extremely sensitive (2011:n.p.). Anson confirms this by describing Thompson as “a warm, generous, rather shy man who wanted nothing so much as to be a writer” (1976:n.p.).²¹ On 20 February 2005 Thompson committed suicide at the age of 67. His last article, an online sports column for ESPN, appeared five days prior to his death.²²

Fear and Loathing in Las Vegas: story, themes and context

In *F&L*, the reader enters the world of journalist Raoul Duke, who has been assigned to cover the Mint 400 motorcycle race in Las Vegas. He takes his attorney Doctor Gonzo with him, as well as a supply of alcohol and drugs: tequila, marijuana, mescaline, LSD, cocaine, and ether

²⁰ Thompson’s first *Rolling Stone* article, ‘The Battle of Aspen’ (1970), covers the Freak Power candidacy of Edwards in the 1969 mayoral election in Aspen, Colorado. The following year a ‘Thompson for Sheriff’ campaign ensued in Aspen; Thompson “lost the election—but barely” (McKeen 2001:841).

²¹ Anson here rightfully uses the word writer instead of journalist or reporter, as Thompson looked down on journalism for a long time: “I always felt that journalism was just a ticket to ride out, that I was basically meant for higher things. Novels. More status in being a novelist.” (Thompson qtd in Brinkely and McDonell 2000:n.p.). He softened his view after his Kentucky Piece, because he discovered journalism could actually be fun (ibid.). The fact that his Derby article was published and praised, meant for Thompson “that going crazy as a journalistic style was possible” (Torrey and Simonson 2008:xii).

²² See Thompson, ‘Shotgun Golf with Bill Murray’ (2005). Thompson’s suicide note, entitled ‘Football Season Is Over’, was published by *Rolling Stone* and reads: “No More Games. No More Bombs. No More Walking. No More Fun. No More Swimming. 67. That is 17 years past 50. 17 more than I needed or wanted. Boring. I am always bitchy. No Fun -- for anybody. 67. You are getting Greedy. Act your old age. Relax -- This won’t hurt.” See for example *The Washington Post* (September 9, 2005): <http://www.washingtonpost.com/wp-dyn/content/article/2005/09/08/AR2005090801993.html>

among others. Duke and Dr. Gonzo interpret their trip as a search for the American Dream. While driving to Las Vegas, and all through the rest of the story, the two characters are under the influence of one or more of the substances they brought with them. Even the day and night before the race are filled with all kinds of intoxicated encounters and adventures in Las Vegas. When Duke decides to flee after the race, fearing the consequences of his behaviour, he gets a new assignment in Las Vegas: to cover the National Conference of District Attorneys on Narcotics and Dangerous Drugs. Gonzo and Duke accept the job, and another series of dazed incidents ensues. Throughout the story, Duke occasionally reflects on the counterculture era and contemporary American society.

The counterculture

Thompson is often associated with the counterculture movement of the 1960s and early 1970s. For example, Self describes him as one of “the real definers of the sixties” (1997:n.p.). *F&L* was written and published during the counterculture era, and the issues that colour the era figure prominently in the novel. Indeed, the novel is recognised by some as one of the “literary roots of the counterculture” (Swartz 2010:121).²³ Therefore, it seems useful to briefly describe the context of the counterculture.

In a general sense, a counterculture can be defined as “an oppositional movement with distinct norms and values generated out of its conflictual interaction with [the] dominant society” it seeks to change (Auther and Lerner 2012:xix). In the sixties, especially many young postwar baby-boomers grew discontent; they were not simply disillusioned by politics, but felt alienated from mainstream society in general (Schulman 2001:n.p.). The dominant society in this case was (the legacy of) the America of the Republican president Eisenhower. It was characterised by patriarchy, a fear of communism and nuclear war, and racism and inequality (Farber 1994:n.p.). On top of that, a national economic and political system came

²³ Swartz also mentions (among others): Vonnegut, Kerouac, Ginsberg, and the works *One Flew over the Cuckoo’s Nest* (Kesey, 1962), and *The Doors of Perception* (Huxley, 1954) (ibid.).

to increasingly regulate American life, diminishing the longtime rule of local authorities.²⁴ Counterculture members, who were often anti-institutional and anti-authoritarian, rebelled against mainstream America with the hope of changing it, and the movement was related to the antiwar, antiracism, gay rights, civil rights, psychedelic, student protest, and free speech movements as well as feminism and environmentalism. Many people associated with the movement furthermore showed an interest in spiritual exploration (Buddhism, native American religions), sexual liberation, and alternative ways of living, for example in communes (Lippard 2012:xi,xiv). They were usually affluent and able to adopt a hedonistic lifestyle which frequently involved drug use and which clashed with the puritan value their elders attributed to “discipline, delayed gratification, [...] and the acceptance of hard work” in a hierarchical environment (Farber 1994:4).

Near the end of the sixties the hope for cultural change started to fade. The year 1968 is seen as pivotal: many consider it the year that the 60s ended and the 70s began, according to Schulman (2001:n.p.). Two assassinations that took place in 1968 are considered events that heavily diminished the optimism of the era, namely those of Martin Luther King and Robert F. Kennedy. Then there was the 1968 Democratic National Convention in Chicago, which ended in a week-long, at intervals shockingly violent fight between demonstrators and the police. Another important 1968 event is the communist attack on the U.S. embassy in Saigon and other American targets. This led many people to question the position of America in the Vietnam war and withdraw their support (Schulman 2001:n.p.).²⁵ Despite the counterculture’s antiwar protests and diminishing support from mainstream society, the Vietnam war continued until 1975. Also, America’s economic prosperity and stability, which had existed since World War II, had dramatically decreased by 1970 (ibid.). At the same time it seemed

²⁴ Schulman states: “The federal government permeated nearly every aspect of American life in the 1950s and 1960s” (2001:n.p.).

²⁵ Schulman specifies: “Immediately before the offensive, despite years of antiwar protests, only 28 percent of Americans opposed the war effort. Twice as many, 56 percent, told Gallup pollsters that they supported it. One month later, hawks and doves each tallied 40 percent. Tet had changed millions of minds.” (2001:n.p.)

that although the counterculture of the sixties had persisted in the seventies in making a “less formal, more open and freewheeling way of life” possible (Schulman 2001:n.p.), it had failed to set an actual revolution in motion. Many communes started to fall apart and underground papers either became mainstream or disappeared (ibid.). Hence, the last year of the sixties has sometimes been called “the Year the Dream Died”: hope-filled dreams were replaced by “the reality of a skeptical conservative America” (Schulman 2001:n.p.). Interestingly enough, Schulman quotes part of Thompson’s famous ‘wave speech’ to illustrate this feeling:

There was a fantastic universal sense that whatever we were doing was *right*, that we were winning....

And that, I think, was the handle—that sense of inevitable victory over the forces of Old and Evil. Not in any mean or military sense; we didn’t need that. Our energy would simply *prevail*. There was no point in fighting—on our side or theirs. We had all the momentum; we were riding the crest of a high and beautiful wave....

So now, less than five years later, you can go up on a steep hill in Las Vegas and look West, and with the right kind of eyes you can almost see the high-water mark—that place where the wave finally broke and rolled back. (*F&L* 68)

The Watergate scandal, starting in June 1972 and ending in 1974 with Nixon’s resignation, diminished hope and trust in America(n politics) even more.

Although Thompson sympathised with many sentiments of the counterculture (for example, he also rejected puritanism, and was dissatisfied with American politics – he made no attempt to disguise his animosity toward Nixon), he had already given up on the movement when he wrote *Fear and Loathing in Las Vegas* in 1971.²⁶ For example, Vredenburg states the novel is usually regarded as either “a requiem for the counterculture or as a harbinger of what lay ahead in the 1970s” (2013:150). Thompson himself even notes: “I have called it, only half sarcastically, “a vile epitaph for the drug culture of the sixties,” and I think it is” (1980:118). The author not only declares the counterculture dead, he also analyses and criticises the movement, as Woods’ remark shows: “the things the book mocks--hippies, Leary²⁷, Lennon,

²⁶ Thus, calling *Fear and Loathing in Las Vegas* ‘a literary root of the counterculture’ (as Swartz does; see above) seems slightly strange.

²⁷ Thompson states: “I knew the bastard quite well. [...]. Every time I think about Tim Leary I get angry. He was a liar and a quack and a worse human being than Richard Nixon” (Brinkely and McDonell 2000:n.p.).

journalism, drugs themselves--are calculated to throw Thompson to the wolves of his own subculture” (1972:n.p.). For example, Duke narrates about Leary and his followers: “they [...] all Got What Was Coming To Them. All those pathetically eager acid freaks who thought they could buy Peace and Understanding for three bucks a hit” (*F&L* 178). Here, the author “parts company with most hippies [and] the spiritual manifestation of the counterculture” (McFarlane 2007:181).

The ‘death of the sixties’ narrative is not only expressed in the wave speech quoted by Schulman, but appears a few times throughout the novel. According to the jacket copy Thompson wrote for the novel in 1971 (published in 1979), it “marks the end of an era” (1980:119). He explains that events such as the “Chicago 7/8” trial clarified “who has the power”, and it was not the counterculture (1980:118). He refers to those in power with the word “swine” and states that everyone except “pigs” are doomed (*ibid.*). Thompson and his attorney were aware of the risks of “laying a sixties trip on Las Vegas in 1971” and knew that it would be the *last* chance to go on such a trip, especially if Nixon would get re-elected in 1972 (1980:118).²⁸ In Thompson’s eyes, these circumstances are the reason why their behaviour is in many ways excessive and extreme. In this behaviour, drug use plays an important role (but not in a typically countercultural/spiritual sense): Thompson explains that *F&L* is basically “about the altered perceptions of the characters”, their responses to each other, and their “drug reasoning” or “dope logic” (qtd in O’Rourke 1996:n.p.). This drug reasoning is far from rational:

It’s like in *The Three Stooges*: that story where they were out in the rowboat in a lake and it sprung a leak. And the boat was filling up with water. So they decided to bash a hole in the bottom of the boat to let the water out. Now that’s drug reasoning. (Thompson qtd in O’Rourke 1996:n.p.).

The (fall of the) counterculture is a theme in the novel, but also the context in which the novel was written. The same can be said about drugs: these are not only a theme, but also

²⁸ In June 1971, *before* the story was published but *after* the events that are described in the novel had taken place (March and April 1971), Nixon declared the ‘War on Drugs’, which is still going on today.

part of the context in which Thompson wrote the novel. This will be discussed more fully in another section (see pp.54-9).

The American Dream

Another theme of the novel, besides the end of an era, is the American Dream, which revolves around such ideals as opportunity, success, freedom and justice. Duke and Gonzo attempt to find the American Dream in Las Vegas. Duke tells Gonzo they are “right in the vortex” of the American Dream when they are in the Circus Circus casino (*F&L* 47), and chapter 9 (II) contains a dialogue where the search for the American Dream is a central subject. Duke and Gonzo are told they probably mean ‘the old Psychiatrist’s Club’ previously named the American Dream, a discotheque “where all the dope peddlers and all the pushers, everybody hangs out” (*F&L* 166). When Duke and Gonzo finally find the place, it turns out it “burned down about three years ago” (*F&L* 168). In an interview with Hahn, Thompson explains that his attorney and he were not surprised by this outcome: “I went out there looking to reaffirm Horatio Alger.²⁹ I knew what was happening. That’s what the book is all about” (1997:n.p.). Thus, it seems that, at that point, all that remains of the American Dream are ashes. Finally, while visiting the Circus Circus a second time, Duke restates that this casino, where “[t]he gambling action runs twenty-four hours a day on the main floor, and the circus never ends”, is “the main nerve” of the American Dream (*F&L* 46,191).

The location Las Vegas is significant. In Duke’s eyes, “A week in Vegas is like stumbling into a Time Warp, a regression to the late fifties” (*F&L* 156). Furthermore, the city’s surreal character and its ability to “transform[...] the American Dream into a neon nightmare” play a role (Eason 2008:195). Indeed, not everyone is able to find the American Dream in Las Vegas: “there are those who recoil at the thought that neon and perpetual motion will prevail

²⁹ Horatio Alger was an American author whose novels “were infused with the message that honest hard work can overcome poverty” (OED); the realisation of the American Dream is central to his works. In Duke and Gonzo’s search for the American Dream, Alger is occasionally referred to.

and pity those who clutch at glamour and tinsel” (Landreth 1975:105). Duke has a similar experience:

Now off the escalator and into the casino, big crowds still tight around the crap tables. Who *are* these people? These faces! Where do they come from? They look like caricatures of used-car dealers from Dallas. But they’re *real*. And, sweet Jesus, there are a hell of a *lot* of them—still screaming around these desert-city crap tables at four-thirty on a Sunday morning. Still humping the American Dream, that vision of the Big Winner somehow emerging from the last-minute pre-dawn chaos of a stale Vegas casino. (*F&L* 57)

Some interpret the novel as a denunciation of the reality of the American Dream, while others view it as a manifestation of that Dream:

Christopher Lehmann-Haupt, in his review in the Times, holds that Thompson never found the American Dream, that he in fact knew it didn’t exist to begin with, which completely misses the point. The American Dream *is* Hunter S. Thompson and his attorney, Dr. Gonzo, loaded full of mescaline and ether, cackling and babbling like kids run amok in a candy store [...]. (Truscott IV 1972:n.p.)

However one interprets the novel, the fact remains that the American Dream is an essential theme.

Authorities and paranoia

Duke often refers to the authorities in a negative way and has a paranoid attitude throughout the story. The real context in which Thompson wrote *F&L* helps understand this attitude. When Thompson accepted the Mint 400 assignment for *Sports Illustrated* that resulted in the novel, he was working on a “very tense and depressing investigation” of the death of Ruben Salazar, a Mexican-American journalist and activist (1980:113). Thompson was trying to determine whether Salazar had been murdered by the police. He states that working on the story made him nervous and paranoid, as he figured that he, as a journalist, could be targeted by the police as well:

[I]t was difficult, even for me, to believe that the cops had killed him deliberately. I knew they were capable of it, but I was not quite ready to believe they had actually done it ... because once I believed that, I also had to accept the idea that they are prepared to kill anybody who seems to be annoying them. Even me.” (1980:144; originally published in *Rolling Stone*, 29 April 1971)

Thompson worked on the story with “the infamous” and “aggressively radical Chicano lawyer” Oscar Zeta Acosta, “an old friend and occasional antagonist” whom Thompson had met for the first time in the summer of 1967 (1980:113,525,136,535). Acosta’s and Thompson’s contact was disapproved of by Acosta’s militant Chicano followers, as they mistrusted Anglo-Americans, especially after the Salazar incident. On top of that, Acosta felt uncomfortable, as he feared “he might be targeted [by the police] because of his own prominence as an activist and his adversarial relationship with the local forces of law and order” (Vredenburg 2013:156). The important point here is that both Thompson and Acosta mistrusted the police. Thus, they were not only paranoid because they feared the consequences of, for example, their drug use, but also of their political roles. This context, in which the novel originated, is described by Thompson in some detail in the novel’s jacket copy, which is a potential clue to its importance for interpreting the novel.

Fear and loathing

A final theme I will mention here is related to all the above themes. The death of the counterculture, the attempt to find the American Dream while under the influence of drugs in a place like Las Vegas, and the power authorities have over individuals, cause the protagonists to experience a sense of fear and loathing.

The New Journalism

Development

In the 1960s, the mass media started to have a considerable impact on daily life. Levine, who discusses realism in American fiction, writes that in this era the mass media raised people’s self-consciousness to an unprecedented level (1988:175). The media’s effect on literature was explained by author Philip Roth in 1961:

[T]he American writer in the middle of the twentieth century has his hands full in trying to understand, and then describe, and then make *credible* much of the American reality. It stupefies, it sickens, it infuriates, and finally it is even a kind of embarrassment to one's meager imagination. The actuality is continually outdoing our talents, and the culture tosses up figures daily that are the envy of any novelist. (qtd in Levine 1988:175)

This passage illustrates an 'imaginative crisis' and is not only quoted by Levine but also by Weber, who discusses the New Journalism. Weber states that many novelists shared this feeling: they found "life in the 60s an affront to the fictional imagination" (1975:44). In a similar vein, Wolfe argues that by the 1960s the novelists that mattered had 'forsaken' social realism and its associated writing techniques, as they "had abandoned the richest terrain of the novel: namely, society, the social tableau, manners and morals" and instead focused on more abstract subject matter: (surrealist, absurdist and/or psychological) *ideas*. He concludes that since the novelists left the most important aspects of the (counterculture) era untouched, and in addition made less use of the writing techniques of social realism, the New Journalists had this field and these techniques to themselves (Wolfe 1973:29-31).³⁰ And, as opposed to the novelists, the New Journalists were not limited by any embarrassment over their skills and subject matter, i.e. American reality (Weber 1975:45). In fact, the New Journalists' motivation to turn away from conventional, objective journalism sprung exactly from the turmoil of the 1960s, which demanded "moral attitudes and understanding" (Johnson qtd in Kallan 1975:9). Conventional journalism was seen by them as lacking the means to cover the complex cultural situation, and in order to remain relevant, journalism had to undergo several changes. The way to adapt, according to most New Journalists, was to leave neutrality behind, as they saw it as "an impotent response to social problems" (Kallan 1975:9).

³⁰ The New Journalists were practically the only ones who wrote about, as Wolfe puts it, "the whole crazed obscene uproarious Mammon-faced drug-soaked mau-mau lust-oozing Sixties in America" (1973:31).

The counterculture context thus plays an important role in the development of the New Journalism,³¹ and Dennis and Rivers even distinguish a New Journalism subcategory called counterculture or underground journalism, which is usually published “by the alienated for the alienated” (1974:9). Thompson is placed in this subcategory by the authors (along with the subcategory the new nonfiction).

Characteristics

Although the New Journalism as a form emerged in the 1960s, and the term came in use in 1966 (Wolfe 1973:23), the genre seems to have remained ill-defined for nearly a decade, because in 1975 Fishwick states “[t]here is as yet no consensus as to just what the New Journalism is” and calls it an “umbrella term under which a dozen or more items or species rest” (1975:2).³² Similarly, Dennis and Rivers describe the New Journalism as “a wild mixture of styles, forms, and purposes” and are of the opinion that “it can be summarized only in the most general way: dissatisfaction with existing standards and values” (1974:1). All these authors, however, do record some characteristics of the genre. For example, Fishwick lists subversiveness, anti-pretentiousness, having a commercial instead of a moral motive, and a focus on specificity instead of objectivity (1975:3-4).

The telling of the truth plays an important role. Johnson, for example, states that all New Journalists strive to “break through to an “unofficial” truth” that is independent of reigning norms and has the power to “radically” influence the way the reader views reality. This effect is reached by painting a complete picture, with moral and esthetic qualities, by being both

³¹ A less ‘idealistic’ perspective on the development of the New Journalism is expressed by Culbert, who claims that although the New Journalism shares characteristics with the counterculture movement, its main impetus were not counterculture issues per se but rather that “television had long since replaced the newspaper and magazine as the major source of news and entertainment” (1975:71). Hough 3rd also points out that the advent of television shows was a significant impetus for change in the field of journalism and contributed to the development of the New Journalism, as many magazines were in need of new writers and new material to maintain their readership (1975:22).

³² A related problem is that the phenomenon can be referred to by many other terms besides New Journalism, for example: literary journalism, narrative journalism, creative nonfiction, feature writing, documentary narrative, art journalism, nonfiction novel, essay fiction, factual fiction, journalit, journalistic nonfiction, and nonfiction reportage (Van Doorslaer 2013:3).

objective and subjective (Johnson 1975:41; also see Berger 1975:68). It seems that the fact that New Journalists mix objectivity and subjectivity does not necessarily stand in the way of (a *form* of) truth. According to New Journalism critic Van Dellen, however, the product resulting from the blending of journalism and fiction “dissolves into pure form” because the New Journalist is preoccupied with style (1975:122). Moreover, the blending makes the New Journalism “uncertain of the power of its own medium” and this causes it to be “aggressive in its treatment of the subject matter, as well as in its style” (Van Dellen 1975:124).

Van Dellen seems to rightfully assert that New Journalists are deeply concerned with style. The New Journalist’s style is described by Dennis and Rivers as innovative and “highly individual, even idiosyncratic” (1974:6). Thompson’s style is also often seen as innovative and refreshing, unique, *sui generis*, “matchless” (Labash 2011:n.p.), “nonpareil” (O’Rourke 1996:n.p.). This leads some people to assert things such as: “It [Thompson’s voice] is not to be imitated, and I can’t think of anything worse than for any young journalist to try to imitate Hunter” (Halberstam qtd in Buckley 2000:n.p.), and: “You can’t paraphrase Thompson, you must experience him” (Green 1975:109). Dennis and Rivers state that New Journalism’s style includes not only word choice and elegant writing, but also “the special quality of research that enables the writer to construct scenes” (1974:14,6). Although new nonfiction writers are to a great extent idiosyncratic, they all have this “scenic style,” which consists of extensive description and often includes striking metaphors, in common (*ibid.*). This seems applicable to *F&L*: Thompson’s ‘descriptive power’ is highly important in this novel, because plot “has been scrapped”, claims Woods (1972:n.p.). This means “the whole thing must be done in the details” (*ibid.*). The details in *F&L* are “technically accurate” and can be seen as a style of “literary precision, with all ambiguity intact” (*ibid.*). Thompson himself states about this novel: “I wrote it deliberately as a cinematic treatment” (O’Rourke 1996). This fits in with the ‘scenic style’ mentioned by Dennis and Rivers (also see Wolfe’s devices below).

New Journalism's great concern with style sets it apart from conventional journalism, as the latter is not usually associated with esthetic qualities (Wolfe 1973:11). The novelistic techniques they use in their nonfiction writing are mainly derived from realism³³ and are meant to give their work the same degree or sense of "immediacy," "concrete reality," "emotional involvement," and a similarly powerful "gripping" or "absorbing" quality as can be ascribed to the realist novel (Wolfe 1973:31). The New Journalists mainly achieve this by four devices (though they can use any literary device):

- **scene-by-scene construction:** telling the story by moving from scene to scene and resorting as little as possible to sheer historical narrative;
- **recording of dialogue in full,** because realistic dialogue involves the reader more completely than any other single device [and] establishes and defines character more quickly and effectively;
- **third-person point of view:** the technique of presenting every scene to the reader through the eyes of a particular character, giving the reader the feeling of being inside the character's mind and experiencing the emotional reality of the scene as he experiences it;³⁴
- **recording of details,** such as everyday gestures, habits, manners, customs, styles of furniture, clothing, decoration, styles of traveling, eating, keeping house, modes of behaving toward children, servants, superiors, inferiors, peers, plus the various looks, glances, poses, styles of walking etc., that may be symbolic of people's "status life".³⁵ (Wolfe 1973:31-2)

Additional devices or literary techniques used in New Journalism are stream-of-consciousness reportage (Berger 1975:68; Wolfe 1973:15), the use of composite characters and composite time (Dennis and Rivers 1974:18), grammatical license (Fishwick 1975:2), "special topography"³⁶, [...] inversions, interjections, and planned crudities" as well as made-up words and repetition (Fishwick 1975:4). All literary devices in all possible combinations can have the desired effect to "excite the reader both intellectually and emotionally" in journalism (Wolfe 1973:15). In Thompson's case, typography stands out in the form of dots,

³³ Wolfe particularly mentions Fielding, Smollett, Balzac, Dickens and Gogol (1973:31).

³⁴ He specifically means the "point of view in Henry James's technical use of the term, i.e. making the reader feel he is always inside the skin, the eye sockets, the central nervous system of some character as the story unfolds" (Wolfe 2005b:n.p.).

³⁵ Wolfe defines status life as follows (derived from sociologist Max Weber, see Wolfe 2005): "the entire pattern and behavior and possessions through which people express their position in the world or what they think it is or what they hope it to be" (1973:32).

³⁶ I assume this is a typo, as New Journalists sometimes use special *typography*.

dashes, italics, slashes and capitals. Crudities are also part of his style, for example in the form of coarse/vulgar slang. He furthermore displays grammatical license in the form of fragmented sentences and sentences similar to run-on sentences.

Dennis and Rivers compare New Journalism to other genres of reporting, namely objective and interpretative reporting. According to them, New Journalists consider both forms to be inadequate, because they are “a world away from the *experience*” and display a lack of “[c]olor, flavor, atmosphere, the ultimate human meaning” (1974:5). The human meaning aspect is also mentioned by Van Doorslaer, who points out that the New Journalism has a more “humanistic approach” instead of a “scientific approach” based on the traditional journalism questions: who, what, where, when, why, and how (2013:5). Thompson also deviates from conventional journalism, as he does not believe in objective/straight journalism and even shows contempt for it (Brinkley 1998:xxiv). Indeed, it can be argued that reality can never be represented in an objective or neutral manner. Referring to *F&L*, Thompson says: “Now keep in mind I wasn’t trying to write objective journalism, at least not objective according to me. I’d never seen anybody, maybe David Halberstam comes closest, who wrote objective journalism” (qtd in Brinkley and McDonell 2000:n.p.).

Dennis and Rivers’ mention of a need for “color, flavor, atmosphere” deserves some attention, as many writers on the New Journalism seem to agree on this point. According to Kallan for example, New Journalists deviate from traditional journalism because they feel that a detached and impersonal reporting style fails to capture the mood, tone and feeling of a story and therefore causes a “sterile, meaningless, and often misleading” journalistic article (1975:9). Berger, in addition, states that the New Journalism “has personality and character (as contrasted with the anonymous style of most reporting), it attempts to recreate experience rather than just describe it” (1975:68). Making the reader undergo an experience takes “STYLE [...] rather than semantics or sociology” concludes Fishwick, adding that it is of no

importance on what subject an author writes as long as his style can be appreciated (1975:3-4). Finally, contrasting the New Journalism to nonfiction instead of journalism per se, Wolfe claims that “[t]he voice of the narrator [...] was one of the great problems in non-fiction writing” because most nonfiction writers used a neutral narrating voice, to which he refers as “that pale beige tone” which “bored [readers] to tears” (1973:17). Wolfe furthermore contends “[t]his voice of the narrator “had nothing to do with objectivity and subjectivity or taking a stand or “commitment”—it was a matter of personality, energy, drive, bravura ... style, in a word” (1973:18).

Wolfe does not consider Thompson’s voice as displaying a ‘pale beige tone’: he calls the author “the century’s greatest comic writer in the English language” (2005a:n.p.). Others have also highlighted this aspect of Thompson’s writings. O’Rourke sees the author’s humor as a characteristic that distinguishes him from “the common herd of modern-lit angst peddlers” and makes an interesting point about *F&L*: The content of the novel can be viewed as dispiriting, but the humor makes readers laugh at, and perhaps even accept, reality:

Thompson takes the darkest questions of ontology, the grimmest epistemological queries, and by his manner of posing them, sends us doubled over in fits of risibility, our sides aching from armpit to pelvic girdle, the tops of our legs raw from knee-slapping, beer spitting out of our noses [...]. Read Beckett, Sartre, Camus, Genet and Kafka and you’ll say: “Life is absurd, the world is meaningless, and all of creation is insane.” Read Hunter S. Thompson and you’ll say: “Life is absurd, the world is meaningless, and all of creation is insane—cool.” (O’Rourke 1996:n.p.)

In a similar vein, Woods calls *F&L* “a desperate and important book, a wired nightmare, the funniest piece of American prose since “Naked Lunch.”” (1972:n.p.). In addition, the novel is seen as a “terrible magnificently funny telling of what happened to this country in the 1960s” (Truscott IV 1972:n.p.). Thompson’s humorous tone also contains tinges of satire, parody, irony and cynicism. This perhaps already hints at another important characteristic of Thompson’s tone, namely that it has a violent tendency. Van Dellen’s claim (qtd above; 1975:124) that New Journalism’s style is ‘aggressive’ by nature, can be readily confirmed in

Thompson's case. In *The Great Shark Hunt*, Thompson reflects on his own sports writing from a decade earlier and states: "none of the people I wrote about seemed to give a hoot in hell what kind of lunatic gibberish I wrote about them, just as long as it *moved*. They wanted action, color, speed, violence" (1980:250). His style is deemed "wild" and "ferocious" (Labash 2011:n.p.); "ballsy" and enlivened by "jabs of iconoclasm" (Green 1975:109); "manic" (Wolfe 1973:172); "relentless" (Truscott IV 1972:n.p.); "savage" and "corrosive" (1993 Flamingo version of *F&L*, back cover); "outrageous" (Hartsock 2000:200); and characterised by "redundant excess" (Kennedy 1997:xvii) and "bat-out-of-hell verbal violence" (Labash 2011:n.p.). The forceful or violent aspects of his style are related to what Kennedy calls "the idiopathic anger of the righteous outlaw" who possesses a "supreme self-confidence" (1997:xvii). The author's powerful and angry voice surfaced "in full force" during the *F&L* era (Depp 2011:n.p.). In fact, novelist Christopher Buckley attributes Thompson's popularity to "the demonic zest of his invective and contumely" and continues:

The DNA of Thompson's adjectival lexicon is made up of the following, often in sequence: "vicious," "rancid," "savage," "fiendish," "filthy," "rotten," "demented," "treacherous," "heinous," "scurvy," "devious," "grisly," "hamwit," "filthy," "foetid," "cheapjack" and "hellish." Favorite gerunds and other verb forms of abuse include "festering," "stinking," "crazed," "deranged," "soul-ripping," "drooling," "rabbit-punching" and "knee-crawling," to say nothing of even more piquant expressions. (Buckley 2000:n.p.)

Thompson's general "tough guy writer" tone can be seen as a "stylistic debt to Hemingway" (Simpson and Hardy 2008:123). The tone Thompson chooses to use has stylistic value in a scalar sense, as explained by Leech and Short. According to them, there are scales of politeness, formality etc. which have positive and negative extremes: "*politeness* implies its antonym *familiarity*, *formality* implies its antonym *informality* or colloquialism" (2007:248). Thompson's tone (and register) is removed from the politeness pole due to his use of rude, offensive, derogatory, and/or coarse words and closer to the familiarity pole, and similarly removed from the formality pole and closer to informality and colloquialism.

Several other characteristics of the New Journalism can be mentioned. Jacobson, who specifically refers to Thompson at this point, says that New Journalists tend to repeat words such as “strange,” “crazy,” “loony,” “weird,” “eerie” and “freaky” (1975:87). Secondly, he states that the people that are described in the New Journalism are often perceived by readers as strange³⁷, because they are portrayed without their personal pasts (social, psychological, economic, political) and without clear motivations, so that their behaviour cannot be easily explained (1975:89). The reason, in turn, that personal pasts are usually not described in detail is that New Journalists tend to cover “the immediate event”, i.e. the present and not the past. They usually deem a fast writing style appropriate to this task; thus, speed can be seen as a crucial characteristic of their style (1975:90).³⁸ This is also true of Thompson. In an interview with McKeen, Thompson explains that sports writing influenced his literary style in a sense that news writing did not, mainly in the form of action verbs and made-up words: in sports writing, “after a while you run out of available words. You really get those action verbs flowing”. He adds a few examples to which the remark applies, such as the Kentucky Derby article and the Mint 400 in *F&L* (McKeen 1990:n.p.). Thompson claims the exact content of what he wrote as a sports writer was deemed of secondary importance, while speed and action were deemed of primary importance (1980:250). Whether this is true is irrelevant here, but it is important to note that his *literary* style is also perceived as fast and lively. For example, Green views it as “energetic” and as consisting of “quick, vivid, funny and spontaneous ramblings” driven by instinct (1975:110,111). Thompson himself spoke of his style as “work action and movement” and felt most readers liked him because his style moved and most hated him because of his tone (Green 1975:111). In his review, Woods cites the opening

³⁷ Jacobson: “Thompson’s not-so-subtle message, the persistent message from the New Journalists, is that *our* kind is a strange kind. We’re all a tad loony.” (1975:87).

³⁸ Alternatively, it can be argued that people’s strange behaviour need not be explained by personal pasts, as society in general is responsible for how individuals turn out. That New Journalists sometimes adopt this view is suggested by New Journalism critic Weirather, who distinguishes a “theme of responsibility” in New Journalism that is related to an anti-authoritarian attitude. He claims that “[n]early all these works have a deterministic air about them, usually absolving man from responsibility for being what he is” (1975:118): The authorities, rather than the individual, are blamed for the problems that feature in New Journalism writings.

sentences of the “highballing” novel *F&L* and declares: “the language keeps pace for 200 pages” (1972:n.p.). Closely related to the speed of the author’s style is its rhythm. An oft-quoted anecdote is that of how Thompson trained himself as a writer: “one of the things I stumbled on early ... was typing other writers ... a page of Hemingway or a page of Faulkner. Three pages. I learned a tremendous amount about rhythm in that way. I see writing really as music. And I see my work as essentially music” (O’Rourke 1996). Labash praises Thompson’s “jeweler’s eye for every syllable committed to the page” and sees the author as a “musician in prose, his words his rhythm section”. On top of that Labash claims his “paragraphs kept perfect time—never laying a false beat”. He makes his writing look simple, says Labash, but in fact it takes skill and effort (2011:n.p.). Indeed, Thompson can be seen as a perfectionist. In the interview with O’Rourke, Thompson explains how *The Great Gatsby* influenced his writing:

Gatsby is possibly the Great American Novel, if you look at it as a technical achievement. It’s about 55,000 words, which was astounding to me. In *Vegas*, I tried to compete with that. [...] It was one of the basic guiding principles for my writing. I’ve always competed with that. Not a wasted word. This has been a main point to my literary thinking all my life. (qtd in O’Rourke 1996:n.p.)

Thus, Thompson did not only pay close attention to every syllable on the page, but also to every word.

A final characteristic, which is related to the strange behaviour of the characters, is that the extensive use of the word “freak” can have a certain effect on the reader, according to Jacobson. In the context of the counterculture, freaks were the people who “rejected capitalist materialism [and] constructed alternative institutions—food co-ops, underground newspapers, free medical clinics” (Schulman 2001:n.p.). The term is ambiguous in that it can at the same time evoke negative and positive responses. Supporters of the establishment in the counterculture era used it in a derogatory way. According to Jacobson, readers want to identify with the “egomaniacal” freaks of New Journalism despite the negative connotations,

because they are considered to be unpredictable and completely free. A reader's identification with a freak, however, results in isolation, because a freak is considered an outsider by others and/or avoids everyone else because *they* are freaks in his eyes, according to Jacobson (1975:95-7). This brings to mind the alienation associated with counterculture journalism mentioned by Dennis and Rivers (qtd above).

In conclusion, the New Journalism can be seen as: subversive; anti-pretentious; commercially, morally and esthetically motivated; subjective (personal) instead of objective; and consisting of both factual and fictional elements. New Journalists aim at recreating experience by capturing the mood, tone, and feeling, and colour, flavour and atmosphere of their subject matter. Less attention is paid to personal histories, motivation and responsibility. Fictional devices are used to “enhance the narrative's realism” (Taylor 2002:n.p.) and ultimately to convey a (form of) truth and meaning. The following devices/characteristics can be associated with the New Journalism: detailed description, metaphors, scene-by-scene construction, dialogue, third-person point of view, stream-of-consciousness reportage, a fast writing style, composite characters, composite time, repetition of words from a specific semantic field ('strange'), grammatical license, crudities, special typography, inversions, interjections, and neologisms. These are translation relevant aspects, to which I will return later.

Gonzo Journalism

Gonzo Journalism can be seen as Thompson's own subgenre of the New Journalism. As quoted above, Franklin defines this subgenre's style as “bold, exaggerated, irreverent, hyperbolic and extremely subjective” (2005:95-6). Thompson is of the opinion that Gonzo Journalism “is a style of “reporting” based on William Faulkner's idea that the best fiction is far more *true* than any kind of journalism—and the best journalists have always known this”

(1980:114). He started using the term after receiving a positive response from Bill Cardoso³⁹ to his Kentucky Derby article (1970) saying it was “pure gonzo” (Thompson qtd in O’Rourke 1996:n.p.). Whoever delves into his writings and the New Journalism, is soon confronted with the term. For example, Jacobson calls Thompson “the Gonzo journalism champeen” (1975:86), *Newsweek* describes him as “the chief and only true gonzo” (1980)⁴⁰, and *Fear and Loathing in Las Vegas* is his “gonzo masterpiece” (McKeen 2001:841).

In an interview, Thompson said that Gonzo and the New Journalism are intertwined: “it is no accident that Gonzo is in Tom Wolfe’s book *The New Journalism*”⁴¹ (Hahn 1997:n.p.), and he also stated: “I never intended gonzo journalism to be any more than just a differentiation of new journalism” (qtd in O’Rourke 1996:n.p.). Thompson also said, however, that he did not feel part of the New Journalism movement but “felt like I was just a journalist on assignment” (qtd in Hahn 1997:n.p.). Also, in a 1974 interview, he replied to Vetter’s question whether there is a difference between Gonzo and the New Journalism:

Yeah, I think so. Unlike Tom Wolfe or Gay Talese, for instance, I almost never try to *reconstruct* a story. They’re both much better *reporters* than I am, but then I don’t really think of myself as a reporter. Gonzo is just a word I picked up because I liked the sound of it—which is not to say there isn’t a basic difference between the kind of writing I do and the Wolfe/Talese style. They tend to go back and re-create stories that have already happened, while I like to get right in the middle of whatever I’m writing about—as personally involved as possible (qtd in Vetter 2008:21-2)

Thus, there is a close relationship between New Journalism and Gonzo Journalism but there are some differences that should be taken into account. A first aspect where New Journalism and Thompson’s Gonzo Journalism differ, is point of view: Thompson usually adopts a first-person narrative, whereas New Journalists according to Wolfe (see the list above) tend to use a third person point of view. The first person point of view fits in with Thompson’s

³⁹ His name is variously spelled as Cardoso, Cardoza and Cardoso and Carodoza. Hirst states it should be Cardoso (2004:5).

⁴⁰ Qtd in the OED Online: “gonzo, adj. and n.”. Accessed 13 January 2014: <<http://www.oed.com/view/Entry/79922?redirectedFrom=gonzo>>.

⁴¹ Thompson is actually the only author in Wolfe’s anthology with two entries: the Kentucky piece, and an excerpt from the Hell’s Angels novel.

preference to get in the middle of the events he is describing and to play an active part in the story. This preference for authorial involvement/participation, the “method key to gonzo” (Green 1975:108), causes Swigger to see Gonzo Journalism as a more radical form of New Journalism, because reporters who practice it “should not only be forthcoming about their perceptions, but they should experience the events they describe firsthand” (2010:398). Similarly, Gonzo is considered more radical by Johnson, because no form of journalism has ever “pushed its boundaries so far or tested them with such bizarre force” as Thompson’s journalism (1975:42). It should be noted that the first person narrative Thompson uses is expressed through a “fictionalised authorial persona [who] is introduced into the text as a character” (Self 1997:n.p.). The reporter (and author and narrator) is thus a character in the story.

Another characteristic of Gonzo that separates it from the New Journalism, is the method that consists of “no editing” and only using “first-draft material” (McKeen 2001:841). Gonzo therefore has a spontaneous character; it is “free, not manipulated by time and space, visceral not cerebral” (Green 1975:108). Thompson furthermore used “[s]cribbled notes, transcribed interviews, article excerpts, stream-of-consciousness, verbatim telephone conversations, faxes” and other inserted texts in his works (Brinkley 1998:xxvi).

In addition, some view the author’s drug use as a characteristic of Gonzo Journalism, as his narrative is often influenced or even induced by it (Hartsock 2000:201). Wills sees the author’s drug use as an actual literary device serving the purpose of revealing the shortcomings of contemporary styles of reporting (2010:n.p.).

In conclusion, the major differences between New Journalism and Gonzo Journalism are: Gonzo Journalism’s first-person narrative, exaggerated/radical style, high level of authorial involvement/participation, fictionalised authorial persona, no editing, insertion of texts, and the influence of drugs on the narrative.

Like the devices related to New Journalism mentioned above, these stylistic features are translation relevant. From these, I selected three specific stylistic features that will be discussed in the light of translation. Because the point of view used in Gonzo Journalism is a defining characteristic of the genre, I will start by describing this aspect of *F&L* in relation to translation. Thompson's alter ego, the insertion of texts, and the influence of drugs will also be dealt with here. Second, since point of view is expressed through a particular person's thoughts and words, I will look at one aspect of that person's specific language use, namely slang words. Third, as speed is considered important in New Journalism, and as *F&L* is often described as fast-paced, I will discuss the translation of rhythm, an aspect of style that Thompson pays considerable attention to.

III: Stylistic features

Before describing the three selected stylistic features and how these can be rendered in the TT, it seems helpful to clarify my view on the translation of style in a literary work and to formulate a translation assignment for the case study. Following Boase-Beier's view on the translation of style for the most part, my intention for the TT consists of keeping the nature (in this case: literary) and function (aesthetic/expressive) of the ST intact, and of translating the ST's stylistic features by creating equivalent stylistic effects in the TT. It is helpful to view functional equivalence as the goal of translation, which most literary translators seem to do (Osers 1998:57). Functional equivalence means that "a translation should have the same impact, or effect, on the TL reader as the original had on the reader of the SL original" (ibid.). Generally, my translation strategy will thus consist of reproducing the functions of the stylistic features of the ST. I will occasionally refer to Berman's analytic of literary translation. In his view, many of the changes that a text can undergo during the translation process are 'deforming tendencies' that "cause translation to deviate from its essential aim" (Berman 2004:286). I believe Berman's analytic can help make a translator become aware of potentially problematic ST features and/or pitfalls that can arise during the translation process, though I do not necessarily view changes as deforming tendencies. Each time a (technical) translation problem arises, my assignment as a translator will be to select a solution for the TT that is in line with the ST's nature, function and stylistic effects. This means that whenever stylistic features cannot be transferred literally or straightforwardly from the ST to the TT, different *means* can be selected in order to achieve similar *effects* in the TT.

Discoursal point of view

Discoursal point of view or focalisation can be defined as "the telling of the story through the *words* or *thoughts* of a particular person" (Leech and Short 2007:140). According to Koster, it

lies “on the interface between style and narratology” (2011:6 my translation). The importance of point of view for the literary translator is emphasised by Kruger:

[In] the way in which a narrative text comes to (a second) life (in translation), and the way in which the reader (and translator) gains access to the fictional world and also interprets and participates in the construction or presentation of that world [...], the question of perspective, point of view, orientation, experiential angle or simply focalisation, is central. (Kruger 2009:16)

In addition, Mozetič recommends examining discoursal point of view as a preliminary step in translation practice:

Every translator of a fictional text, before embarking on the translation of their text, has to consider all the relevant discourse parameters, i.e. general linguistic and stylistic features as well as idiosyncratic peculiarities which make possible the realisation of the textual potentiality as to who sees and who speaks in the narrative. (Mozetič 2004:214)

Therefore, I will discuss the discoursal point of view of the case study. Leech and Short state that a novel’s *discourse structure* can consist of several levels (2007:216):

<u>Addresser</u>		<u>Addressee</u>
Author	→	Reader
Narrator	→	Interlocutor
Character	→	Character

What is transferred (→) from addresser to addressee, is a certain model of reality, which is made up of “all the things we know, believe, judge or understand to be the case in the world in which we live” (Leech and Short 2007:99-100). An author’s/narrator’s/character’s model of reality conveyed in the fiction also has an “evaluative counterpart” to which Leech and Short refer as “the value picture of a novel” (2007:220). The *way* the words and behaviour of characters are presented in the fiction are the basis on which a reader makes inferences about this value picture (Leech and Short 2007:221). Thus, point of view can be seen as functioning as a basis for value picture inferences. Point of view has another function, however: “The very exposure [...] to a character’s point of view – his thoughts, emotions, experience – tends to establish an identification with that character, and an alignment with his value picture” (ibid.).

As previously mentioned, New Journalists usually adopt a third-person point of view, writing, as it were, from the inside of a particular character's mind. In Thompson's *Gonzo Journalism* the particular character whose mind the reader enters is the author himself. According to Alexander, Thompson "aggressively enter[s] the narrative frame [and] interacts with those about whom he's writing" (2012:26). This is done through an I-narrator. According to Leech and Short, "[t]he choice of a first-person narrator where the 'I' is also a primary character in the story produces a personal relationship with the reader which inevitably tends to bias the reader in favour of the narrator/character" (2007:213). Thompson's stylistic choice for a first-person narrator who is also a main character can thus be seen as an effective way to achieve reader engagement.

Author and narrator/character

The distinction between author and narrator deserves some attention. Generally, the narrator, even in an autobiographical novel, is fabricated by the author. In Thompson's case, a fictionalised authorial persona is usually employed, to help create a sense of immediacy (Self 1997:n.p.). According to Kennedy, the author wishes to portray himself and/or his persona as damaged but praiseworthy (1998:xvii), and Wolfe claims that Thompson "usually casts himself as a frantic loser, inept and half-psychotic" (1973:172). In *F&L*, Thompson also uses such an alter ego. The journalist in this novel goes by the name of Raoul Duke, a character Thompson started using when writing for *Scanlan's Monthly*. Thompson explains:

I learned at the Kentucky Derby that it was extremely useful to have a straight man with me, someone to bounce reactions off of. [...] I began to see it was an extremely valuable device. Sometimes I'd bring Duke in because I wanted to use myself for the other character. I think that started in *Hell's Angels* when I knew that I had to have something said exactly right and I couldn't get any of the fucking Angels to say it right. So I would attribute it to Raoul Duke. (qtd in Brinkley and McDonell 2000:n.p.)⁴²

⁴² Love, who was Thompson's editor at *Rolling Stone*, recounts another instance where Thompson wanted 'something said exactly right': In 1982 Thompson wanted to publish an article on the Roxanne and Pete Pulitzer divorce trial with the title 'A Dog Took My Place', but *Rolling Stone* did not allow it as "hinting at alleged bestiality among named members of the Palm Beach set" would get the magazine into trouble. Thompson was determined to get the piece published, however, and therefore 'added' a dialogue with a local who complains

This illustrates how Thompson mixes fact and fiction to achieve his goal. According to Love, the device of adding a fictional element, be it an invented dialogue or an alter ego, “separates the authority from HST and produces truth for the reader” (2005:n.p.). Hinckle attributes another function to Thompson’s persona, namely to break down “the myth of objectivity in journalism” (2005:26). Hinckle futhermore states that a “larger than life persona” such as Thompson’s made a journalist stand out, and he concludes: “You had to be, in a way, bigger than the story to be able to tell the story, which in Hunter’s case was the raw truth as the writer saw it” (Hinckle 2005:26). Thus, the choice to use a persona technique serves several purposes.

Despite the fact that there seem to be several reasons to distinguish Thompson from Duke, there are also reasons to identify them as more or less the same person. Firstly, Wolfe observes that the author adopts a “style in which Thompson’s own emotions continually dominate the story” (1973:172). Secondly, the novel’s jacket copy, in which Thompson’s identity is not in the slightest distinguished from Duke’s identity (the same goes for Gonzo’s/Acosta’s identity), leads to the conclusion that the author *is* Duke (and that Gonzo *is* Acosta). In addition, chapter 9 (II) consists entirely of a dialogue transcribed from a tape recording involving, according to the novel, “Dr. Duke” and “his attorney” (*F&L* 161). The chapter starts with an editor’s note, part of which reads:

At this point in the chronology, Dr. Duke appears to have broken down completely; the original manuscript is so splintered that we were forced to seek out the original tape recording and transcribe it verbatim. We made no attempt to edit this section, and Dr. Duke refused even to read it. (F&L 161).

McKeen, one of Thompson’s biographers, states that this dialogue is in fact available on tape and adds that it is possible “to listen to Hunter and Oscar” (qtd in Maier 2010:140). He hereby identifies the novel’s characters as Thompson and Acosta. However, McKeen does

about the “excesses of the rich” in Palm Beach and utters the sentence “I feel like a dog took my place”, hereby justifying the use of the article’s original title (2005:n.p.).

emphasise that he sees Duke as “an enhanced version of reality” (ibid.). One last clue is the telegram that Gonzo sends to Duke in chapter 10 (I), which is addressed to “Hunter S. Thompson / c/o Raoul Duke”. This telegram is also one of the reasons why Alexander uses the word “writer-narrator-protagonist” when discussing *F&L* (2012:28).

Duke the character/narrator can perhaps best be seen as an exaggerated portrayal of Thompson the author. Thus, the *I-narrator’s/character’s* model of reality presented in the novel is largely the *author’s* model of reality. The narrator level of discourse on the addresser-side in the table above is “collapsed”, as Leech and Short put it, into the superordinate author level (see 2007:211-2).⁴³ Leech and Short contend that point of view pertains to “the relationship, expressed through discourse structure, between the implied author or some other addresser, and the fiction” (2007:218). Since the main participants on the addresser-side in the case study are firmly rooted in Thompson’s own model of reality, it can be asserted that its point of view pertains to the *relationship between the author and the fiction*. In this relationship, irony, tone and distance are of importance, as these “imply [an author’s] attitude and judgment” (Leech and Short 2007:218). They are crucial for literary translation practice, because they are stylistic values that “concern the question: What does the (implied) author mean by [...] the fiction?” (Leech and Short 2007:229). It is worth repeating here that Boase-Beier sees style as the vehicle of an author’s attitude (and intention), and attitude (rather than content) as the vehicle of an author’s meaning. Her view thus seems to correspond to Leech and Short’s view, who state that an author’s attitude and judgment are implied by stylistic values and are clues to the meaning of the fiction. This is especially relevant to translation when attitude undergoes a development throughout the novel, as is the case in *F&L* according to Alexander. He states that nearer to the end of the novel, Thompson uses less irony and more hyperboles to convey the protagonist’s attitude;

⁴³ Even though it can be assumed that one model of reality (namely Thompson’s) is central to the novel, it remains useful to distinguish between the narrator and the character, as the narrator in *F&L* has knowledge about the events that will transpire in the novel.

Duke becomes more self-assured and “has no difficulty pulling out all the stops”, and “this new attitude is signaled in Thompson’s final description of his protagonist as a man “just sick enough to be totally confident” (204)” (Alexander 2012:34).

Point of view and translation

In Kruger’s view, “focalisation is foregrounded through markers of deixis [...], characterisation and subjectivity” (2009:21-2). May makes a similar claim with regard to deixis: “The most obvious sign of a narrator’s worldview is the use of deixis, which orients the speaker in space *and* time with respect to the action and the audience, thereby highlighting the addresser-addressee relationship” (1994:66). Additional markers of deixis Kruger mentions are those of “person, social and discourse deixis” (2009:22). Markers of subjectivity have to do with “straightforward subjectivity and impostulated access to the thoughts of characters [...], markers of self-reflexivity (any markers that draw attention to telling or narrating as act of narration) and markers of announced subjectivity (related to an unreliable narrator)” (Kruger 2009:22-3). Markers of characterisation can be direct or indirect; for example, register can be considered direct characterisation while the way a character responds to events can be considered indirect characterisation (Kruger 2009:26-7). Kruger’s research regarding the translation of narrative fiction shows that translational shifts in markers of focalisation “have a direct impact on the way in which a narrator is characterised, as well as on our distance from the fictional reality” (2009:29). In a similar vein, Mozetič shows that narratological shifts in translation can affect the ideational, textual and interpersonal functions of stylistic choice (2004:217-20). According to May, “translators make deictic shifts all the time” (1994:84). As these authors list a plethora of shifts that affect focalisation in their respective case studies, it appears that discoursal point of view can be a potential translation problem. Unfortunately, these authors mostly focus on comparing

existing translations with their source texts and do not present the translator with practical guidelines.

Fortunately, not all of the markers necessarily cause translation problems; for example, the use of the English deictic markers “this” and “that” is similar to the use of the Dutch markers “dit/deze” and “dat/die” (Goethals and De Wilde 2009:774; Piwek et al. 2007:1). One well-known example of a problem that fits the definition of a technical translation problem pertains to social deixis: In English, the second person (singular and plural) can only be conveyed with the word “you”, while in Dutch it can either be “u” (formal), or “je/jij/jullie” (informal). When translating English into Dutch, a translator has to make a choice whenever a second person pronoun occurs. Sometimes the immediate context of such an occurrence does not provide the translator with sufficient information to base his choice on. Take for example the following dialogue between the protagonist and a hotel clerk:

All my well-rehearsed lines fell apart under that woman's stoney glare. “Hi there,” I said. “My name is ... ah, Raoul Duke ... yes, *on the list*, that's for sure. Free lunch, final wisdom, total coverage.... why not? I have my attorney with me and I realize of course that *his* name is not on the list, but we *must* have that suite, yes, this man is actually my *driver*. We brought this Red Shark all the way from the Strip and now it's time for the desert, right? Yes. Just check the list and you'll see. Don't worry. What's the score here? What's next?”

The woman never blinked. “Your room's not ready yet,” she said. (F&L 23)

When checking into a hotel, a Dutch guest is likely to address the clerk with the formal pronoun “u”. It is certainly possible, though admittedly strange, to speculate that Duke would also have done this if he had uttered the sentence in Dutch. However, his overall language use is informal, and he generally seems to hold people and some aspects of social convention in low regard. The imperative “Just check the list” instead of for example “Please check the list”, also indicates informality. It is difficult to assess his attitude towards the clerk, especially since he seems to lose control at this point in the narrative because the LSD he ingested earlier is taking effect. It is not inconceivable that his sense of appropriate behaviour is altered in this context. For example, he explains that his “well-rehearsed lines fell apart” when he

started talking to the clerk. He may have intended to handle the situation in an inconspicuous manner by outwardly complying to convention, but fails to actually do so. Considering these observations, a choice for an informal second pronoun seems valid. However, at the same time it is not inconceivable that Duke suddenly addresses the clerk in a formal manner, after babbling rather informally, precisely *because* he is confused, or perhaps because he suddenly realises his initial plan is failing and needs fixing. In the end, I find the latter interpretations more far-fetched than the observations that point to Duke's informality. Therefore, I have translated "you" with the informal "je". The clerk's response, however, is rendered in formal language in Dutch, as her role demands a formal attitude towards hotel guests, however strange they may seem.

Clearly, discursal point of view, as an element that carries stylistic value, deserves the literary translator's full attention. In the case of *F&L* this is the more true, as the first person point of view is considered such an important characteristic of Gonzo reportage. I think that the use of an alter ego device in this case study does not cause a translation problem *per se*, but I do believe that a translator benefits from being aware of the close relationship between the author and his persona. Since there is no absolute distinction between author and narrator/character, it can be asserted that factors such as the author's cultural, social and psychological contexts are rich sources of information that can help the translator in his interpretational task. Besides contextual factors, textual markers can help the translator in this task. In the present thesis, however, it is not possible to discuss all the markers of focalisation mentioned above with regard to the case study (some examples will be discussed in the comparison with Golüke's translation). Therefore, I will discuss two noteworthy characteristics of the novel that pertain to discursal point of view. First, although it has been established that the story is told from one perspective through an I-narrator, there are several

instances in the novel where the narration is interrupted. Second, the I-narrator's drug use arguably influences the narration.

Interrupted narration

The discursual point of view in *F&L* is sometimes interrupted by inserted texts, such as notes, transcriptions, quotes from songs, and articles. This is a Gonzo Journalism characteristic. The transcribed tape recording mentioned above is one such inserted text. Another example can be found in the opening lines of chapter 6 (I):

Saturday midnight ... Memories of this night are extremely hazy. All I have, for guide-pegs, is a pocketful of keno cards and cocktail napkins, all covered with scribbled notes. Here is one: "Get the Ford man, demand a Bronco for race-observation purposes ... photos? ... Lacerda/call ... why not a helicopter? ... Get on the phone, *lean* on the fuckers ... heavy yelling." (*F&L* 41)

These "scribbled notes", presumably real and inserted into the text unedited, convey Duke's impressionistic, associative, spontaneous and incoherent thoughts written down on paper. The notes stand out because Duke cites them in order to recount the events that took place "this night", which is a key event in the novel: The protagonists, under the influence of ether and mescaline, visit the Circus-Circus, which in their eyes turns out to be "the vortex" of the American Dream (*F&L* 47). This important chapter thus starts with a kind of disclaimer that makes the narrator seem unreliable. The fact that the narrator cites notes, however, can have the effect of making the narrative appear more real, as notes are tangible. Other inserted texts seem to have a similar effect. Take for example the "warning to smack dealers seen on a bulletin board in Boulder, Colo." (*F&L* 85):

YOU CAN RUN, BUT YOU CAN'T HIDE

This warning, which seems real, pertains directly to Duke and Gonzo, who carry a large stash of illegal drugs and at one point try to sell heroin to a group of Vegas tourists (*F&L* 151-2). Throughout the novel, the narrator is in an almost constant state of paranoia, and the addition of warnings such as these can help the reader understand this psychological state. The paranoia especially starts to build and reaches a climax at the end of part one when Duke

decides to flee from Las Vegas (*F&L* 69). He does not change his mind after receiving a telegram from Gonzo, which is inserted into the narrative in full (*F&L* 76-7) and conveys that the protagonists have a new assignment in Vegas with “massive payment”. The telegram, which completely escapes Duke’s memory while he flees from Vegas to Baker, can be seen as a foregrounded element from the reader’s perspective, and, like the notes, can make the narrative appear more real.

Another example of inserted texts is found in chapter 9 (I) which contains elements from the front page and sports section of the Las Vegas *Sun*. Duke cites paragraphs from three articles and phrases from three more. The grim subject matter is important to the narrative and covers the arrest of suspects involved in a death caused by a heroin overdose, the number of drug (mainly heroin) deaths in the American army, and confessions about the torture of Vietnamese prisoners. Duke furthermore describes a photo which shows the police fighting anti-war demonstrators. The phrases are derived from articles on a shooting “by an unidentified gunman” in New York City, the arrest of a Las Vegas pharmacy owner suspected of dealing drugs, and Muhammad Ali’s case⁴⁴ respectively (*F&L* 72-4). Later on, Duke cites an article about “a young man who pulled out his eyes while suffering the effects of a drug overdose in a jail cell” (*F&L* 101-2).

Hellmann claims that the newspaper articles that Thompson uses in *F&L* express an objective style that contrasts with Thompson’s own “agitated style” (1981:78). The source of the articles cannot always be verified, and Maier implies they are written by Thompson himself, but the important point is that adding such articles has a certain purpose or effect. For example, the crimes Duke reads about in the newspaper give him a sense of relief: “Reading the front page made me feel a lot better. Against that heinous background, my crimes were pale and meaningless” (*F&L* 74) (Maier 2010:114). The articles also serve as a way to

⁴⁴ Muhammad Ali was sentenced to five years in prison for refusing to join the war against Vietnam (this sentence was later revoked).

circumvent the first-person point of view as the only source of information, as they function as external descriptions of reality that mirror and complement the author's feelings (ibid.). Importantly, the news "does not only affect the narrator but also the public" (Maier 2010:114); thus, inserting news articles helps explain Duke's thoughts and feelings. Indeed, the "articles provide a satirical context" for his experiences in Vegas (McFarlane 2007:178). It can be concluded that adding transcripts, articles and other texts creates a sense of immediacy and heightens the story's realism for the reader (Maier 2010:115,119). In addition, they can serve as explanations for Duke's psychological state and world view. The inserted texts thus have meaningful functions in the narrative. It can be noted that some, but not all, of the insertions can be considered intertextual references (see the first example below).

The importance of the above observations lies in the fact that the discursual point of view is in fact not limited to the I-narrator and therefore not completely limited to the narrator's model of reality. For example, the newspaper articles are not only written in a style different from Thompson's, but also deal with a model of reality that is external to Duke. Similarly, the telegram originates from outside the I-narrator and has a distinct style. Fortunately, the changes in point of view and style are in almost all cases foregrounded. This is also the case with the two insertions that occur in the passages I have selected for translation, to which I will now turn. The first example:

So there was really no choice: We would have to run the gauntlet, and acid be damned. Go through all the official gibberish, get the car into the hotel garage, work out on the desk clerk, deal with the bellboy, sign in for the press passes—all of it bogus, totally illegal, a fraud on its face, but of course it would have to be done.

"KILL THE BODY AND THE
HEAD WILL DIE"

This line appears in my notebook, for some reason. Perhaps some connection with Joe Frazier. Is he still alive? Still able to talk? I watched that fight in Seattle—horribly twisted about four seats down the aisle from the Governor. A very painful experience in every way, a proper end to the sixties: Tim Leary a prisoner of Eldridge Cleaver in Algeria, Bob Dylan clipping coupons in Greenwich Village, both Kennedys murdered by mutants, Owsley folding napkins on Terminal Island, and finally Cassius/Ali belted incredibly off his pedestal by a human hamburger, a man

on the verge of death. Joe Frazier, like Nixon, had finally prevailed for reasons that people like me refused to understand—at least not out loud. (*F&L* 22)

The line in capitals is Sam Langford's boxing credo and can therefore be seen as an intertextual reference. According to Ryan, Frazier based his boxing style on this credo and had "earned a reputation as one of the most feared body punchers in history" (2013:67). Because killing one's opponent is not officially the goal of boxing, the line should be interpreted figuratively. It can for example mean that you can break your boxing opponent's will by attacking his body. In addition, DeKoven states that the line can be connected to the novel's epigraph, which reads:

"He who makes a beast of
himself gets rid of the pain of
being a man."

—DR. JOHNSON

She asserts that Duke and Gonzo, "in their depraved assault on their human bodies, making beasts of themselves, [...] get rid of the pain of being human; the head dies. Or, in their depraved assault on their heads and bodies, with the weapon of drugs, they become beasts, relieving themselves of the pain of being human" (DeKoven 2004:97). At one point in the novel, Duke narrates: "I am *tired!* I'm scared. I'm crazy. This culture has beaten me down." (*F&L* 84), which can be linked to the boxing credo and indicates a 'dying of the head' not caused by drug use but by 'this culture'. The line can thus be interpreted in several ways and can be connected to the novel's theme of fear and loathing.

The line is furthermore relevant to discursive point of view. Prior to the inserted line, Duke is speculating in free indirect thought (FIT) about Gonzo's and his near future, which will inevitably be unpleasant because they have ingested LSD and, upon arriving in Las Vegas, will have to perform certain tasks while under the influence of the drug. After stating in a matter-of-fact manner that "of course it would have to be done", the narrator-character suddenly inserts a line that is in his notebook for reasons he himself does not seem to

understand. The line marks a switch from FIT to free direct thought (FDT). A short retrospective passage in FIT about the “end to the sixties” follows. It is an important passage, as it is the first time the theme of the end of an era and the fear and loathing related to this end is introduced in the novel. In chapters 8 and 11, the theme is elaborated upon more fully (these are included in my translation). In short, the inserted line marks narratological shifts (FIT → FDT → FIT) and introduces a highly important theme. Since the credo can be seen as an intertextual reference, let us look at how these can be translated. Leppihalme presents the following strategies:

- A) use of a standard translation
- B) minimum change/literal translation, without regard to connotative or contextual meaning
- C) extra-allusive guidance added in the text
- D) the use of footnotes, endnotes, translator’s prefaces and other explicit explanations
- E) the addition of intra-allusive allusion-signalling features (marked wording or syntax) that depart from the style of the context, thus signalling the presence of borrowed words
- F) replacement by a preformed TL item
- G) reduction of the allusion to sense by rephrasal
- H) re-creation, using a fusion of techniques: creative construction of a passage which hints at the connotations of the allusion or other special effects created by it
- I) omission of the allusion (Leppihalme 1997:84)

Considering the possible meanings and functions of the inserted boxing credo, it cannot be omitted by the translator. A standard translation is not available. Replacement, for example with a famous quote from a Dutch boxer, seems impossible, since Thompson refers to the legendary boxing match between Frazier and Ali known as the ‘Fight of the Century’, which was practically followed by the whole nation and, in addition, watched by “three hundred million people in thirty-five foreign countries” (Golus 2006:70). Strategy D is considered undesirable in literary texts according to Grit, because readers generally do not like to be reminded of the fact that they are reading a translation (2010:194). I have not opted for C because I agree with Berman that “in a negative sense, explicitation aims to render “clear” what does not wish to be clear in the original” (2004:289), meaning that *adding* clarification can be undesirable. I believe this to be the case, despite the fact that the ST reader of the

1970s may have been familiar with the credo whereas the contemporary TT reader may not be.⁴⁵ The fifth strategy does not seem viable, as in the ST the line is already set apart from the context by the lay-out Thompson uses. From the remaining strategies (B, G, H) I finally selected B, because in addition to the meanings and functions of the credo that have already been noted, the distinction between “body” and “head” plays a role elsewhere in the novel, for example when Thompson describes the effects of ether: “total loss of all basic motor skills: blurred vision, no balance, numb tongue—severance of all connection between the body and the brain. Which is interesting, because the brain continues to function more or less normally” (*F&L* 45; also see Alexander 2012:22). Strategy B, which results in “DOOD HET LICHAAM EN HET HOOFD ZAL STERVEN”, allows me to keep this distinction intact, and with that a possible symbolic network in the novel, while with G and H one risks losing these elements.

The second inserted text in the passages I selected occurs in chapter 11 (II). Duke starts pondering over how the police would treat him if they caught him, and how he would handle “the various charges” such as rape, fraud and larceny (*F&L* 177). The strategy he suggests consists of a combination of evasive manoeuvres and the use of the delay caused by red tape mechanisms. Eventually, the suing party would get “into conflict with the accounting department” due to rising costs (*ibid.*). The inserted text, italicised in the ST and in effect a foregrounded element, is a time sheet which is completely imagined by Duke but presented from the perspective of the prosecuting party. Thus, it is different from the first example, as it is not an intertextual reference. It can be noted that after the time sheet is presented in full in the ST, Duke responds to the time sheet’s last sentence and even cites a phrase from it, which instigates another passage centred on the end of an era. In other words, the time sheet that is made up by the narrator/character, functions as a device to re-introduce and reinforce a central theme of the novel.

⁴⁵ My assessment, then, is that the TT reader is not hampered by not fully grasping the connotative and contextual meanings of the credo.

The time sheet is represented here in full. I underlined and emphasised some words; this will be explained below.

TIME SHEET FOR ABNER H. DODGE,
CHIEF COUNSEL

*Item: \$44,066.12 ... Special outlay, to wit: We pursued the **defendant**, R. Duke, throughout the Western Hemisphere and finally brought him to bay in a village on the north shore of an island known as Culebra in the Caribbean, where his attorneys obtained a ruling that all **further proceedings** should be conducted in the language of the Carib tribe. We sent three men to Berlitz for this purpose, but nineteen hours before the date scheduled for opening arguments, the **defendant** fled to Colombia, where he established residence in a fishing village called Guajira near the Venezuelan border, where the official language of jurisprudence is an obscure dialect known as "Guajiro." After many months we were able to establish **jurisdiction** in this place, but by that time the **defendant** had moved his residence to a virtually inaccessible port at the headwaters of the Amazon River, where he cultivated powerful connections with a tribe of headhunters called "Jibaros." Our stringer in Manaus was dispatched upriver, to locate and hire a native attorney conversant in Jibaro, but the search has been hampered by serious communications problems. There is in fact grave concern, in our Rio office, that the widow of the mentioned Manaus stringer might obtain a ruinous judgment—due to bias in local courts—far larger than anything a jury in our own country would consider reasonable or even sane. (F&L 177-8)*

The time sheet generally has a formal, legal language style that differs from the narrator's own style, which is characterised by informal, colloquial language and slang, fragmented sentences and ellipses—all of which do not occur in the time sheet. In addition, roughly 18% of the words (42 out of 230) are *only* used in the time sheet and nowhere else in the novel; these are the underlined words. The translator can take this ST characteristic into account. For example, in my first draft I translated "throughout the Western Hemisphere" as "over het hele westelijk halfrond". The fact that "throughout" is only used once in the entire ST, however, led me to change "hele" into "gehele".

In the ST I also found a few words (emphasised above) that occur in the time sheet and in only one other similar context. For example, in the time sheet, "defendant" is used three times to refer to Duke, and in chapter 4 (II) "defendants" is used three times in a mock prosecution presented as imagined direct speech (DS) uttered by an unidentified speaker (presumably a prosecutor) to refer to Gonzo and Duke (F&L 127). The words "further" and

“jurisdiction” occur in the time sheet and in the DS of a police officer warning Duke (*F&L* 93). The word “proceedings” can be found twice: in the time sheet, and in chapter 3 (II): “My attorney finally agreed that Lucy would have to go. The possibility of a Mann Act conviction, resulting in disbarment proceedings and total loss of his livelihood, was a key factor in his decision.” (*F&L* 116). Thus, legal terms such as “defendant”, “proceedings” and “jurisdiction” are used in contexts where the protagonists fear the consequences of their actions and/or have to deal with the authorities. The translator has to make sure he uses these words consistently and only in similar contexts in the TT.

Drugs

The very first sentences of the novel make it clear that the protagonists are not sober:

We were somewhere around Barstow on the edge of the desert when the drugs began to take hold. I remember saying something like “I feel a bit lightheaded; maybe you should drive....” And suddenly there was a terrible roar all around us and the sky was full of what looked like huge bats, all swooping and screeching and diving around the car, which was going about a hundred miles an hour with the top down to Las Vegas. And a voice was screaming: “Holy Jesus! What are these goddamn animals?” (*F&L* 3)

As mentioned before, Duke and Gonzo’s stash consists of alcohol, marijuana, mescaline, LSD, cocaine, and ether among others. Although the reader does not know exactly what drugs the protagonists are on at the beginning of the story, Duke mentions that between “the night before” and the present moment they tried all these drugs except the ether (*F&L* 4). Also, the narrator is already hallucinating on the first page. When they pick up a hitchhiker a few pages later, Duke becomes quite paranoid. He thinks having a conversation with the hitchhiker, to ‘*explain things*’ (*F&L* 6), will help, but his mental state does not lend itself to explanation and reassurance, only to drug reasoning. In the third chapter, which I have selected for translation, the drugs, the car ride and the hitchhiker also play a role. The first 460 words of the chapter consist mainly of (either direct or indirect) interior monologue (IM), and some imagined DS, and narrative reports of action (NRA). In the middle of the narrator’s train of thought, the car suddenly stops and the attorney asks for “medicine” (*F&L* 18).

While the hitchhiker looks on terrified, they take some “amyls” (ibid.) and seem to lose control. Shortly after, they ingest LSD.

Maier states that Duke is an unreliable narrator because of his use of hallucinogens (2010:36-7). However, the narrator’s unreliability due to drugs is in almost all cases made explicit by the narrator himself, so that “[t]he reader [...] can identify the less reliable passages as such” (Maier 2010:101). These passages, then, are marked by what Kruger calls markers of announced subjectivity (2009:22-3; see above). This can allow the translator to become aware of the potential influence of drugs on the narrative. It is interesting to note that drugs are not only important *in* the novel, but also play a role in the writing *of* the novel. In a letter to Tom Wolfe (written in April 1971), Thompson explains that he wrote the first part of the novel “during an all-night drunk/drug frenzy while I waited for dawn to come up so I could flee without paying” for a high bill he and his attorney had run up at the Mint Hotel (2001:375). He states that he was “afraid the whole time” he was writing that part (qtd in O’Rourke 1996:n.p.). Thus, a certain unusual and uneasy psychological state underlies the origin and result of part one. McFarlane even states that “Thompson’s mainstay drug was speed” and that this has a significant impact on the author’s tone and style (2007:188-9). For example, it can account for the “frenetic pace” and “bouts of paranoia” in *F&L* (McFarlane 2007:189). Besides speed, he states it is reasonable to see psychedelics as the main drugs that influence the narrative (ibid.). Thompson himself remarks on how difficult it is to write about drug experiences: “acid will move your head around and your eyes, and whatever else you perceive things with. But bringing it back was one of the hardest things I had ever had to do in writing” (qtd in O’Rourke 1996:n.p.).

The question is how all this is expressed in the style of the text. Several points complicate the matter of how drugs influence the narrative: 1) differences in style can be attributable to other factors besides drug use; 2) different drugs have different effects; 3) it is not *always*

clear on what drug(s) the narrator is. Let us look at the example of the moment the protagonist is waiting in line at the Mint Hotel and the LSD takes effect. In the dialogue with the clerk (qtd above but repeated here in extended version) the narrator starts hallucinating:

There is no way to explain the terror I felt when I finally lunged up to the clerk and began babbling. All my well-rehearsed lines fell apart under that woman's stoney glare. "Hi there," I said. "My name is ... ah, Raoul Duke ... yes, *on the list*, that's for sure. Free lunch, final wisdom, total coverage... why not? I have my attorney with me and I realize of course that *his* name is not on the list, but we *must* have that suite, yes, this man is actually my *driver*. We brought this Red Shark all the way from the Strip and now it's time for the desert, right? Yes. Just check the list and you'll see. Don't worry. What's the score here? What's next?"

The woman never blinked. "Your room's not ready yet," she said. "But there's somebody looking for you."

"No!" I shouted. "Why? We haven't *done* anything yet!" My legs felt rubbery. I gripped the desk and sagged toward her as she held out the envelope, but I refused to accept it. The woman's face was *changing*: swelling, pulsing ... horrible green jowls and fangs jutting out, the face of a Moray Eel! Deadly poison! (*F&L* 23-4)

For comparison, I have selected another passage with dialogue, in which it is unclear on what drugs the protagonist is:

[...] I could see at a glance that he understood the gravity of this situation. Our behavior, this time, had gone far past the boundaries of private kinkiness. Here we were, both naked, staring down at a terrified old woman—a hotel *employee*—stretched out on the floor of our suite in a paroxysm of fear and hysteria. She would have to be dealt with.

"What made you do it?" I asked her. "Who paid you off?"

"Nobody!" she wailed. "I'm the *maid*!"

"You're lying!" shouted my attorney. "You were after the evidence! Who put you up to this—the manager?"

"I work for the *hotel*," she said. "All I do is clean up the rooms."

I turned to my attorney. "This means they know what we *have*," I said. "So they sent this poor old woman up here to steal it."

"No!" she yelled. "I don't know what you're talking about!"

"Bullshit!" said my attorney. "You're just as much a part of it as they are."

"Part of *what*?"

"The dope ring," I said. "You *must* know what's going on in this hotel. Why do you think we're here?" (*F&L* 182-3)

In the LSD-situation, Duke's style of speech and thought is somewhat incoherent, contains (rhetorical) questions expressing his own uncertainty and confusion, and pauses (ellipsis points) that add to the feel that his 'rehearsed lines fell apart'. In translation, these characteristics can be taken into account. In the second passage, the protagonist seems more

in control of the situation. His speech is not hampered by pauses, and conveys certainty and purpose instead of uncertainty and confusion. It seems that Duke is more lucid or sober. Yet, both the LSD-passage and the passage above can still be instances of drug reasoning if one takes into account the fact that different drugs have different effects; LSD is more likely to cause confusion and loss of control than, for example, cocaine. Therefore, while one can conclude that, for example, ellipsis points in the passage above are an expression of the effects of LSD-confusion, one cannot conclude that ellipsis points indicate the influence of drugs *in general*. Thus, on the basis of the above comparison, it is impossible to draw clear-cut conclusions about the influence of drugs on the narrative, especially on the graphological and syntactic levels of style. On the semantic level, however, it seems easier to determine the influence of drugs, particularly hallucinogens. The concept of “mind style” can elucidate this point. Mind style, a term coined by Fowler in 1977, is used to refer to “the phenomenon in which the language of a text projects a characteristic world view, a particular way of perceiving and making sense of the world” (Semino and Swindlehurst 1996:143). I think it is safe to assume that *how* the world is “apprehended” or “conceptualised” (Leech and Short 2007:150) through the narrator’s mind style, which pertains to the ideational function, is altered by drugs. Take the following passage in which Duke is on LSD:

I couldn't remember. Lacerda? The name rang a bell, but I couldn't concentrate. Terrible things were happening all around us. Right next to me a huge reptile was gnawing on a woman's neck, the carpet was a blood-soaked sponge—impossible to walk on it, no footing at all. “Order some golf shoes,” I whispered. “Otherwise, we'll never get out of this place alive. You notice these lizards don't have any trouble moving around in this muck—that's because they have *claws* on their feet.” (F&L 24)

The character’s model of reality is temporarily altered, as is his message about reality, about the world of experience. This conveying of a message about reality is exactly what the ideational function of language is about. The reality of the hotel lobby that the narrator portrays, through his altered perceptions and thoughts, is violent and dangerous. His words and thoughts convey, in fact, an experience of fear and loathing in Las Vegas. This experience

is portrayed in strong, surreal images, which are vivid and allow the reader to visualise the scene. The fact that the people in the lobby are perceived as animals by the protagonist, indicates he does not view them as human beings. It is noted by Vredenburg that in *F&L*, Thompson uses many animal metaphors to refer to people:

[T]he forces in charge of the country are “weasels” or “swine”; the staff and guests at his Las Vegas hotel transform into lizards; and various cops, regular citizens, and even the protagonists are referred to as “pigs.” Such metaphors suggest a state of nature rather than a state of law, and the most telling examples concern Duke’s relationship with the police. (Vredenburg 2013:160-1)

To these, the Moray Eel/clerk from the LSD-passage can be added. As pointed out by Maier (2010:101), on the first page of the novel the protagonist already sees “what looked like huge bats” and screams “Holy Jesus! What are these goddamn animals?” (*F&L* 3), which foreshadows the coming events. In *F&L*, animal metaphors seem to form a pattern, and Semino and Swindlehurst state that “metaphorical patterns can [...] be instrumental in the creation of mind style” (1996:143). The animal metaphors do not only occur when Duke is on drugs. However, the *actual* (from Duke’s drugged perspective) transformation of people into lizards in the example above is a powerful manifestation of the conceptualisation of reality that underlies the entire narrative, a narrative of fear and loathing not only induced by experiences in the hotel or Las Vegas, but by American society in its totality. The animal metaphors are but one device to convey this theme, but nevertheless deserve the attention of the literary translator who wants to keep the ideational function intact.

It is essential that Thompson himself highlights the importance of altered perceptions and drug logic in *F&L* (as mentioned on p.23). In the passage above, Duke seems to express a kind of drug logic by proclaiming that he cannot leave without “golf shoes”. Another example of drug logic, taken from the same chapter, occurs when Gonzo comes back from meeting their photographer Lacerda. Both Duke and Gonzo have forgotten who he is and do not trust him. In their conversation about Lacerda, they agree it was a good move to threaten him with

a “Vincent Black Shadow” (a motorcycle) and not with the gun Gonzo brought with him on his trip to Vegas.

In short, drugs undoubtedly influence the narrator’s mind style. This is expressed in drug logic and altered perceptions. Altered perceptions can make the fear and loathing Duke experiences more concrete and threatening. In a way, drugs are a device that make an exaggerated portrayal of reality possible. Although these ST characteristics do not pose a translation problem *per se*, it can be helpful to the translator to be aware of them so as not to (inadvertently) change or weaken the ideational function of style in the ST.

Slang

As mentioned before, Thompson uses an informal and colloquial register and tone in *F&L*. The use of slang contributes to this. It can be noted that slang can be hard to categorise; it “must be distinguished from other subsets of the lexicon such as regionalisms or dialect words, jargon, profanity and obscenity, colloquialism, and cant or argot” even though slang “shares some characteristics with each of these and can overlap them” (Eble 1996:19). In addition, Linder sees slang as a *separate* example of a literary language variety, which, as such, poses a seemingly “insurmountable” task for the translator (2000:275), while some sources cite slang as an example of a *sociolect* (see for example Syal and Jindal 2007:57), and others categorise it as as *part of an idiolect* (see for example Simpson and Hardy 2008:124).

Eble defines slang as “an ever changing set of colloquial words and phrases that speakers use to establish or reinforce social identity or cohesiveness within a group or with a trend or fashion in society at large” (1996:11). Slang can be seen as a stylistic device that can be used by writers to create a certain atmosphere and to set the tone of a novel (Légaudaité 2010:93). In literary texts, slang’s colloquial nature causes it to be used primarily in direct speech

presentation, i.e. (free) direct speech ((F)DS), or in modes of discourse presentation that mimic a character's speech.⁴⁶

According to Dumas and Lighter, slang has four characteristics:

1. Its presence will markedly lower, at least for the moment, the dignity of formal or serious speech or writing.
2. Its use implies the user's special familiarity either with the referent or with that less statusful or less responsible class of people who have such special familiarity and use the term.
3. It is a tabooed term in ordinary discourse with persons of higher social status or greater responsibility.
4. It is used in place of the well-known conventional synonym, especially in order (a) to protect the user from the discomfort caused by the conventional item or (b) to protect the user from the discomfort or annoyance of further elaboration. (Dumas and Lighter 1978:14-5).

Considering these characteristics, an author's choice to use slang has stylistic value: it signals an informal register and it allows the reader to make several inferences about the character who uses it (about his social status, for example). This can indeed be seen as a marker of characterisation. The function or effect of slang furthermore lies in "its power to effect union between speaker and hearer" (if both are familiar with the term and its meaning, that is) and possibly in opposing some form of authority (Eble 1996:12). The groups that use slang are often marginalised (Eble 1996:22). According to Crisafulli, informal language, including slang, "may have both a propositional meaning (relating to the message conveyed) and an expressive one (which reveals the attitude of the speaker/writer)" (1997:248). Opposition to authority belongs to the expressive meaning.

One final point about slang needs to be made here, as it is relevant in *F&L*, namely the existence of words that belong to "a kind of *national* slang" such as 'shrink' and 'idiot box' (Eble 1996:18 my emphasis). These informal words are considered slang in the U.S., and both have a synonym ('psychiatrist' and 'television set' respectively) that belongs to the standard

⁴⁶ As pointed out by Mozetič, "particularly in free indirect discourse, the author attempts to imitate the speech of the character by using the kind of lexis, grammar, and other structural and stylistic peculiarities pertaining to the typical speech and emotive behaviour of that character" (2004:214). Thus, the use of slang in literature is not limited to instances of (F)DS.

language, so they could be viewed as part of non-standard language. However, since they are so common and “say little about group identification” (Eble 1996:18), they only allow the reader to make the most general inferences about its user.

Translating slang

In literary texts, the use of non-standard varieties of language is often viewed as a considerable translation problem. Berman deals with the problem in his list of twelve “deforming tendencies that intervene in the domain of literary prose” translation under the category “effacement of the superimposition of languages” (2004:287,295). He explains that every novel is made up of “linguistic superimpositions, even if they include sociolects, idiolects, etc.” and even claims this “is the central problem posed by translating novels—a problem that demands maximum reflection from the translator” (ibid.:296). The language Duke uses thus deserves attention, and this is the more true because “[s]peech is such a revealing indicator of character” (Leech and Short 2007:137).

Since slang can be treated as part of Duke’s idiolect, I will start by discussing Formica and Cicioni’s approach to the translation of idiolect (2006). They focus on the literary function of idiolect and examine the difficulties that can arise when translating idiolect by looking at a case study (an autobiographical novel) and two existing translations. The strategies a translator can use when translating idiolect are foreignisation or domestication, according to them (2006:20). These strategies are based on a distinction made by Schleiermacher: “The translator can either leave the writer in peace as much as possible and bring the reader to him, or he can leave the reader in peace as much as possible and bring the writer to him” (1838; see Hatim 2001:46). The first corresponds to a foreignising strategy, as it “deliberately breaks target linguistic and cultural conventions by retaining some of the ‘foreignness’ of the source text”, while the latter corresponds to a domesticating strategy, as it “combat[s] some of the

‘alienating’ effects of the foreign text [and] tends to promote a transparent, fluent style” (Hatim 2001:46). However, Formica and Cicioni state:

We find both these strategies problematic on the basis of two important concepts elaborated by Antoine Berman and Ernst-August Gutt. Berman is one of many contemporary theorists who maintains that rendering an SL dialect with a TL dialect “winds up merely ridiculing the original” (Berman 2000:294; see also Hatim and Mason 1990:40-1 and Schogt 1998:116-19). Gutt formulates a “principle of relevance” which requires that a translation provide all adequately relevant information for the reader with a minimal processing effort (2001:376-96). (Formica and Cicioni 2006:21)

Domestication can thus have the undesirable effect of ridiculing the source text, while foreignisation can breach the principle of relevance by creating a more demanding reading experience for the target audience. Formica and Cicioni prefer switching between strategies “rather than adopting a blanket approach”, so that each particular translation problem can be solved separately in its own context (2006:23). Their own suggested translation solutions are based on the assumption that there is a cultural overlap between source and target culture: “an effective strategy for translators may be to negotiate solutions from their specific places within what Pym (1998) calls ‘intercultures’, points of cultural overlap” (2006:17). This overlap is the main source from which the translator should draw solutions in order to achieve equivalent effects (Formica and Cicioni 2006:19).

The main problem when translating slang is that it is highly context-dependent. First of all, slang words, as all words in a source text, are part of the language and culture of the source text. Thus, what is generally true of translation, is true of translating (both national and non-national) slang as well, namely that differences between the language systems and cultures of the source and target text are a potential source for translation difficulties (Légaudaité 2010:92). However, (non-national) slang is context-dependent on another level, as it usually belongs to a specific group and/or trend within the ST language and culture. Because slang is ever changing and highly context-dependent, dictionaries often fail to define slang terms accurately (Eble 1996:22). If this is true of monolingual dictionaries, bilingual dictionaries

probably also fail to define such terms accurately. Légaudaité (2010:93) and Linder (2000:280) both point out that translators sometimes fail at finding equivalent slang terms, or slang terms with equivalent effects, in the target language. This can thus be seen as the technical translation problem of translating slang.

Légaudaité states that three common translation strategies are used when translating slang: softening, compensation, and direct transfers (2010:93). Direct transfer, or literal translation, is categorised by Chesterman under syntactic translation strategies. He defines it as “maximally close to the SL form, but nevertheless grammatical” (1997:94). In the case of translating slang, literal translation *requires* that there is an equivalent slang term, or a slang term with equivalent effect, available in the target language. Literal translation can thus only be used when slang does *not* form a translation problem, or in other words, if literal translation is possible, there is no translation problem.

Softening serves to decrease “the rudeness and vulgarity of slang when it carries negative connotations or its usage is inappropriate in the translation” (Légaudaité 2010:94). According to Légaudaité, its goal is dynamic equivalence, which means the target text should be perceived as natural by the target text reader (2010:94). Viewing softening as dynamic equivalence implies a dissimilarity between source and target culture norms, as the slang terms are deemed natural (or at least acceptable) in the first but unnatural in the latter. The standard of naturalness is determined by the literary polysystem. Crisafulli’s exploration of translating taboo language shows how differences between the source and target literary polysystems can affect translation strategies (1997:252). In some literary traditions, informal language and slang are indeed deemed inappropriate, leading some translators to adopt a softening strategy or, as Crisafulli puts it, a strategy of “euphemism” or even “expurgation” (1997:248). Linder also mentions these strategies and calls them “neutralizing” and

“omitting” (2000:282). Since slang can be seen as non-standard language, softening or omitting it results in a more standard target text.

Compensation, according to Harvey, is “a technique which involves making up for the loss of a source text effect by recreating a similar effect in the target text through means that are specific to the target language and/or text” (1998:37). Newmark claims that “puns, alliteration, rhyme, slang, metaphor, pregnant words” are all good candidates for compensation (qtd in Harvey 1998:38). Linder, who discusses the translation of “hard-boiled slang” in detective fiction, is of the opinion that slang must be translated in such a way as to achieve equivalent effect, and states that translators usually “render the original’s slang in the target text” when equivalent slang terms are available in the target language, and use compensation in place when such equivalent terms are unavailable (2000:280,275). Compensation in place means translators insert “target language slang terms in other places” than where slang terms occur in the source text (Linder 2000:280).

It can be concluded that while a translator is ‘navigating’ between domestication and foreignisation (as suggested by Formica and Cicioni), he can opt for the following strategies when translating specific slang terms:

- literal translation
- softening/euphemism/neutralisation
- compensation
- omission/expurgation

It can be noted that in the sources I have consulted (on idiolect and slang), none of the authors make mention of the issue addressed by Holmes, namely that of historicisation versus modernisation (2010:183-8). The question is: “Should the translator recreate the feeling of the time period of the text for the contemporary reader? Or, conversely, should the archaic form of the language be modernized to make the text more accessible to the contemporary reader?” (Brisset 2004:344). With regard to the source text *an sich*, it can be pointed out that since slang is context-dependent, it is also dependent on time. In other words, what might have been

deemed slang when *F&L* was written, is perhaps no longer considered slang in contemporary American English; the original slang term may for instance have moved to standard language or may have disappeared from the language altogether. Translating the slang that is derived from the context of the early seventies in America with slang terms derived from the early seventies in Dutch seems a trifle odd, however, when the contemporary Dutch target text audience is taken into account. In my opinion, it is best to follow Formica and Cicioni's strategy in this case as well, meaning the translator can switch between historicisation and modernisation, solving each translation problem in its own specific context.

Slang in *F&L*

As pointed out in the previous section, dictionaries are not fully reliable when it comes to defining slang. However, since there are few alternative sources for me to consult, I will use dictionaries to determine whether a term can be classified as slang or not. I have used both the OED online accessed through <http://bibe.library.uu.nl/zoek/biblio/index.html> and the free version of the OED <http://www.oxforddictionaries.com/>. These two sources sometimes disagree on whether a term is slang or not. In addition, I consulted an online slang dictionary <http://dictionary.reference.com/slang/> and *The Routledge Dictionary of Modern American Slang and Unconventional English* (Dalzell 2008). I have occasionally consulted McCleary's *The Hippie Dictionary: a Cultural Encyclopedia (and Phraseicon) of the 1960s and 1970s* (2013). Below, a table with slang terms from the passages I have selected for translation is presented.

Slang terms

Phrases	Slang terms	Translation	Page
Here's this poor geek living in a world of convertibles zipping past him on the highways all the time [...]	geek zipping	kneus (voorbij)sje- zende	17
[...] use the credit card to zap off on a jet [...]	(to) zap (off)	(weg te) stuiven	17
I was looking forward to flashing around Las Vegas in the bugger.	flashing bugger	de blits maken ding	17
"Alright, you chickenshit wimps! You pansies! When this <u>goddamn</u> light flips green, I'm gonna stomp down on this thing and blow every one of you <u>gutless</u> punks off the road!"	chickenshit wimps pansies (gutless) punks	laffe schijtljsters flikkers (slappe) zakken	17
[...] tiny black, gold-rimmed greaser shades [...]	greaser shades	vetkuivenbril- letje	18
[...] but only for those with true grit. And we were <u>chock full</u> of that.	grit	lef	18
He took a long snort [...]	snort	snuif	18
"You scurvy shyster bastard," I said.	scurvy shyster bastard	jij schurftige schoft van een advocaat	19
"The truth is," he said, "we're going to Vegas to croak a scag baron named Savage Henry. I've known him for years, but he ripped us off [...]"	(to) croak scag (baron) ripped off	(te) mollen scag(baron) genaaid	19
"Savage Henry has cashed his check!"	has cashed his check	is er geweest	19
"[...] What's going on in this country when a scumsucker like that can get away with sandbagging a doctor of journalism?"	scumsucker sandbagging	smeerlap besodemiete- ren	19
"[...] We have to get out of California before that <u>kid</u> finds a cop."	cop ⁴⁷	smeris	20
"[...] I think it's about time to chew up a blotter," he said.	blotter	papertrip	20-1
"[...] You're a fucking narcotics agent! I was on to your stinking act from the start, you pig!"	fucking pig	verdomme dikke mol	21
[...] both Kennedys murdered by mutants [...]	mutants	monsters	22-3
In a town full of bedrock crazies [...]	bedrock crazies	volslagen idioten	24
"Holy shit, look at that bunch over there! [...]"	(holy) shit	tering	25
History is hard to know, because of all the hired bullshit [...]	bullshit	gelul	67
Uppers are going out of style.	uppers	uppers	178
All those pathetically eager acid freaks who thought they could buy Peace and Understanding for three bucks a hit.	acid freaks bucks hit	acidfreaks dollar dosis	178
[...] break between the Greasers and the Longhairs [...]	longhairs	langharigen	179
[...] how close he was to a king-hell breakthrough.	king-hell	ziek sterke	179
"The dope ring," I said.	dope (ring)	drugs(bende)	182

⁴⁷ I translated the first instance of cop as "smeris", but later, a maid uses the word as well, and she has a formal attitude towards Duke and Gonzo, so I translated "I know you're cops" as "Ik weet dat u van de politie bent" in that instance.

All the slang terms in the table above are informal. The four underlined words/phrases are informal as well (it can also be noted that “gonna” is colloquial), but are not categorised under slang in any of the sources I consulted. While some terms are only informal slang, such as “shades” and “bucks”, other terms are listed as derogatory, offensive, coarse and/or vulgar. This distinction is important for the translator, because it indicates that not all slang terms have a similar function. Some, for example, have the function of indicating the interpersonal relationships in the novel, while others serve as main indicators of a specific context. “Shades” for example is a “term that began to appear in the American media around 1967; yet, like many other words and phrases, this one was used in the “underground” or **counterculture** for years before becoming popular with “the public.” (*Hippie Dictionary* “shades” entry). This definition is in accordance with a few of the slang characteristics in that it originated in a specific (marginalised) group of society in a specific time. Thompson must have used this term, rather than the standard “sunglasses”, on purpose. Note the following passage:

Bloomquist writes like somebody who once bearded Tim Leary in a campus cocktail lounge and paid for all the drinks. And it was probably somebody like Leary who told him, with a straight face, that sunglasses are known in the drug culture as “tea shades.”

This is the kind of dangerous gibberish that used to be posted, in the form of mimeographed bulletins, in Police Department locker rooms. (*F&L* 139)

Alexander states that “vision” is an important motif in *F&L* which is expressed in different ways, such as the mention of sunglasses/shades (2012:19-20). Throughout the novel, the following instances can be found: “greaser shades”, “mirror shades”, “tea shades”; and “Spanish sunglasses”, “Brazilian sunglasses”, “Danish sunglasses”, “Saigon-mirror sunglasses” and simply “sunglasses”. The problem with translating these is that in Dutch there is only the one word: “zonnebril”.⁴⁸ This Dutch word is standard language. Thus, there is only one translation available for two different ST words, and it is standard language while “shades” has connotative and contextual meaning in the ST. I will not discuss all problems related to this

⁴⁸ In Dutch “zonnebril” is sometimes referred to as “bril met donkere glazen” or “donkere bril” but the latter can potentially be interpreted as normal glasses with a dark frame, while the former is too long.

word, but the occurrence of “greaser shades” needs a solution. In *F&L*, the opposition between “the Greasers and the Longhairs”, both more or less countercultural or at least marginalised groups in the society of the time in America, is important (*F&L* 179). The former are, in Thompson’s words, “the lower/working class biker/dropout types” while the latter are “the upper/middle, Berkeley/student activists” (*ibid.*). The fact that Duke is wearing “greaser shades” cannot be omitted from the TT, as it has meaning. For example, in a 1964 article from the *San Francisco Examiner*, greasers are described as “less-favored individuals [...] who indulge in such gauche activities as drag-racing, putting grease on their hair, smoking marijuana and dancing the Twist” (qtd in OED online “greaser” entry). Note that Duke narrates he wants to “do a bit of serious drag-racing on the Strip” (*F&L* 17) and then includes the greaser shades in his account. According to the *Hippie Dictionary*, a “greaser” is “a person, usually male, who either wears a greasy 1950s hairstyle or spends a lot of time working on cars”. The free OED states it is “a rough young man, especially one who greases his hair back and is a member of a motorcycle gang”.

In the Netherlands, men who greased their hair in the fifties and sixties were called “vetkuiven” (a word used metonymically) or “nozems”. The former Dutch word contains the word for grease, “vet”, and seems more suitable than “nozems” because the latter is ‘too Dutch’ for the American setting of the story, while a “vetkuif” can be associated with America via, for example, Elvis Presley and the movie *Grease*. In addition, in the fifties, the word was used by non-conformist youths as a term of abuse for non-long-haired, conformist youths that were usually into rock music (according to Geïntegreerde Taalbank (GTB)⁴⁹). Thus, the Dutch term was used by a specific group (slang characteristic) as a term of abuse, which indicates informality (slang characteristic). Therefore “[tiny] greaser shades” can be translated as “vetkuivenbrilletje”. I think “vetkuivenzonnebrilletje” is unnecessarily long; for example

⁴⁹ Accessed via <http://www.etymologiebank.nl/trefwoord/vetkuif>

“spiegelbril” is often used to designate “spiegelzonnebril” and “hippiebril” to designate “hippiezonnebril”). The distinction between “shades” and “sunglasses” can be kept by translating all instances of “sunglasses” with “-zonnebril”, and all instances of “shades” with “-bril”. The specific connotative and contextual meaning of “shades” still disappears, unfortunately; the term has been neutralised in the TT.

Another interesting term from the table above is “scag”, which is American slang for heroin. “Scag” also appears in *Dikke van Dale* (Dutch) online and is taken directly from American slang, but according to this source it means “Surinam heroin”, which is too specific. The *Van Dale Etymologisch woordenboek* (1997), however, simply defines “scag” as “heroin”.⁵⁰ In addition, the word “skag” appears frequently in Irvine Welsh’ *Trainspotting* (1993), in which heroin use is a central theme, and translator Heuvelmans also uses the word “skag” in the Dutch translation (1996) of the novel (note: Heuvelmans does not use the *Van Dale* spelling with a ‘c’). Therefore, it seems acceptable to use the word “scag” in the TT. Thus, the ST slang term for heroin (“scag”) is transferred directly into the TT.⁵¹

Related to the “scag baron” case is the mention of the “dope ring”. In U.S. slang, “dope” does not designate a particular drug per se but *sometimes* refers specifically to marijuana or heroin (see both OED versions). In Dutch, “dope” refers to harddrugs, particularly heroin (Van Dale). Thus, since marijuana is not a harddrug, “dope” cannot be used in the TT. In Dutch it seems better to use the word “drugs”, but this word is not as informal as “dope” is in the ST. I have still, however, translated “dope ring” as “drugsbende”. Here neutralisation again takes place. The translation choice can be defended for an additional reason, however. The term “dope ring” is occasionally used on American news sites, which implicates it is

⁵⁰ See <http://www.etymologiebank.nl/trefwoord/scag>

⁵¹ In the ST passage under discussion, the word “scag” is followed by the word “baron”. This combination seems uncommon in (American) English, as it for example cannot be found in news sources online (most hits for “scag baron” on Google deal with quotes from *Fear and Loathing* or references to the novel). Since the word “baron” is used in relation to drug dealers in a similar manner in Dutch (for example in the common combination “drugsbaron”), the ST term “scag baron” can be ‘translated’ as “scagbaron”. The latter term is uncommon in Dutch, which suits the uncommon ST term.

quite common. On Dutch news sites (such as volkskrant.nl, trouw.nl, nrc.nl, parool.nl, ad.nl), “dope” in almost all cases appears in relation to the use of doping in sports, not in relation to criminal organisations. In contrast, the term “drugsbende” does appear in the Dutch news frequently in relation to such organisations.

It can be noted that Heuvelmans translates all instances of “dope” in *Trainspotting* as “dope”, but that he also translates many ST instances of “drug” or “drugs” as “dope”. For example: “Dope, acid, speed, E, mushies, nembies, vallies, smack” (*Trainspotting* 91 (ST)) becomes “dope, lsd, speed, XTC, paddestoelen, nembutal, valium, smack” (*Trainspotting* 115 (TT)), while “Speed’s my drug” (73) is translated as “Mijn dope is speed” (94), and “Smack’s an honest drug” (90) as “Smack is een eerlijke dope” (114). Thus, the word “dope” occurs more often in the TT than in the ST. Dutch author Jules Deelder also uses the term “dope” occasionally, sometimes interchangeably with “drugs”. Take the following examples from *Drukke dagen* (1988):

Drank en dope consumeerde hij beide in alle voorkomende variëteiten (10)

Om van dopemisbruik maar te zwijgen, want elke keer weer die verdovende drugs kan knap vervelend worden (61)

als vanzelf komt gesprek op dope in algemeen en stimulantia in bijzonder (102)

Thus, it seems acceptable to use the word “dope” in the TT as a general term for drugs. However, I have not done so, since the first instance of “dope” in the ST is translated as “drugs” (as explained above), and the two following instances of “dope” are uttered in the same dialogue and context. I think it would be odd if the maid, who is accused of knowing about the “drugsbende”, responds by saying she does not know anything about “dope”. Instead, I think she would say she does not know anything about “drugs”.

The slang term “bucks” causes a small translation problem, as there is no informal term for “dollar” in Dutch. In the Dutch language there are informal terms for *former* Dutch money (“piek” for example) but there are no nicknames for the euro (except perhaps “zeuro”,

“neuro” and “pleuro”⁵²) and no informal terms for American money. In any case, it is impossible to change the currency in the novel, because doing so would mean domesticating the American context by changing it into a Dutch context. Since the novel *is* about the American context, this cannot be done. The only solution lies in translating the informal “bucks” with the standard “dollar”. Again, neutralisation takes place.

As explained before, animal metaphors play an important role in the novel and in the protagonist’s mind style. Because of this metaphorical pattern, I spent a considerable amount of time trying to find a suitable translation for the word “pig” in the passage I was translating. The word “pig” is an informal and derogatory term for “a greedy, dirty, or unpleasant person”¹ and for a police officer. In Dutch, there is no similar use of an animal name to refer to a police officer. By choosing the Dutch animal name for “pig”, namely “varken”, as a translation, the police reference gets lost in Dutch, while if one were to translate “pig” as, for example, “smeris” (informal for police officer), the animal reference gets lost. After searching for a while, I found that a “pig” can be an informer (OED). I must add that in contemporary language the term is not used in this way often, but in the context of the dialogue currently under discussion, the informer meaning is actually applicable, as Duke accuses his attorney of secretly working as a narcotics agent. This led me to a Dutch word for informer, namely “mol”. The advantage of this word is that it is an animal name. In addition, there is the Dutch expression “zo dik als een mol” / “as fat as a mole”. Since “pig” can be used in a derogatory way, while the Dutch word “mol” is not necessarily derogatory, I added “dikke” / “fat” to my translation. This suits the text, because Gonzo is described as “a 300-pound Samoan” (*F&L* 151). Hence my final translation of “you pig” as “dikke mol”.

A final example pertains to the word “king-hell” in “a king-hell breakthrough”. The *Routledge Dictionary of Slang* lists “king-hell” as an adjective meaning “intense” (Dalzell

⁵² See <http://nos.nl/artikel/326668-geen-bijnamen-voor-impopulaire-euro.html>

2008:594). This source states the term originated in 1968 in the US, and the only example given is a quote taken from a letter from 1968 written by Thompson which is published in *F&L in America* (ibid.).⁵³ It seems to be a neologism made up by Thompson. Neologisms are a challenge for translators. According to Newmark,

[I]n fiction, any kind of neologism should be recreated; if it is a derived word it should be replaced by the same or equivalent morphemes: if it is also phonaesthetic, it should be given phonemes producing analogous sound-effects [...] always, however, with the principle of equivalent naturalness in mind, whether relating to morphology (roots and inflexion) or sound (alliteration, onomatopoeia, assonance). (Newmark 1988:143)

In an ideal situation both the “king” and the “hell” parts of the neologism will be retained in the TT. However, “hell” causes problems when one tries to translate it quite literally, as it does not necessarily carry a negative connotation. Consider for example the sentence: “He is a hell of a guy.” This carries a positive connotation. In Dutch, the noun “hel” and the adjective “helse” do always carry a negative connotation. Therefore, these words cannot be used in the TT. Examples of translations that keep the sounds and meaning intact are “flink sterke” or simply “intense” (though here the primary stress is placed differently). The latter translations do not qualify as neologisms, however, and also lack slang characteristics. Finally, I decided to translate the ST neologism as “ziek sterke”, because the word “ziek” has a standard language meaning in Dutch, but also an informal youth language meaning. According to Truijens’ 2009 article in *de Volkskrant*, “ziek” (along with “kapot” and “lauw”) means “heel erg” / “very”; for example “kapot goed” means “heel erg goed” / “very good”.⁵⁴ Thus, the word can be used in an informal manner, and this is done by a specific group, which are slang characteristics. The meaning of “een ziek sterke doorbraak” furthermore lies close to what is conveyed by “a king-hell breakthrough”, and the stress in both “king-hell” and “ziek sterke”

⁵³ Thompson writes to Wolfe: “My king-hell desire, at this point, is to hear one of your lectures on the New Journalism.”

⁵⁴ See <http://www.volkskrant.nl/vk/nl/2686/Binnenland/article/detail/339199/2009/07/21/Straattaal-Algemeen-Cool-Nederlands.dhtml>

lies on the first part. The only problem is that it is not a neologism, but considering the other advantages, I hope the choice can be justified.

Rhythm

The rhythm of prose

As previously mentioned, Thompson's style is fast and the author pays attention to rhythm. This can be interesting for the translator; as mentioned before, Berman lists twelve deforming tendencies that occur in literary translation (2004:287) and at least four of these have effects on the ST author's choices to make use of certain patterns that can be seen as constituting 'the rhythm of prose' (Leech and Short 2007:173). These deforming tendencies will be discussed shortly, but first let us look into what is meant by the rhythm of prose. According to Leech and Short, it is usually viewed as the "implicit, 'unspoken' intonation" of a text, which is marked by punctuation (ibid.). One of the most central patterns that constitute rhythm is that of stressed and unstressed syllables, but the length of graphic units and heavy punctuation can also have rhythmic effects (Leech and Short 2007:174). The patterns of stressed and unstressed syllables, or metre, "raises prose to the level of a musical experience" according to Leech and Short (2007:116), which is interesting, as Thompson and others draw a parallel between his writing and music (qtd above).

Leech and Short discuss rhythm in their chapter on the rhetoric of text and state that it is part of "the superficial expressive form of language" which "places us in the province of syntactic and phonological/graphological style" (2007:169). They explain that since readers can 'hear' the phonology or sound pattern (phonemes, stress, rhythm, intonation) associated with the language written on a page, there is a "phonological potential" in all prose texts (2007:95-96). Authors exploit this potential by using "rhythmic, onomatopoeic and other auditory effects" in their writing (Leech and Short 2007:96). The phonological potential is represented in written form by graphological devices, such as punctuation (which partially

matches stress and intonation in speech (Leech and Short 2007:96-7)), spelling, capitalisation (Leech and Short 2007:106), italicisation (Leech and Short 2007:171), all of which are especially important in representing “a character’s style of speech in dialogue” (Leech and Short 2007:105). For example, an author can place emphasis on certain words by using capitalisation. Besides indicating emphasis in speech (Leech and Short 2007:106), such words can be regarded as foregrounded in writing. Leech and Short claim that italics are “never” used to indicate nuclear stress in the case of regular end-focus and that it “is a very special device used expressively (for example in fictional dialogue) to give the flavour of spoken emphasis” (2007:171-172). Phonological effects can also be realised by “choices of words and structures at the syntactic level” (Leech and Short 2007:105). Leech and Short give the examples of the principle of end-focus/climax and its inversion, which serves to convey spontaneity and vigour and is often used in fictional dialogue and stream of consciousness writing (2007:170,179,186). Some use the term “syntactic rhythm” to designate inversion and other aspects of a text such as “the length or shortness of sentences and clauses, the use or avoidance of *parallel structures*, complication by subordinate clauses [and] delaying of the verb (as in the so-called periodic sentence)” (Adams 1997:26). Patterns of rhythm (including syntax) can have iconic effects, meaning they “bring out associations between form and meaning” (Leech and Short 2007:189) or, in other words, the rhythm ‘appropriately’ mirrors the meaning it seeks to express.

Rhythm and translation

Four of Berman’s deforming tendencies in literary translation affect rhythm in one way or another, which indicates that rhythm can be a translation problem. The criticism *Ulysses*-translators Bindervoet and Henkes express regarding previous Dutch translations of Joyce’s novel, seem to attest to Berman’s observation that rhythms can be deformed in translation:

Vandenbergh as well as Claes & Nys have mistook the Sirens of this episode for the sirens of factories, firewagons and freighttrains. In all too many instances

they turn a deaf ear to the most basic characteristics of this chapter, its rhymes and rhythms, and throw the musicality of Joyce to the wind as if it were a discardable accidental, instead of the very core of the accomplishment. Improvement here is very much called for. (Bindervoet & Henkes 2012:79)

One of Berman's tendencies is rationalisation, which "bears primarily on the syntactical structures of the original, starting with that most meaningful and changeable element in a prose text: *punctuation*" (Berman 2004:288). Not only punctuation plays a role; rationalisation also affects the structure and sequence of sentences. Thus, one way for a translator to rationalise the ST is by changing aspects of the ST rhythm that are expressed in syntax. Berman again stresses the importance of punctuation for a novel's rhythm under the deforming tendency "the destruction of rhythms" (2004:292). This tendency is "fundamental" according to Berman, who claims that "[t]he novel is not less rhythmic than poetry [and] even comprises a multiplicity of rhythms" (2004:292).

Another way in which the rhythm of a novel can be deformed in Berman's view, is by expansion (2004:290). Berman explains that translations always tend to consist of more words than the source text because translators add explications. Expansion causes "a stretching, a slackening, which impairs the rhythmic flow of the work" (Berman 2004:290). As noted above, Thompson had a particular goal in mind regarding the word count of literary works: 55,000 words. A translator should take this into account.

The last deforming tendency that affects rhythm, is "the destruction of underlying networks of signification" (Berman 2004:292). According to Berman, a novel has a "hidden dimension" made up of "all sorts of networks beneath the "surface" of the text itself" (ibid.). These networks are part of the rhythm of the text. Lexical repetition can for example create such a network and can thus be seen as part of the rhythm of a text (ibid.). This can play a role in the case study, as it is a characteristic of New Journalism that words from specific semantic fields are repeated. Abdulla, like Berman, sees repetition as an element that can be constitutive of rhythm (2001:293). He states that repetition is a rhetorical device and a foregrounded element

that emphasises “the content of a message through the repetition of the form” (Abdulla 2001:302,297). Abdulla treats both repetition of grammatical words and lexical words (2001:292). Repetitions can be an essential part of what gives a text its “meanings, associations, and shades” and its “sense” and Abdulla claims translation decisions in this regard can result in “compromising the author’s world view, values, and even ideologies”; therefore he states they need to be translated “as literally as possible” (2001:291,289).

Abdulla presents the following common strategies in translating repetition:

- translating repetition as repetition, i.e. verbatim reiteration
- opting for variation
- completely ignoring it, i.e. omission (2001:291,295,300)

The second and third options are sometimes used by translators when they feel that repetition sounds “monotonous or too overtly foreign” in the target text (Abdulla 2001:296). However, the first is the *only* viable option in Abdulla’s eyes, even if it results in a foreignising and/or monotonous translation, as the other two strategies ignore “the psychological and dramatic value of repetition” (2001:300,295).

If translators follow Berman’s line of reasoning and want to avoid deforming the ‘multiplicity of rhythms’ of a source text, they should (1) retain the rhythmical structures of the original (including punctuation, sentence order, syntactic rhythm); (2) refrain from expanding the text; (3) retain underlying networks of signification (sometimes expressed in rhythm in the form of repetition). Berman’s ‘strategy’ when it comes to translating rhythm, and Abdulla’s strategy when it comes to translating one manifestation of rhythm, namely repetition, seems to correspond to one of Chesterman’s four translation strategies regarding the translation of “schemes” (1997:99-101), under which he places rhythm, parallelism, repetition and alliteration: *ST scheme X* → *TT scheme X* (= preservation of ST scheme). The problem is that this strategy cannot always be followed as strictly as the translator may want to. As Claes notes, “a metre in one language is not the same as that in another language”

(2012:47 my translation). Let us look at rhythm in the English and Dutch language. The first thing that can be noted, is that both languages are stress-timed. This means that “primary stresses occur at approximately equal intervals, irrespective of the number of unstressed syllables in between” (Burchfield et al. 1994:566). Collins and Mees point out that, generally speaking, “the intonation systems of English and Dutch show many similarities” (2003:274). However, they add that “Dutch intonation sounds dull and monotonous” to English ears, while the Dutch are of the opinion that “English patterns are ‘exaggerated’ and ‘affected’” (Collins and Mees 2003:284). Thus, even though both languages are stress-timed and show similar intonation patterns, it does not follow that their rhythms are identical. For example, English stress timing is characterised by a “starkness” that is usually strengthened by this language’s tendency toward monosyllabicity (Scott 2000:34). This starkness is not equally present in Dutch, where monosyllabicity is less common. Additionally, the Dutch language contains a lot more unstressed syllables in the form of verb, adjective and noun inflections and derivational suffixes than English (Kemps et al. 2005:47-8).

For a translator it is therefore helpful to view functional equivalence as the goal of translation, as mentioned before in relation to my own translation assignment for the case study (see p. 39). The second translation option mentioned by Chesterman aims at such equivalence: *ST scheme X* → *TT scheme Y* (= usage of different scheme with similar function). Chesterman furthermore lists the following options:

- *ST scheme X* → *TT scheme Ø* (= elimination of ST scheme)
- *ST scheme Ø* → *TT scheme X* (= introduction of scheme not present in ST)

Now let us look at how I treated the translation of rhythm in the case study.

Rhythm in *F&L*

I have studied the rhythm of a passage, about 470 words long, from chapter 8 (I) that is commonly known as the wave speech. The wave speech is frequently seen as an essential passage in the novel; Alexander, for example states: “the “wave” speech [...] is the book’s

thematic heart” (2012:20). The fact that it is referred to as a speech was one of the deciding factors for my choice, as speeches are associated with speaking out loud. The wave speech is a fictional speech which actually consists of IM, but it has been interpreted as a speech by readers. Thus, the wave speech can evoke the real speech association, and can therefore realise the phonological potential in the reader’s mind (i.e. the reader ‘hears’ the speech in his mind). Maybe the fact that *F&L* was made into a film has something to do with the view of the wave speech, as Duke (played by Johnny Depp) utters parts of the speech in the film. On YouTube, I found a video⁵⁵ of Depp reading parts of the passage out loud (not derived from the movie) with Thompson present in the audience, and a sound recording of the entire passage made by a reader (Neil Salter).⁵⁶ These recordings helped me get an idea of the stress patterns and intonation in the speech, though the versions differ on some points. In my translation, I aimed at recreating the ST’s ‘sense’ of rhythm, instead of trying to force the TT into the ST’s rhythmical patterns. Admittedly, my translation strategy has consisted mostly of listening to the ST as read by Depp and Salter, and then listening to whether I felt my translation conveyed a similar sense of rhythm (in order to do so, I recorded my own reading of the wave speech translation). This strategy is not based on strict or objective criteria, but rather on subjectivity and on ‘what sounds right’. The fact that Depp and Salter read the text differently complicates the matter slightly: it shows that rhythm can be perceived differently by individual readers.

I will look at a few concrete examples, taken from the speech, which pertain to several of the issues discussed above that can influence the rhythm of the text, such as emphasis in the form of italicisation and capitalisation, expansion, sentence structure and repetition.

⁵⁵ See: <http://youtu.be/oLH0Y7L6UQs> (reading starts ~3:15 and ends ~5:42).

⁵⁶ See: <http://youtu.be/uk4LLvIMsjM>

Emphasis

Throughout the novel, Thompson uses several ways to emphasise words. In the wave speech and elsewhere he uses italicisation⁵⁷:

Our énergy would símply *preváil*.
Onze ènergíe zou símpelwèg *zégevieren*.

Nuclear stress falls on the last syllable of “prevail”. Thus, Thompson uses italicisation where normal end-focus applies, while Leech and Short claim that italics are *never* used to indicate nuclear stress in the case of regular end-focus (qtd above). In Dutch, nuclear stress normally also appears at the end of the sentence⁵⁸, which means “zégevieren” has nuclear stress (on “zége”). In the TT I have also italicised this word.

Besides italicisation, Thompson regularly uses capitalisation:

It séems like a lífetime, or at least⁵⁹ a Máin Éra—
Het líjkt wel een ménsenlèven, of op z'n minst een Belángrijk Tíjdpèrk —

I have mostly kept italicisations and capitalisations intact, except when ST and TT spelling conventions differ. For example, capitalisation after a colon deserves some attention, because in Dutch, this is *only* used in cases of citation or a series of complete sentences⁶⁰ while in English it is common to use capitalisation after a colon when a rule, a principle or a quoted or full sentence follows (Glenn et al 2004:253). Example from the wave speech and translation:

where people were just as high and wild as I was: No doubt at all about that...
waar de mensen net zo high en wild waren als ik: Daarover bestond geen enkele twijfel ...

Thompson’s sentence after the colon is not a quoted sentence nor a full sentence (“There was no doubt at all about that”), and I do not think it can be interpreted as a rule or principle. Thompson thus seems to deviate from a norm. Therefore, in this case I can opt for translating “daarover” with capitalisation as well. All other capitalisation cases have been reviewed in their contexts in order to arrive at suitable translations.

⁵⁷ Primary lexical stress is marked by an acute accent; secondary stress is marked by a grave accent; unstressed syllables are unmarked.

⁵⁸ http://www.dbnl.org/tekst/trom001klem01_01/trom001klem01_01_0012.php

⁵⁹ Depp does not stress this word but Salter does.

⁶⁰ <http://taaladvies.net/taal/advies/vraag/392/>

Expansion

In the following example, expansion has taken place in the TT, which, according to Berman, deforms the rhythm of the text:

There was madness in any direction, at any hour. If not across the Bay, then up the Golden Gate or down 101 to Los Altos or La Honda.... You could strike sparks anywhere. There was a fantastic universal sense that whatever we were doing was *right*, that we were winning....

Het was een gekkenhuis in elke richting, op ieder uur. Was het niet aan de overkant van de Bay, dan wel ten noorden van de Golden Gate of als je de 101 afzakte naar Los Altos of La Honda ... Overal kon je de vonken ervan af laten spatten. Er heerste een geweldig universeel gevoel dat waar we ook mee bezig waren *terecht* was, dat we aan het winnen waren ...

The ST passage contains 50 words, while the TT passage consists of 69 words. I will not discuss all expansions that have taken place in the translation of this passage, but will go into one issue. The phrase “in any direction” in the ST can be taken quite literally, as Thompson describes locations west (the Bay), north (the Golden Gate) and south (Los Altos and La Honda) of San Francisco, which is located on the east coast. The problem is that in the ST, the locations in the north and south are conveyed with the words “up” and “down”. In Dutch, an equivalent is not easily found. I considered translating “up the Golden gate” as “boven de Golden Gate” (which is slightly shorter than the current translation), but what is literally “boven” the Golden Gate, a body of water, is the Golden Gate *Bridge*. Therefore, I considered chose “als je de Golden Gate overstak”, which introduces a verb not present in the ST, a pronoun that is not (yet) present in the ST, and does not convey the northerly direction that is expressed in the word “up”. The latter problem can be solved by using: “Was het niet aan de overkant van de Bay, dan wel ten noorden van de Golden Gate”. This unfortunately sounds a bit formal. In addition, there is a parallelism in the ST: “across the X / up the Y / down the Z”. I have not been able to find a suitable translation that keeps these three components intact. For example, the translation I considered at first had the parallelism “de Y overstak of de Z afzakte”, but this version not only lacks the opposition between “down” and “up” but also lacks similarity with the first component, which now takes a dissimilar form:

“aan de overkant van de X”. The option with “ten noorden van” results in two components that are quite similar: “aan de overkant van de X / ten noorden van de Y”, but dissimilar to the third component (“de Z afzakte”). Since the Bay is a body of water, like the Golden Gate, I translated “across the Bay” as “aan de overkant van de Bay”, because this is the idiomatic Dutch way of expressing what is meant in the ST. The drawbacks of my choice are: 1) the parallelism is only partly conveyed (i.e. *partial* preservation of ST scheme); 2) for the latter translation, six words are needed instead of the three that are used in the ST. Additional drawbacks of the overall translation discussed here, are:

- the introduction of a pronoun is required in the second sentence, whereas in the ST the pronoun is introduced in the third sentence;
- “ten noorden van” sounds slightly formal;
- the insertion of the verb “overstak” is necessary to make the TT construction possible.

This example shows that it can be rather difficult to preserve all ST schemes and to prevent expansion in translation.

‘Run-on’ sentences

Mnookin points out that Thompson has a chaotic style, partly due to run-on sentences (2008:167). A run-on sentence “consists of two [or more] independent clauses run together without punctuation at all” (Glenn et al 2004:58). Thompson occasionally runs sentences or sentence fragments together by using ellipsis points. Strictly speaking, these are not run-on sentences, as ellipsis points are punctuation, but they do give the feel of a sentence that ‘runs on’. Ellipsis points indicate “a reflective pause or a hesitation” (Glenn et al. 2004:261), which influences the rhythm. Note that these points do not end the sentence unless there is a fourth point. Consider the following example:

My central memory of that time seems to hang on one or five or maybe forty nights—or very early mornings—when I left the Fillmore half-crazy and, instead of going home, aimed the big 650 Lightning across the Bay Bridge at a hundred miles an hour wearing L. L. Bean shorts and a Butte sheepherder’s jacket ... booming through the Treasure Island tunnel at the lights of Oakland and Berkeley and Richmond, not quite sure which turn-off to take when I got to the other end (always stalling at the toll-gate, too twisted to find neutral while I fumbled for change) ... but being absolutely certain that no matter which way I went I would

come to a place where people were just as high and wild as I was: No doubt at all about that....

This example contains two sets of ellipsis points that do not end the sentence, but instead let it run on in a way. It can be recalled that rhythm can have an iconic effect. The sentence above seems an example of this, as it unfolds like a memory can unfold in the mind, taking associative turns at times but all the while running on. The long sentence can also be iconic for the long nights Duke experienced and the long drives he took. And, like Duke, the reader at first does not know where he will end up. Considering this iconic effect, it seems ill-advised to change the punctuation and in effect the rhythm of the sentence in the TT:

Mijn belangrijkste herinnering aan die tijd lijkt gebaseerd op een of vijf of misschien veertig nachten — of zeer vroege ochtenden — waarop ik het Fillmore halfjaar verliet en, in plaats van naar huis te gaan, de grote 650 Lightning over de Bay Bridge loodste met honderd mijl per uur in een korte broek van L.L.Bean en een schaapherdersjas van Butte ... galmend⁶¹ door de tunnel van Treasure Island naar de lichten van Oakland en Berkeley en Richmond, zonder zeker te weten welke afslag ik moest nemen als ik aan de andere kant kwam (altijd met afgeslagen motor bij de tolpoort, te ver heen om z'n vrij te vinden terwijl ik naar geld zocht) ... maar er absoluut van overtuigd dat welke weg ik ook nam, ik op een plek zou komen waar de mensen net zo high en wild waren als ik: Daarover bestond geen enkele twijfel ...

As mentioned above, in English it is possible to add a fourth point after using ellipsis at the end of a sentence, but in Dutch spelling this is not allowed. It is also Dutch convention to leave a space before and after the ellipsis⁶², hence the difference.

Repetition

In the wave speech, repetition plays a role. Take for example the lexical repetition of the words “time” and “place”. The word “time” occurs five times, and the word “place” three times. “Time” even occurs three times in the first paragraph alone:

Strange memories on this nervous night in Las Vegas. Five years later? Six? It seems like a lifetime, or at least a Main Era—the kind of peak that never comes again. San Francisco in the middle sixties was a very special time and place to be a

⁶¹ The Bay Bridge consists of two parts connected by a tunnel (Thompson calls it the Treasure Island tunnel but it is actually the Yerba Buena Tunnel). Thus, it is possible to ‘aim the motorcycle across the Bay Bridge, booming through a tunnel’; or ‘de motor over de brug te loodsen, galmend door een tunnel’.

⁶² See Onze Taal: <https://onzetaal.nl/taaladvies/advies/beletselteken>. In addition it can be noted that it is Dutch convention to add a space before and after a dash; see <https://onzetaal.nl/taaladvies/advies/streepje-kort-of-lang>.

part of. Maybe it *meant something*. Maybe not, in the long run ... but no explanation, no mix of words or music or memories can touch that sense of knowing that you were there and alive in that corner of time and the world. Whatever it meant.... [94 words]

Vreemde herinneringen op deze nerveuze nacht in Las Vegas. Vijf jaar later? Zes? Het lijkt wel een mensenleven, of op z'n minst een Belangrijk Tijdperk — het soort piek dat nooit terugkomt. Het San Francisco van de mid-jaren zestig was een heel bijzondere tijd en plek om bij te horen. Misschien dat het *iets betekende*. Misschien niet, op de lange duur ... maar geen enkele verklaring, geen enkele combinatie van woorden of muziek of herinneringen kan tippen aan dat gevoel te weten dat je er levend en wel bij was in die hoek van de tijd en de wereld. Wat het ook betekende ... [101 words]

In my translation of these 94 words, the repetitions of “time” and “place” have been retained.

The other two occurrences of “place” in the speech can also be translated as “plek” without trouble. One of the other two instances of “time” is slightly problematic, whereas the other can simply be translated as “tijd”:

Problematic repetition:

ST: for reasons that nobody really understands at the time

- 1) om redenen die niemand echt begrijpt in die tijd
- 2) om redenen die niemand echt begreep destijds
- 3) om redenen die niemand echt begrijpt op dat moment

Unproblematic preservation of repetition:

My central memory of that time

Mijn belangrijkste herinnering aan die tijd

Let us look at the problematic example. If one wants to keep the verb tense intact (“understands”, present tense), it is only possible to retain “tijd” if one chooses “die niemand echt begrijpt in die tijd” (see option 1). The latter phrase does not sound natural. In addition, the following sentence in the ST contains “that time”, which is also translated as “die tijd”— thus, a repetition that is not present in the ST would be created. Therefore, I tried “destijds”, but this Dutch word demands the use of the past tense (see option 2). I have not chosen this option as the tense switch alters the ST sense in my opinion. Therefore, I finally chose translation option three, which keeps the verb tense intact but does not preserve the ST-

repetition. A “moment”, however, is strongly associated with time, which perhaps makes the loss more acceptable.

One last “time”-occurrence needs to be discussed: I have not been able to translate “lifetime” with the “-time” intact. The problem is that the phrase “a lifetime ago/later” seems normal in English, whereas “een levenstijd geleden/later” seems abnormal. The phrase “een mensenleven geleden/later” is not that common either, but at least it is used in the Dutch media occasionally (see for example *Volkscrant*⁶³ and *Trouw*⁶⁴), and “een mensenleven lang” occurs in Dikke van Dale. I have compensated for the lack of “time” in “mensenleven” by translating “Era” as “Tijdperk”.

In total, the word “tijd” occurs four times in the wave speech translation (as opposed to five occurrences of “time” in the ST) and the word “plek” occurs three times, which is similar to the occurrences in the ST.

In the wave speech, there are many unproblematic repetitions, for example “seems” (3x), “maybe” (3x) “memory/memories” (3x). But only two other lexical repetitions (besides one occurrence of “time”) *cannot* be transferred to the TT in a similar way. In the ST passage, the word “sense” occurs four times. In three cases, it can be translated as “gevoel”, but the last instance needs a different approach:

that sense of inevitable victory over the forces of Old and Evil. Not in any mean or military sense
dat gevoel van een onvermijdelijke triomf over de Oude en Kwade krachten. Niet in een of ander gemeen of militair opzicht

This loss does not form a significant problem in my opinion; however, if one were to follow Abdulla and Berman, the loss of repetition is not tolerable. The other lexical repetition is that of the word “high”, which occurs three times in the ST passage. In the TT, it is translated as “high”, “hoge” and “hoog-”. Each time the context determines the translation:

⁶³ <http://www.volkscrant.nl/vk/nl/2844/Archief/archief/article/detail/3402484/2013/03/02/Licht-uit-leepte.dhtml>

⁶⁴ <http://www.trouw.nl/tr/nl/5009/Archief/archief/article/detail/3396192/2013/02/19/De-wetenschapper-is-ook-maar-een-mens.dhtml>

I would come to a place where people were just as high and wild as I was
ik op een plek zou komen waar de mensen net zo high en wild waren als ik

we were riding the crest of a high and beautiful wave....
we dreven op de top van een hoge en schitterende golf ...

and with the right kind of eyes you can almost see the high-water mark
en met het juiste soort blik kun je de hoogwaterlijn bijna *zien*

The first “high” I ‘translated’ with “high” because Thompson is in all likelihood referring to being high on drugs, i.e. under the influence of drugs. In Dutch we also use the English word “high” to indicate this state of mind. The second “high” in the ST is an adjective while the third is part of a noun. In Dutch, the adjective takes a different form than the noun, hence the difference. This loss of repetition cannot be avoided. Perhaps this can be seen as forced variation. Still, I believe this is acceptable, because it is likely that the Dutch target audience is familiar with the English word “high” and can see the relationship between “high”, “hoge” and “hoog-”.

Besides lexical repetitions such as the examples given above, there are non-lexical repetitions in the wave speech. Many can be preserved without trouble. The following example is presented because it contains three non-lexical repetitions, and because in my first draft, I did not notice the third repetition (“and”). I revised my translation because I think I should preserve ST schemes whenever possible. Here are the ST sentence and the first and second TT versions:

ST: but no explanation, no mix of words or music or memories can touch that sense of knowing that you were there and alive in that corner of time and the world.

TT1: maar geen enkele verklaring, geen enkele combinatie van woorden of muziek of herinneringen kan tippen aan dat gevoel te weten dat je er in levenden lijve bij was in die hoek van de tijd en de wereld.

TT2: maar geen enkele verklaring, geen enkele combinatie van woorden of muziek of herinneringen kan tippen aan dat gevoel te weten dat je er levend en wel bij was in die hoek van de tijd en de wereld.

Besides trying to keep repetitions that do occur in the ST intact, I tried to avoid *adding* repetitions in the TT.

IV: Comparing translations

This section covers a comparison between the published translation, *Angst en Walging in Las Vegas*, by Guido Golüke, and my translation. Golüke's career as a translator started with his translation of Thompson's *Fear and Loathing: on the Campaign Trail '72* (published by De Bezige Bij in 1974). Soon after, his translation of *Fear and Loathing in Las Vegas* was published (De Bezige Bij, 1974). Currently, Golüke has translated over 50 book titles (Dijk et al. 2011:16). In 2012, a revised edition of his translation was published by Lebowski. I have used this revised edition for my overall comparison, but I also added the 1974 slang terms to the table below, as slang is especially dependent on time. Additionally, according to Dijk et al., Golüke became known as a translator skilled in American slang (2011:17). I will discuss his translation based on the subjects discussed above.

Point of view

In my discussion of point of view and translation, markers of focalisation such as deixis, characterisation and subjectivity were dealt with. In my translation I tried to avoid translational shifts in these markers as much as possible. I noticed a few differences between my translation and Golüke's translation in this area. It should be noted here that a microstructural shift in isolation does not necessarily affect the macrostructure of a novel. My comparison is not exhaustive enough to draw conclusions about the macrostructure of Golüke's translation; it simply serves to highlight several interesting differences. Take the following example (M stands for Moerland; G stands for Golüke):

- ST "Good riddance," said my attorney. "We had a real freak on our hands. That boy made me nervous. [...]"
- M "Opgeruimd staat netjes," zei mijn advocaat. "We zaten met een regelrechte freak opgescheept. Dat joch werkte op mijn zenuwen. [...]"
- G "Die zijn we kwijt," zei mijn advocaat. 'Wat een mafkees. Hij werkte op mijn zenuwen. [...]"

The pronoun “we” is used in a different place by Golüke, and the deictic marker “that” in “that boy” is left out, as is the word “boy”. The fact that Gonzo calls the hitchhiker “that boy” expresses, in my opinion, his attitude towards the person in question. In the next example, Golüke replaces the pronoun “we” by “ze”, hereby changing the agent:

ST Rape? We could surely beat that one.
 M Verkrachting? Dat konden we sowieso wel weerleggen.
 G Verkrachting? Dat konden ze nooit hard maken.

And here, another pronoun shift takes place in Golüke’s translation (the passive construction is changed into an active construction):

ST She would have to be dealt with.
 M Ze moest wel onder handen worden genomen.
 G Daar moesten we wat mee.

I have also, inadvertently, changed a pronoun here and there, even though I tried to avoid doing so:

ST “You better be careful,” he said.
 M “Ik zou maar oppassen,” zei hij.
 G ‘Pas jij maar op,’ zei hij.

The last pronoun example:

ST and if we didn’t get there before we lost all control
 M en als we daar niet aankwamen voordat we alle controle kwijt waren
 G en als we dat niet haalden voor het volledig uit de hand liep

Here, Golüke replaces “we” with “het” / “it”. A possible backtranslation of the latter part of his sentence is: “before it got completely out of hand”. In my opinion, his translation makes it seem as though the main characters are not responsible for the loss of control, while in truth they are responsible for it. Also, the translation is more vague than the ST (what exactly is getting out of hand, or rather, who?).

Finally, in Golüke’s translation I found a shift from FIT to FDT:

ST (FIT) Yes. I remembered that scream ...
 M (FIT) Ja. Die schreeuw herinnerde ik me nog wel ...
 G (FDT) Ja. Die gil herinner ik me wel...

In my discussion of point of view, I paid attention to social deixis. In the LSD-passage I treated, I translated Duke's "you" with the informal "je" and the clerk's response with the formal "u". Golüke, in contrast, translates both Duke's and the clerk's utterance with the formal "u". In my opinion, both our choices are reasonable. In the dialogue with the maid in another chapter, both Golüke and I translated every instance of "you" uttered by Duke and Gonzo with the informal "je", and the maid's responses with the formal "u". I cannot guess at Golüke's motivation, but my own choice is based on the fact that Duke and Gonzo pose as a police officers, which puts them in a role of power and authority, while the maid is in a subordinate position. Also, the maid believes (or pretends to believe) they are police officers, which makes it likely for her to address them in a formal manner.

Interrupted narration

The first case of interrupted narration I discussed above, is the boxing credo, which is an intertextual reference:

ST	"Kill the body and the head will die"
M	"Dood het lichaam en het hoofd zal sterven"
G	'Vermoord het lichaam, dan sterft ook het hoofd'

I used the strategy "minimum change" or "literal translation". It seems Golüke does the same, but with a slightly different result. I consider his translation perfectly reasonable. My own translation perhaps sounds a bit *too* literal, but there are parallel constructions ('do X and Y will be the result') in Dutch, such as "zoekt en gij zult vinden", "werk wat minder en je zult je heel wat fitter voelen" (Van Dale). Thus, the causal connection that can be expressed with "and" can here be conveyed in Dutch with the word "en".

The second case of interrupted narration is the time sheet. I pointed out that the word "throughout" only occurs once in the entire ST and that I therefore translated it as "gehele" instead of "hele". The former word sounds a bit more formal as well, which suits the style of

the time sheet. Golüke uses the word “hele”. A few other choices he makes are also less formal, for example:

- ST We [...] finally brought him to bay in [...]
M We [...] brachten hem uiteindelijk tot staan in [...]
G We [...] [hebben hem] ten slotte te pakken gekregen in [...]

The phrase Golüke uses, “te pakken krijgen”, is informal, while “bring to bay” is not marked as informal (OED).

- ST the defendant had moved his residence to [...]
M had de verdachte zijn verblijfplaats gewijzigd naar [...]
G was de verdachte verhuisd naar [...]

To “move residence” is a formal expression, while to “move” would be the informal version. Golüke’s version is based on this informal version, not on the formal one. Thus, in a few sentences, Golüke uses less formal language than is used in the time sheet.⁶⁵

Drugs

In my discussion of the influence of drugs on the narrative, I pointed out that in the LSD-passage, Duke’s confusion is expressed in the use of ellipses and (rhetorical) questions. Also, his sentences are incomplete and somewhat incoherent. In my translation, I used similarly incomplete sentences, as well as ellipses and questions. Golüke’s translation differs from mine on several points:

- ST “My name is ... ah, Raoul Duke ... yes, *on the list*, that’s for sure.
M “Mijn naam is ... eh, Raoul Duke ... ja, *op de lijst*, dat zeker.
G ‘Mijn naam is... eh, Raoul Duke... ja , ik sta op de lijst, dat weet ik zeker,

Here, Golüke adds a few words (underlined above) which make the sentence less incoherent.

In the next example, a (rhetorical) question is replaced by Golüke with a statement:

- ST and now it’s time for the desert, right?
M en nu is het tijd voor de woestijn, toch?
G en nu zijn we klaar voor de woestijn!

This makes the protagonist appear more certain of himself. The last example has to do with certainty and coherence as well:

⁶⁵ One small detail, not related to this issue, is that he does not add the decimal to the amount of dollars mentioned in the ST (namely: “\$44,066.12”), which results in a higher bill: “\$44 066 12”.

- ST Just check the list and you'll see. Don't worry.
M Kijk de lijst maar na en je zult het zien. Geen zorgen.
G loopt u de lijst maar even na dan ziet u mijn naam wel staan. Maakt u zich maar geen zorgen.

Golüke makes explicit that the clerk will see Duke's name on the list. In the ST, Duke does not explicitly state what the clerk will see, he only mentions that she 'will see' (maybe he thinks she will see that 'it's time for the desert', for example). Also, he seems to say she should not worry, but he could also be talking to himself, as he is actually panicking because of the effect the LSD is having on him. In Golüke's version this interpretation is no longer possible. Therefore, I think Golüke adds too much information.

Slang

Below, the same table with slang terms is presented as was used earlier, except that here the terms that Golüke uses in his translation and revision have been added.

Slang terms and translations

Slang terms	My translation	Golüke 2012	Golüke 1974
geek zipping (past him)	kneus (voorbij)sjezende	sukkel (langs hem heen) zoeven	sukkel (langs hem heen) zoeven
(to) zap (off)	(weg te) stuiven	suizen	suizen
flashing bugger	de blits maken ding	flitsen bak	de bink uit te hangen ding
chickenshit wimps pansies (gutless) punks	laffe schijtlijsters flikkers (slappe) zakken	laffe mietjes watjes schijtuizen	lamlullen nichten schijtlaarzen
(tiny) greaser shades	vetkuivenbriljetje	donkere bril	friekbriljetje
grit	lef	ballen	Lef
(took a long) snort	(nam een diepe) snuif	snoof (het spul diep op)	snoof (het spul diep op)
you scurvy shyster bastard	jij schurftige schoft van een advocaat	platte shit-advocaat dat je bent	vuile penoze-advocaat
(to) croak scag (baron) ripped off	(te) mollen scag(baron) genaaid	koud (te) maken heroïnebaron <i>geript</i>	mores (te) leren heroïneconing besodemieterd
has cashed his check	is er geweest	gaat eraan	zijn laatste uur heeft geslagen
scumsucker sandbagging	smeerlap besodemieteren	smeerlap belazeren	tyfuslijer belazeren
cop	smeris	smeris	smeris
blotter	papertrip	blottertje	vloeiblad
fucking	verdomme	-	vuile

(you) pig	dikke mol	vuile smeerlap	vuile smeerlap
mutants	monsters	mutanten	mutanten
bedrock crazies	volslagen idioten	totale gekken	finaal geschifte lieden
(holy) shit	tering	godallemachtig	godallemachtig
bullshit	gelul	bullshit	lulkoek
uppers	uppers	speed	pep
acid freaks	acidfreaks	acidfreaks	LSD frieks
bucks	dollar	\$	dollar
hit	dosis	trip	trip
the Greasers and the Longhairs	de Vetkuiven en de Langharigen	de Vetkuiven en de Langharigen	de Vetkuiven en de Langharigen
king-hell	ziek sterke	wereldschokkende	wereldschokkende
dope (ring)	drugs(bende)	drugs(syndicaat)	Drugs(syndicaat)

I will briefly go into a few of these terms: “greaser shades”, “scag (baron)”, “(you) pig”, and “mutants”. The first of these is translated in Golüke’s 2012 version as “donkere bril”, which fails to capture all contextual and connotative meanings I discussed above, i.e. his TT term cannot be associated with a countercultural or marginalised group. His earlier translation, “frikbrilletje” (now probably “freakbrilletje), contrasts with his newer version, as the former *does* carry such associations: In the countercultural era anyone opposed to ‘the establishment’ could be called a “freak” in a derogatory way. The specific greaser association is still lost, but at least there is some link to the counterculture.

In my “scag baron” discussion, I pointed out that the slang term “scag” can be transferred directly into the TT. Golüke uses a word from standard language instead, while there are several informal terms for heroin available in the Dutch language. In this case, the informality of the text is lowered.

I explained why I translated “you pig” as “dikke mol”. Golüke, in this case, does not take into account the metaphorical pattern of animal names, nor does he link the word “pig” to an informal term for a police officer. Instead he uses a term that is derogatory, but which does not carry other associations: “vuile smeerlap” (“dirty bastard/son-of-a-bitch”).

The last example I would like to discuss here, is “mutants”. Literally, a “mutant” in English is also a “mutant” in Dutch. However, if the term is interpreted as slang, it means “Someone regarded as having antisocial or sociopathic tendencies” and can be used as a term of abuse

(OED). It seems likely Thompson is using the word in this manner, as he is referring to murderers. The Dutch word “mutant” does not have a figurative and/or negative meaning, it only has meaning in the field of biology. The Dutch word “monster” does carry negative connotations and can also be used to designate someone with sociopathic tendencies and/or a murderer, hence my translation choice. Golüke uses the word “mutant” in the TT, which is surprising in my opinion.

Rhythm

While translating, I kept Berman’s deforming tendencies relating to rhythm in mind and tried to change as little as possible in punctuation, spelling indicating emphasis (capitalisation, italicisation), word order, the sequence and length of sentences, and repetition. In some cases, Golüke’s translation differs from mine. In the example below, Golüke changes the syntactic structure:

ST	“ <u>If you think we’re in trouble now</u> , wait till you see what’s happening in the elevators.”
M	“ <u>Als je denkt dat we nu al in de problemen zitten</u> , wacht dan maar tot je ziet wat er in de liften gebeurt.”
G	‘Wacht maar eens af wat er dadelijk in de lift gaat gebeuren, <u>als je denkt dat we hier in de problemen zitten</u> .’

This particular inversion is unnecessary in my opinion. However, sometimes a different structure seems to have a more positive effect on the overall rhythm:

ST	There was no point in fighting—on our side or theirs. (11 words)
M	Het had geen zin om te vechten — of het nou aan onze zijde was of aan die van hen. (19)
G	Vechten – aan onze kant of de hunne – was volkomen zinloos. (10)

By changing the structure, Golüke manages to keep the number of words in check. My translation consists of almost twice as many words, which affects the rhythm.

Emphasis

Capitalisation and italicisation are used less often in Golüke’s translation, although they do occur. In some cases, Golüke adds pragmatic particles or adverbs to achieve an effect similar to that of italicisation. For example:

ST	“We can’t stop <i>here</i> . This is bat country!”
----	--

M *"Hier* kunnen we niet stoppen. Dit is vleermuizenland!"
G 'Ve kunnen hier helemaal niet stoppen. We zijn hier in vleermuizenland!'

In addition, Golüke uses the italicised word twice. In his version, the word is thus also emphasised. Sometimes, Golüke omits italicisations without adding other elements to indicate emphasis:

ST He *said* he understood, but I could see in his eyes that he didn't.
M Hij *zei* dat hij het begreep, maar ik kon aan zijn ogen zien dat het niet zo was.
G Hij zei dat hij het begreep, maar ik zag aan zijn ogen dat het niet zo was.

Capitalisations are also less frequent in Golüke's translation:

ST No doubt they all Got What Was Coming To Them.
M ze kregen ongetwijfeld allemaal Hun Verdiende Loon.
G ze hebben ongetwijfeld allemaal hun verdiende loon gekregen.

Expansion

I discussed one instance of expansion in my translation of the wave speech (50 ST words → 69 TT words). This expansion occurs mainly because I want to convey the northerly and southerly directions conveyed in the ST with the words "up" and "down". Golüke's translation of this part of the speech consists of 66 words, but his version does not convey the directions just mentioned:

Je kon alle kanten uit om los te gaan, op elk uur van de dag... Als er aan de overkant van de Baai niets te doen was, reed je over de Golden Gate of de 101 naar Los Altos of La Honda... overal spatten de vonken in het rond. Alom heerste dat fantastische gevoel dat we goed bezig waren, dat we aan de winnende hand waren...

Two small additional remarks can be made concerning this translation: first, Golüke *adds* an ellipsis after the first sentence (in the ST, there is a full stop), and second, he uses a lower case for the word "overall" while Thompson starts this sentence with a capitalised "You".

'Run-on' sentences

In the long, iconic sentence about Duke's memories, Golüke uses the same amount of ellipsis, but he changes the location of one of them, and part of the word order, to make the sentence run more smoothly. He also adds a pronoun ("ik" underlined below):

Mijn herinneringen aan die tijd lijken zich te concentreren op één of vijf of misschien wel veertig nachten – of heel vroege ochtenden – waarin ik het Fillmore half daas verliet en, in plaats van naar huis te gaan, de grote Lightning 650 met honderdzestig per uur over de Bay Bridge joeg... in katoenen shorts en een schaapherdersjasje loeide ik door de tunnel van Treasure Island naar de lichtjes van Oakland, Berkeley en Richmond, zonder precies te weten welke afslag ik moest nemen als ik aan de overkant was (bij de tolboom sloeg de motor altijd af, ik was te opgedraaid om hem in zijn vrij te krijgen en intussen ook nog een muntje op te diepen)... maar ik wist wel zeker dat er overal mensen te vinden waren die even high en vrijgevochten waren als ik: daarover bestond geen enkele twijfel...

I have not done this myself, but I understand his decision, as my translation can perhaps sound a bit forced. In any case, both our versions resemble the ST sentence's structure in that they are long and seem to run on.

Repetition

As pointed out above, the wave speech contains several repetitions, like the lexical repetition of the words “time” (five times) and “place” (three times). In my final translation, the translation for these words occur four and three times respectively. In Golüke's translation they occur three and two times respectively. The strategies he uses are compensation in place, omission and (partial) reiteration. For example, he uses the word “place” at the end of the following passage, instead of halfway:

ST Strange memories on this nervous night in Las Vegas. Five years later? Six? It seems like a lifetime, or at least a Main Era—the kind of peak that never comes again. San Francisco in the middle sixties was a very special time and place to be a part of. Maybe it *meant something*. Maybe not, in the long run ... but no explanation, no mix of words or music or memories can touch that sense of knowing that you were there and alive in that corner of time and the world.

M Vreemde herinneringen op deze nerveuze nacht in Las Vegas. Vijf jaar later? Zes? Het lijkt wel een mensenleven, of op z'n minst een Belangrijk Tijdperk — het soort piek dat nooit terugkomt. Het San Francisco van de mid-jaren zestig was een heel bijzondere tijd en plek om bij te horen. Misschien dat het *iets betekende*. Misschien niet, op de lange duur ... maar geen enkele verklaring, geen enkele combinatie van woorden of muziek of herinneringen kan tippen aan dat gevoel te weten dat je er levend en wel bij was in die hoek van de tijd en de wereld.

G Vreemde herinneringen tijdens deze gespannen nacht in Las Vegas. Vijf jaar later? Zes? Het lijkt wel een mensenleven, of op zijn minst een Tijdperk – zo'n high dat nooit meer terugkomt. Het was heel speciaal om er midden jaren zestig bij te zijn in San Francisco. Misschien *betekende het iets*. Misschien ook niet, op de lange duur... maar geen enkele verklaring, geen enkele combinatie van woorden of

muziek of herinneringen haalt het bij dat gevoel dat je erbij was – in die tijd, op die plek.

As mentioned before, I tried to not add repetitions to the wave speech. I noticed Goluke's translation does contain a few repetitions that are not present in the ST. For example:

- ST And that, I think, was the handle—that sense of inevitable victory over the forces of Old and Evil.
- M En dat was, denk ik, de sleutel — dat gevoel van een onvermijdelijke triomf over de Oude en Kwade krachten.
- G Dat was de drijvende kracht, denk ik – dat gevoel dat we onherroepelijk de krachten van het Kwaad en het Verleden zouden overwinnen.

The overall comparison has led to some interesting observations in my opinion. The stylistic features I paid attention to and tried to maintain as much as possible in the TT (though not always successfully), have not always been maintained by Goluke, or have been maintained in a different manner (sometimes, but not always, creating an equivalent stylistic effect).

Afterword

Creating a literary translation is a challenging task. In this thesis, I examined the role of style in a case study and how a translator can cope with the problems that present themselves during the course of translation. Before I started translating, I paid attention to contextual factors, which was interesting in itself but which also helped me in the interpretational process. I furthermore described the stylistic features that I selected in a detailed manner, which occasionally led me to reconsider earlier translation choices. In the end, I believe that a translator can indeed benefit from both a contextualised perspective on style and a more concrete description of stylistic effects in the ST. However, it remains a challenge to try and grasp and author's style in all its facets. In any case, *Fear and Loathing in Las Vegas* proved to be an intriguing subject, and I am glad I devoted my thesis to translating passages from this hilarious and fascinating work of literature.

Translation

3. Vreemde medicijnen in de woestijn ... een vertrouwenscrisis

Ik word nog steeds lichtelijk achtervolgd door de opmerking van onze lifter over dat hij “nog nooit in een cabriolet gezeten” had. Staat daar zo’n arme kneus die leeft in een wereld van snelwegen vol voorbijsjezende cabrioletten, en dan heeft hij er nog niet eens in eentje *gezetten*. Ik voelde me net koning Faroek. Ik had de neiging om mijn advocaat bij het eerstvolgende vliegveld te laten stoppen om een soort eenvoudig, burgerrechtelijk contract op te stellen waardoor we de auto gewoon aan deze zielige sukkel konden *geven*. Gewoon zeggen: “Hier tekenen en dan is de auto van jou.” Hem de sleutels geven en daarna de creditcard gebruiken om in een vliegtuig weg te stuiven naar een stad als Miami en opnieuw een dikke vuurrode cabriolet huren om totaal van de kaart door drugs op topsnelheid een tocht over het water te maken helemaal tot aan het eindpunt in Key West ... en dan de auto inruilen voor een boot. Blijven doorgaan.

Maar dit geflipte idee vervloog al snel. Het had geen zin om deze onschuldige knul op te laten sluiten — en trouwens, ik had nog *plannen* voor deze auto. Ik wilde in Las Vegas de blits maken met het ding. Misschien een stuk flink dragracen op de Strip: Stoppen⁶⁶ bij dat grote verkeerslicht voor het Flamingo en dan tegen het verkeer tekeergaan:

“Oké, stelletje laffe schijtlijsters! Stelletje flikkers! Zodra dit klotelicht op groen springt, trap ik ‘m op zijn staart en blaas ik jullie slappe zakken stuk voor stuk van de weg!”

Precies. De schoften uitdagen op hun eigen terrein. Met gierende remmen op het zebrapad afgaan, hortend en stotend met een fles rum in de ene hand en de toeter steevast ingedrukt om de muziek te overstemmen ... de ogen glazig en extreem verwijd achter een klein zwart, goudomrand vetkuivenbrilletje, en maar onzin uitkramen ... een

⁶⁶ I kept this capitalisation intact, because Thompson is breaking the norm in the ST. See under ‘Emphasis’ (p.79).

volstrekt *gevaarlijke* dronkenlap, die naar ether en een terminale psychose stinkt. Het toerental opvoeren tot een vreselijk schel ratelend gejack klinkt en wachten tot het licht verspringt.

Hoe vaak komt zo'n kans voorbij? Om de schoften helemaal tot op het bot van hun stuk te brengen. Oude olifanten strompelen naar de heuvels om te sterven; oude Amerikanen rijden naar de snelweg en jagen zichzelf de dood in met dikke auto's.

Maar onze trip was anders. Het was een klassieke bevestiging van al het goede en ware en fatsoenlijke in de volksaard. Het was een grof, fysiek eerbewijs aan de fantastische *mogelijkheden* die het leven in dit land biedt — maar alleen aan diegenen die echt lef hebben. En wij zaten daar tjokvol mee.

Mijn advocaat begreep dit concept, ondanks zijn raciale handicap, maar onze lifter was geen gemakkelijk persoon om tot door te dringen. Hij *zei* dat hij het begreep, maar ik kon aan zijn ogen zien dat het niet zo was. Hij zat tegen me te liegen.

Ineens schoot de auto van de weg af en kwamen we slippend tot stilstand in het grind. Ik werd tegen het dashboard aangesmeten. Mijn advocaat hing over het stuur. "Wat is er aan de hand?" schreeuwde ik. "*Hier* kunnen we niet stoppen. Dit is vleermuizenland!"

"Mijn hart," kreunde hij. "Waar zijn de medicijnen?"

"Ah," zei ik. "De medicijnen, ja, die heb ik hier." Ik tastte in de plunjezak om het amylnitriet te pakken. De knul leek wel verlamd. "Geen zorgen," zei ik. "Deze man heeft een slecht hart — Angina Pectoris. Maar we hebben er de middelen voor. Ja, hier zijn ze." Ik haalde vier ampullen uit het tinnen doosje en gaf twee stuks aan mijn advocaat. Hij brak er meteen eentje open onder zijn neus, en ik volgde zijn voorbeeld.

Hij nam een diepe snuif, zakte achterover in de stoel en staarde rechtstreeks de zon in. "Zet die muziek verdomme wat harder!" schreeuwde hij. "Mijn hart voelt als een alligator!"⁶⁷

"Volume! Helderheid! Bas! We moeten bas hebben!" Hij maaide met zijn naakte armen door de lucht. "Wat is er *mis* met ons? Zijn we godverdomme *oude vrouwtjes*?"

Ik draaide het volume van zowel de radio als de taperecorder volledig open. "Jij schurftige schoft van een advocaat," zei ik. "Let op je woorden! Je hebt het wel tegen een doctor in de journalistiek!"

Hij was onbedaarlijk aan het lachen. "Wat *doen* we hier verdomme midden in deze woestijn?" riep hij. "Bel de politie! We hebben hulp nodig!"

"Trek je maar niets van dit zwijgen aan," zei ik tegen de lifter. "Hij kan niet tegen de medicijnen. Eigenlijk zijn we *allebei* doctor in de journalistiek en zijn we onderweg naar Las Vegas om de belangrijkste gebeurtenis van onze generatie te verslaan." En toen schoot ik in de lach ...

Mijn advocaat draaide zich om en boog zich naar de lifter. "In werkelijkheid," zei hij, "gaan we naar Vegas om een scagbaron die Savage Henry heet te mollen. Ik ken hem al jaren, maar hij heeft ons genaaid — en dan weet je wel hoe laat het is, toch?"

Ik wilde hem de mond snoeren, maar we hadden allebei de slappe lach. Wat *deden* we hier verdomme eigenlijk midden in deze woestijn, als we allebei een slecht hart hadden?

"Savage Henry is er geweest!" Mijn advocaat snauwde tegen de knul achterin. "We gaan zijn longen eruit rukken!"

"En opeten!" flapte ik eruit. "Die schoft komt hier niet mee weg! Waar gaat het heen met dit land als zo'n smeerlap zomaar een doctor in de journalistiek kan besodemieteren?"

⁶⁷ There is no quotation mark in the ST. I have not been able to discover what the norm in Dutch literature is.

Niemand gaf antwoord. Mijn advocaat brak nog een ampul open, terwijl de knul van de achterbank klom en van de klep van de kofferbak tuimelde. "Bedankt voor de lift," riep hij. "*Heel erg* bedankt. Ik *mag* jullie wel. Maak je om *mij* maar geen zorgen." Zijn voeten raakten het asfalt en hij begon terug te rennen naar Baker. Midden in de woestijn, geen boom te bekennen.

"Wacht even," riep ik. "Kom terug en neem een biertje." Maar blijkbaar kon hij me niet horen. De muziek stond erg hard, en hij verwijderde zich in rap tempo van ons.

"Opgeruimd staat netjes," zei mijn advocaat. "We zaten met een regelrechte freak opgescheept. Dat joch werkte op mijn zenuwen. Heb je zijn *ogen* gezien?" Hij moest nog steeds lachen. "Jezus," zei hij. "Dit zijn goeie medicijnen!"

Ik opende het portier en wankelde naar de bestuurderskant. "Schuif eens op," zei ik. "Ik rij wel. We moeten uit Californië weg zijn voordat die knul een smeris tegenkomt."

"Shit, dat duurt nog uren," zei mijn advocaat. "Hij zit mijlenver van de bewoonde wereld."

"Wij ook," zei ik.

"Laten we keren en terugrijden naar de Polo Lounge," zei hij. "Daar zullen ze ons nooit zoeken."

Ik negeerde hem. "Maak de tequila open," schreeuwde ik toen het windgeruis weer de overhand nam; ik trapte het gaspedaal in terwijl we terug de snelweg op denderden. Even later leunde hij opzij met een kaart. "Verderop ligt een plek die Mescal Springs heet," zei hij. "Als je advocaat raad ik je aan om te stoppen en een duik te nemen."

Ik schudde mijn hoofd. "Het is absoluut noodzakelijk dat we vóór de deadline voor persregistratie bij het Mint Hotel zijn," zei ik. "Anders moeten we misschien voor onze suite betalen."

Hij knikte. "Maar laten we dat gelul over de Amerikaanse Droom alsjeblieft vergeten," zei hij. "Waar het *echt* om gaat is de Grote Samoaanse Droom." Hij zat in de plunjezak te rommelen. "Ik denk dat het nu wel tijd is om een papertrip op te kauwen," zei hij. "Die goedkope mescaline is allang uitgewerkt, en ik weet niet of ik de stank van die klote-ether nog langer kan verdragen."

"Ik vind het juist *lekker*," zei ik. "Eigenlijk moeten we een handdoek met dat spul doordrenken en hem dan op de vloerplank bij het gaspedaal leggen, zodat de dampen de hele weg naar Las Vegas in mijn gezicht blijven vliegen."

Hij draaide het cassettebandje om. De radio blèrde: "Power to the people — right on!" Het politieke liedje van John Lennon, tien jaar te laat. "Die arme sukkel had beter kunnen blijven waar hij was," zei mijn advocaat. "Klojo's als hij zitten alleen maar in de weg als ze serieus proberen te zijn."

"Over serieus gesproken," zei ik. "Volgens mij wordt het nu wel eens tijd om aan de ether en de cocaïne te gaan."

"Skip de ether," zei hij. "Laten we die bewaren om het vloerkleed in de suite mee te doordrenken. Maar kijk 'ns hier. Jouw helft van de sunshine-papertrip⁶⁸. Gewoon opkauwen alsof het bubbelgum is."

Ik pakte de papertrip aan en at hem op. Mijn advocaat klooido intussen met het zoutvaatje waar de cocaïne in zat. Maakte het open. Kieperde het om. Schreeuwde en graaide vervolgens in de lucht, terwijl ons fijne witte poeder opstooft en over de woestijnsnelweg wegwaaid. Een heel dure minitornado die oprees uit de Grote Rode Haai. "Allejzus!" jammerde hij. "Zag je wat God ons net heeft aangedaan?"

⁶⁸ I used the ST term here, because it refers to a specific type of blotter. Heuvelmans makes a similar translation choice in *Trainspotting*: In the ST, "white doves" are mentioned (156), and in the TT Heuvelmans uses this term as well: "Sick Boy haalt wat XTC te voorschijn, *white doves* geloof ik." (191).

“Dat heeft God niet gedaan!” brulde ik. “Dat heb *jij* gedaan. Je bent verdomme een narcotica-agent! Ik had je vuile spel al vanaf het begin door, dikke mol!”

“Ik zou maar oppassen,” zei hij. En opeens zwaaide hij een grote zwarte .357 magnum in mijn richting. Zo’n Colt Python met een extra korte loop en afgeschuind magazijn. “Het stikt hier van de gieren,” zei hij. “Die hebben je botten nog voor zonsopkomst kaalgevreten.”

“Jij hoer,” zei ik. “Als we in Las Vegas aankomen laat ik gehakt van je maken. Wat denk je dat de Drugsbund⁶⁹ doet als ik kom aanzetten met een Samoaanse narcotica-agent?”

“Die maken ons allebei af,” zei hij. “Savage Henry weet wie ik ben. Shit, ik ben je *advocaat*.” Hij proestte het uit van het lachen. “Je zit helemaal onder de acid, sukkel. Het zou godverdomme een wonder zijn als het ons lukt om bij het hotel te komen en in te checken voordat je in een wild dier verandert. Ben je daar wel klaar voor? Bij een hotel in Vegas inchecken onder een valse naam met het opzet om zware fraude te plegen en met een kop vol acid?” Hij moest weer lachen, en dook vervolgens met zijn neus omlaag naar het zoutvaatje om een strak opgerold twintigdollarbiljet⁷⁰ midden in het restje poeder te steken.

“Hoelang hebben we nog?” zei ik.

“Pakweg dertig minuten,” antwoordde hij. “Als je advocaat raad ik je aan om op topsnelheid te rijden.”

Las Vegas was niet ver meer. Ik kon het silhouet van hotels/de strip zien opdoemen uit de blauwe waas boven de woestijngrond: Het Sahara, het landmark, het Americana en

⁶⁹ I used the German “bund”, as does Thompson, because I believe Thompson does not use this language randomly. For example, in the novel’s jacket copy, he writes about “the good German, panicked sheep syndrome” (1980:118), and in the novel itself Duke narrates that the Circus Circus is “what the whole hep world would be doing on Saturday night if the Nazis had won the war” (*F&L* 46).

⁷⁰ I decided to leave out the adjective ‘green’, since I changed the sentence’s structure, which makes the adjective redundant.

het onheilspellende Thunderbird — een cluster grijze rechthoeken in de verte, die boven de cactussen uitsteeg.

Dertig minuten. Het zou erg krap worden. Het doel was de grote toren van het Mint Hotel, in het centrum — en als we daar niet aankwamen voordat we alle controle kwijt waren, was er altijd nog de staatsgevangenis van Nevada daarboven in Carson City. Ik was er ooit een keer geweest, maar alleen voor een praatje met de gevangenen — en ik hoefde er niet nog eens heen, om welke reden dan ook. Dus zat er eigenlijk niets anders op: we moesten de vuurproef doorstaan, met of zonder acid⁷¹. Alle officiële flauwekul ondergaan, de auto in de garage van het hotel zetten, op de receptionist inwerken, met de piccolo kampen, voor de perskaarten tekenen — allemaal klinkklare onzin, compleet illegaal, pure fraude, maar het moest natuurlijk wel gedaan worden.

"DOOD HET LICHAAM EN HET
HOOFD ZAL STERVEN"

Deze regel staat in mijn notitieboekje, om een of andere reden. Misschien iets te maken met Joe Frazier. Leeft hij nog? Kan hij nog praten? Ik heb dat gevecht gezien in Seattle⁷² — vreselijk van de kaart iets van vier rijen achter de gouverneur. Een zeer pijnlijke ervaring in alle opzichten, een passend einde voor de jaren zestig: Tim Leary een gevangene van Eldridge Cleaver in Algerije, Bob Dylan die achterover leunt⁷³ in Greenwich Village, de beide Kennedy's vermoord door monsters, Owsley die servetjes vouwt op Terminal Island, en ten slotte Cassius/Ali op ongelooflijke wijze van zijn troon gestoten door een menselijke gehaktbal, een man op de rand van de dood. Joe Frazier

⁷¹ I did not capitalise 'we' while it is capitalised in the ST, because Thompson follows the rule that after a colon, if a full sentence follows (as in this case), it may be capitalised. In Dutch, there is no similar rule, thus a capital should not be used.

⁷² The Ali/Frazier fight took place in New York, not Seattle, hence the word order. The fight was broadcast in closed-circuit in many places, including Seattle.

⁷³ In Dutch, there used to be a similar expression as the one used in the ST. However, Van Dale categorises it as obsolete/archaic. Hence the choice to replace the expression.

had, net als Nixon, uiteindelijk gewonnen om redenen die mensen zoals ik niet wilden erkennen — tenminste, niet hardop.

... Maar dat was een ander tijdperk, dat opgebrand en al lang en breed verdwenen is uit de brute realiteit van dit verdorven jaar onzes Heren, 1971. Er was een heleboel veranderd in die jaren. En nu zat ik in Las Vegas als motorsportredacteur van dat fraaie glatte tijdschrift dat mij hierheen had gestuurd in de Grote Rode Haai om een of andere reden die niemand zogenaamd begreep. "Ga gewoon even kijken," zeiden ze, "en dan zien we wel verder ..."

Juist. Even kijken. Maar toen we uiteindelijk bij het Mint Hotel aankwamen, kon mijn advocaat niet goed uit de voeten met de registratieprocedure. We waren gedwongen om met alle anderen in de rij te staan — wat onder de omstandigheden extreem moeilijk bleek te zijn. Ik zei steeds tegen mezelf: "Blijf rustig, blijf kalm, zeg geen woord ... doe alleen je mond open als iemand je aanspreekt: naam, positie en aan welk blad je bent verbonden, verder niets, negeer deze vreselijke drug, doe alsof er niets aan de hand is ..."

Het is onmogelijk uit te leggen wat voor doodsangsten ik uitstond toen ik eindelijk op de receptioniste afvloog en begon te brabbelen. Al mijn goed ingestudeerde zinnen vielen uit elkaar onder de ijzige blik van die vrouw. "Hallo," zei ik. "Mijn naam is ... eh, Raoul Duke ... ja, *op de lijst*, dat zeker. Gratis lunch, ultieme wijsheid, alles verslaan ... waarom niet? Ik heb mijn advocaat bij me en ik snap natuurlijk wel dat *zijn* naam niet op de lijst staat, maar we *moeten* die suite hebben, ja, deze man is eigenlijk mijn *chauffeur*. We hebben deze Rode Haai helemaal meegebracht van de Strip en nu is het tijd voor de woestijn, toch? Ja. Kijk de lijst maar na en je zult het zien. Geen zorgen. Hoe staat het ermee? Wat nu?"

De vrouw vertrok geen spier. "Uw kamer is nog niet gereed," zei ze. "Maar er is iemand naar u op zoek."

“Nee!” riep ik. “Waarom? We hebben nog helemaal niets *gedaan!*” Mijn benen voelden als rubber. Ik greep de balie vast en helde haar kant op terwijl ze me de envelop aanreikte, maar ik weigerde hem aan te nemen. Het gezicht van de vrouw *veranderde*: zwol op, pulseerde ... afschuwelijke groene kaken en hoektanden die vooruitstaken, het gezicht van een Murene! Dodelijk gif! Ik vloog achteruit en botste tegen mijn advocaat, die mijn arm vastgreep en zijn hand uitstak om het briefje aan te pakken. “Ik regel dit wel,” zei hij tegen de Murenemevrouw. “Deze man heeft een slecht hart, maar ik heb medicijnen in overvloed. Mijn naam is Doctor Gonzo. Maak onmiddellijk onze suite in orde. Wij zijn in de bar.”

De vrouw haalde haar schouders op toen hij me wegvoerde. In een stad waar het barst van de volslagen idioten, wordt een acidfreak zelfs niet eens *opgemerkt*. We worstelden ons door de overvolle lobby en vonden twee krukken aan de bar. Mijn advocaat bestelde twee cuba libres met bier en mescal erbij, daarna maakte hij de envelop open. “Wie is Lacerda?” vroeg hij. “Hij zit op ons te wachten in een kamer op de elfde⁷⁴ verdieping.”

Ik kon het me niet herinneren. Lacerda? De naam deed wel een belletje rinkelen, maar ik kon me niet concentreren. Overal om ons heen speelden zich vreselijke dingen af. Vlak naast me zat een enorm reptiel op de nek van een vrouw te kluiven, het tapijt was één grote bloederige spons — onmogelijk om erop te lopen, totaal geen houvast. “Bestel een paar golfschoenen,” fluisterde ik. “Anders komen we hier nooit levend vandaan. Kijk hoe die hagedissen zich zonder enige moeite in deze drek kunnen verplaatsen — dat komt omdat ze *klauwen* aan hun poten hebben.”

“Hagedissen?” zei hij. “Als je denkt dat we nu al in de problemen zitten, wacht dan maar tot je ziet wat er in de liften gebeurt.” Hij zette zijn Braziliaanse zonnebril af en ik

⁷⁴ In Dutch, “de eerste verdieping” / “the first floor” is the floor directly *above* the floor that is on the same level as the street, while in American English, “the floor at street level is usually called the first floor, the one above it is the second floor” (<http://oald8.oxfordlearnersdictionaries.com/dictionary/first-floor>). Thus, the twelfth floor in America is the eleventh floor in Dutch.

kon zien dat hij had gehuild. “Ik was net naar boven om die Lacerda op te zoeken,” zei hij. “Ik heb hem verteld dat we wisten wat hij van plan was. Hij *zegt* dat hij fotograaf is, maar toen ik Savage Henry noemde — nou, dat deed het hem; hij flipte. Ik kon het aan zijn ogen zien. Hij weet dat we hem doorhebben.”

“Beseft hij wel dat we magnums hebben?” zei ik.

“Nee. Maar ik zei hem dat we een Vincent Black Shadow hadden. Daar schrok hij zich de pleuris van.”

“Mooi zo,” zei ik. “Maar hoe zit het met onze kamer? En de golfschoenen? We zitten verdomme midden in een reptielenhuis! En iemand geeft die rotbeesten nog *drank* ook! Het duurt niet lang meer voordat ze ons aan stukken scheuren. Jezus, kijk de vloer eens! Heb je ooit zo veel bloed *gezien*? Hoeveel hebben ze er *tot nu toe* wel niet gedood?” Ik wees naar een groepje aan de andere kant van de ruimte dat naar ons leek te staren. “Tering, kijk dat stel daar eens! Ze hebben ons gespot!”

“Da’s de perstafel,” zei hij. “Daar moet je je inschrijven voor onze toelatingsbewijzen. ‘Shit, laten we het maar meteen afhandelen. Doe jij dat, dan zorg ik wel voor de kamer.’”

Fragment uit hoofdstuk 8 (I)

Vreemde herinneringen op deze nerveuze nacht in Las Vegas. Vijf jaar later? Zes? Het lijkt wel een mensenleven, of op z’n minst een Belangrijk Tijdperk — het soort piek dat nooit meer terugkomt. Het San Francisco van de mid-jaren zestig was een heel bijzondere tijd en plek om bij te horen.⁷⁵ Misschien dat het *iets betekende*. Misschien ook

⁷⁵ When translating this sentence, I tried to determine whether the difficulty arises from differences between the English and Dutch language, or from it being a non-idiomatic sentence (meaning it is a characteristic of the ST, not the ST-language). If Thompson’s language use deviates from English norms, the translator can opt for a TT-sentence that deviates from Dutch norms. To me, the sentence at first looked quite natural in English, but I have not been able to find similar constructions in other sources. It might be problematic that the subject, “San Francisco”, is a city, and a city cannot be a “time”, only a “place”. This problem would not have existed if the sentence had looked like this, for example: “San Francisco *and* the middle sixties *were* a very special time and place to be a part of.” “San Francisco” can then be linked to “place”, while “the middle sixties” can be linked to

niet, op de lange duur ... maar geen enkele verklaring, geen enkele combinatie van woorden of muziek of herinneringen kan tippen aan dat gevoel te weten dat je er levend en wel bij was in die hoek van de tijd en de wereld. Wat het ook betekende ...

De geschiedenis is moeilijk te bevatten, omdat altijd hetzelfde gelul wordt verkocht⁷⁶, maar zelfs zonder zeker te zijn van “de geschiedenis” lijkt het volkomen redelijk om te denken dat zo nu en dan de energie van een hele generatie losbarst in een lange felle flits, om redenen die niemand echt begrijpt op dat moment — en die, achteraf gezien, nooit verklaren wat er eigenlijk is gebeurd.

Mijn belangrijkste herinnering aan die tijd lijkt gebaseerd op een of vijf of misschien veertig nachten — of zeer vroege ochtenden — waarop ik het Fillmore halfgaar verliet en, in plaats van naar huis te gaan, de grote 650 Lightning over de Bay Bridge loodste met honderd mijl per uur in een korte broek van L.L.Bean en een schaapherdersjas van Butte ... galmend door de tunnel van Treasure Island naar de lichten van Oakland en Berkeley en Richmond, zonder zeker te weten welke afslag ik moest nemen als ik aan de andere kant kwam (altijd met afgeslagen motor bij de tolpoort, te ver heen om z'n vrij te vinden terwijl ik naar geld zocht) ... maar er absoluut van overtuigd dat welke weg ik ook nam, ik op een plek zou komen waar de mensen net zo high en wild waren als ik: Daarover bestond geen enkele twijfel ...

Het was een gekkenhuis in elke richting, op ieder uur. Was het niet aan de overkant van de Bay, dan wel ten noorden van de Golden Gate of als je de 101 afzakte naar Los

“time”. Considering these observations, I finally translated the sentence into a Dutch sentence that does not seem entirely idiomatic either.

⁷⁶ According to Rainey, Thompson here “plays with the colloquial idiom “tired bullshit,” a phrase that insinuates routine, an ongoing daily drudgery. In replacing the first letter of the phrase, he subverts our expectations, and draws attention to the word “hired.” The phrase now holds a double meaning; it implies a corporate manipulation of the facts, as if “history” is somehow obscured by the milieu of commercial culture, meanwhile also insinuating that this obstruction is routine—a product of everyday life” (2010:3). See <http://www.raineydevine.com/wp-content/uploads/2010/09/Hunter-S.-Thompson-Challenging-the-Social-Imaginary-with-Decadence-and-Depreivity.pdf> . I tried keeping both associations intact by using two Dutch expressions (in a slightly adapted form), “altijd hetzelfde liedje(/gelul)” and “onzin(/gelul) verkopen”.

Altos of La Honda ... Overall kon je de vonken ervan af laten spatten. Er heerste een geweldig universeel gevoel dat waar we ook mee bezig waren *terecht* was, dat we aan het winnen waren ...

En dat was, denk ik, de sleutel — dat gevoel van een onvermijdelijke triomf over de Oude en Kwade krachten. Niet in een of ander gemeen of militair opzicht; dat hadden we niet nodig. Onze energie zou simpelweg *zegevieren*. Het had geen zin om te vechten — of het nou aan onze zijde was of aan die van hen. We hadden het volle vermogen; we dreven op de top van een hoge en schitterende golf ...

En nu, nog geen vijf jaar later, kun je een steile heuvel in Las Vegas opgaan en naar het westen kijken, en met het juiste soort blik kun je de hoogwaterlijn bijna *zien* — die plek waar de golf uiteindelijk brak en terugrolde.

11. Fraude? Diefstal? Verkrachting? ... Een hels karwei⁷⁷ voor Alice van de linnendienst

Ik zat over dit verhaal te tobben terwijl ik de Witte Walvis rustig de parkeerplaats van het Flamingo op stuurde. Vijftig dollar en een week de bak in voor alleen maar op een hoekje staan en een beetje vreemd doen ... Jezus, wat voor onvoorstelbare straffen zouden ze wel niet over *mij* uitstorten? Ik liep de verschillende beschuldigingen na — maar in kale, juridische taal gegoten leken ze zo erg nog niet:

Verkrachting? Dat konden we sowieso wel weerleggen. Ik had die meid godverdomme niet eens begeerd, laat staan dat ik aan haar lichaam had gezeten. Fraude? Diefstal? Ik kon altijd voorstellen om te “schikken”. Het afkopen. Zeggen dat ik hierheen was

⁷⁷ The ST term ‘connection’ is ambiguous: there is a physical (and brutal) ‘connection’ between the attorney and the maid when they are fighting, and Duke and his attorney make a secret ‘connection’ with her: she is tricked into believing (by Duke and Gonzo, who pose as cops) that she will get paid for eavesdropping in the hotel. I tried several translations but could not keep this exact ambiguity intact. My final translation is slightly ambiguous as well, as the maid’s (official) job / “karwei” to clean Duke and Gonzo’s room turns out to be quite “brutal” / “hels”. In addition, she has to do a(n unofficial) job for them and is told she will get paid, which she of course will not be, which makes her new “job” as eavesdropper also “brutal” / “hels”, in a way.

gestuurd door *Sports Illustrated* en dan de advocaten van Time, Inc. in een helse rechtszaak meesleuren. Ze jarenlang bezighouden met een maalstroom van bevelschriften en beroepen. Beslag leggen op al hun activa in steden als Juneau en Houston, dan continu verzoeken indienen om de behandeling over te laten brengen naar het arrondissement van Quito, Nome of Aruba ... De zaak in beweging houden, ze in een kringetje laten ronddraaien, ze dwingen in conflict te komen met de afdeling financiële administratie:

ONKOSTENNOTA VOOR ABNER H. DODGE,
HOOFD JUDIRISCHE ZAKEN

Item: \$ 44.066,12 ... Bijzondere uitgaven, te weten: We achtervolgden de verdachte, R. Duke, over het gehele westelijk halfmond en brachten hem uiteindelijk tot staan in een dorp aan de noordkust van een eiland met de naam Culebra in de Caraïben, waar zijn advocaten een bevel verkregen dat alle verdere procedures dienden te worden afgehandeld in de taal van de Caraïbenstam. We stuurden drie man naar Berlitz met dit doel, maar negentien uur voor de geplande aanvangstijd van de openingspleidooien vluchtte de verdachte naar Colombia, waar hij zich in een vissersdorp genaamd Guajira vestigde vlak bij de Venezolaanse grens, waar de officiële rechtstaal een obscuur dialect met de naam "Guajiro" is. Na vele maanden konden wij onze rechtsmacht op deze plek doen gelden, maar tegen die tijd had de verdachte zijn verblijfplaats gewijzigd naar een nagenoeg onbereikbare haven bij de bronnen van de Amazonerivier, waar hij sterke banden cultiveerde met een stam koppensnellers genaamd de "Jibaro's". Onze correspondent in Manaus is daar⁷⁸ heengegaan, om een inheemse advocaat bedreven in het Jibaro te lokaliseren en in te huren, maar de zoektocht is bemoeilijkt door ernstige communicatieproblemen. Er is zelfs sprake van oprechte bezorgdheid, in ons kantoor te

⁷⁸ I interpreted the word 'dispatched' as a pun, because further down in the time sheet it becomes apparent that the Manaus stringer has died during the assignment. To keep the pun intact, I omitted the word 'upriver'.

Rio, dat de weduwe van de voornoemde Manauscorrespondent een rampzalig vonnis kan verkrijgen — wegens partijdigheid binnen lokale rechtbanken — dat ver buiten de grenzen ligt van al wat een jury in ons eigen land als redelijk of ook maar normaal zou beschouwen.

Juist. Maar wat is normaal? Al helemaal hier in “ons eigen land” — in dit vervloekte tijdperk van Nixon. Het enige waar we nu nog op trippen is *overleven*. Het is uit met de pep waar de jaren zestig op draaiden. Uppers raken uit de mode. Dit was de fatale zwakte in de trip van Tim Leary. Hij trok met veel kabaal door Amerika om “bewustzijnsverruiming” te verkopen zonder ook maar een seconde stil te staan bij de harde realiteit die als een mokerslag dreigde aan te komen bij iedereen die hem te serieus nam. Na West Point en het Priesterschap zal hij Isd wel volstrekt logisch hebben gevonden ... maar het geeft niet veel voldoening te weten dat hij het enorm voor zichzelf heeft verknald, omdat hij te veel anderen in zijn val meenam.

Niet dat ze het niet aan zichzelf hadden te danken: ze kregen ongetwijfeld allemaal Hun Verdiende Loon. Al die akelig fanatieke acidfreaks die dachten dat ze Vrede en Inzicht konden kopen voor drie dollar per dosis. Maar hun verlies en mislukking zijn ook de onze. Wat Leary in zijn val meenam was de fundamentele illusie van een complete levensstijl die mede door hem was opgebouwd ... een generatie van permanent verlamden, mislukte zoekers, die nooit enig besef hadden van de essentiële oudmystieke misvatting van de Acidcultuur: de wanhopige aanname dat iemand — of op z'n minst een of andere *kracht* — zich ontfermt over dat Licht aan het eind van de tunnel.

Dit is hetzelfde wrede en zogenaamd barmhartige gelul dat de katholieke kerk al eeuwenlang op de been houdt. Het is ook het militaire ethos ... een blind vertrouwen in

een of andere hogere en wijzere "autoriteit". De Paus, De Generaal, De Premier ... helemaal tot aan "God".

Een van de keerpunten van de jaren zestig vond plaats op die dag waarop de Beatles hun lot in handen van de Maharishi legden. Het was net of Dylan naar het Vaticaan ging om de ring van de paus⁷⁹ te kussen.

Eerst "goeroes". Daarna, toen dat niet werkte, terug naar Jezus. En nu, in lijn met het primitieve instinct van Manson, een hele nieuwe golf van clanachtige communegoden als Mel Lyman, heerser van Avatar, en Hoe Heet Hij die "Spirit and Flesh" runt.

Sonny Barger kreeg de smaak nooit echt te pakken, maar hij zal nooit weten hoe dicht hij bij een ziek sterke doorbraak zat. De Angels verknalden het in 1965, bij de grens tussen Oakland en Berkeley, toen ze de starre, criminele leidersinstincten van Barger volgden en de eerste linies van een antioorlogdemonstratie aanvielen. Dit bleek een historisch schisma te zijn in het op dat moment Opkomende Tijd van de Jeugdbeweging van de jaren zestig. Het was de eerste openlijke breuk tussen de Vetkuiven en de Langharigen, en de impact van die breuk is af te lezen aan de geschiedenis van de SDS, die zichzelf uiteindelijk vernietigde in de vergeefse poging om de belangen van de motorrijders/drop-outs uit de lagere/werkende klasse en de Berkeley-/studentenactivisten uit de boven-/middenklasse met elkaar te verzoenen.⁸⁰

Niemand die bij dat wereldje betrokken was kon, op dat moment, ook maar het flauwste vermoeden hebben van de Implicaties van de mislukte actie van Ginsberg/Kesey om de Hells Angels over te halen de krachten te bundelen met de radicaal linkse beweging uit Berkeley. De definitieve splitsing vond vier jaar later plaats

⁷⁹ In American English, the Pope can be spelled either with or without a capital, but in Dutch it is spelled without a capital. The first instance of 'Pope' is translated with a capital, because it is part of a series with components which do not require capitals in the ST but are capitalised nonetheless ('The General', 'The Prime Minister').

⁸⁰ The slashes occur in the ST as well, and can be seen as stylistically foregrounded, therefore I used them in the TT. The TT sentence does not read that well, however. Golúke uses a different strategy and omits the slashes: "een bende motorrijdende drop-outs uit de arbeidersklasse [en] studenten en activisten uit de betere milieus".

in Altamont, maar tegen die tijd was het al lang en breed duidelijk voor iedereen behalve een handjevol gebruikers uit de rockindustrie en de landelijke pers. De orgie van geweld in Altamont *onderstreepte* het probleem alleen maar. Er was niets meer aan te veranderen; de ziekte werd als terminaal beschouwd, en de energie van de beweging was allang op agressieve wijze verdreven door de stormloop op zelfbehoud.

Ah; wat een verschrikkelijke onzin. Akelige herinneringen en nare flashbacks die opdoemen uit de tijd/mist van Stanyan Street ... geen troost voor vluchtelingen, geen reden om terug te blikken. De vraag is, zoals altijd, wat *nu* ...?

Ik zat in elkaar gezakt op mijn bed in het Flamingo, met het gevoel dat ik gevaarlijk sterk afweek van mijn omgeving. Er stond iets afschuwelijks te gebeuren. Ik wist het zeker. De kamer zag eruit als het decor van een of ander rampzalig zoölogisch experiment met whisky en gorilla's. De drie meter hoge spiegel was gebarsten, maar viel nog niet uit elkaar — een kwalijk bewijs van die middag dat mijn advocaat als een bezetene met de kokosnotenhamer tekeering en de spiegel en alle lampjes kapotsloeg.

We hadden de lampjes vervangen door een doos rode en blauwe kerstlichtjes van de Safeway, maar het vervangen van de spiegel konden we wel vergeten. Het bed van mijn advocaat zag eruit als een uitgebrand rattennest. De bovenste helft was in vlammen opgegaan, en de rest bestond uit een berg metaaldraad en verschroeide vulling. Gelukkig waren de kamermeisjes niet meer in de buurt van de kamer gekomen sinds die afschuwelijke confrontatie van dinsdag.

Ik lag te slapen toen het kamermeisje die ochtend binnenkwam. We hadden vergeten het 'niet storen'-bordje op te hangen ... dus wandelde ze de kamer binnen en overviel mijn advocaat, die spiernaakt op zijn knieën in de kast zat om in zijn schoenen te kotsen ... in de overtuiging dat hij in de badkamer was, en die, toen hij opkeek, ineens een

vrouw met een gezicht als dat van Mickey Rooney zag die hem stomverbaasd aanstaarde, trillend van angst en ontzetting.

“Ze hield die zwabber vast alsof het de steel van een bijl was,” zei hij later. “Dus kwam ik soort van in elkaar gedoken en kotsend uit de kast gerend, en knalde recht tegen haar knieën aan ... het was puur uit instinct; ik dacht dat ze op het punt stond me te vermoorden ... en toen, op het moment dat ze begon te schreeuwen, toen duwde ik die ijszak op haar mond.”

Ja. Die schreeuw herinnerde ik me nog wel ... een van de meest angstaanjagende geluiden die ik ooit had gehoord. Ik werd wakker en zag mijn advocaat op de vloer vlak naast mijn bed wanhopig worstelen met iets wat wel erg veel weg had van een *oud vrouwtje*. In de kamer klonk een sterk elektrisch geruis. De tv, die op het hoogste volume stond te suizen op een niet-bestaande zender. Ik kon amper iets horen van de gesmoorde kreten die de vrouw uitbracht in haar strijd om de ijszak van haar gezicht weg te krijgen ... maar ze was geen partij voor het naakte lijf van mijn advocaat, en uiteindelijk lukte het hem om haar eronder te houden in een hoekje achter de tv, waar hij met zijn handen haar nek omklemde en zij meelijwekkend begon te brabbelen: “Alstublieft ... alstublieft ... Ik ben het kamermeisje maar, ik bedoelde er *niks* mee ...”

Ik schoot het bed uit, griste mijn portemonnee mee en zwaaide met de goudkleurige perspenning van de politievakbond in haar gezicht.

“Je staat onder arrest!” schreeuwde ik.

“Nee!” kermde ze. “Ik wilde alleen maar schoonmaken!”

Mijn advocaat kwam zwaar ademend overeind. “Ze heeft zeker een looper gebruikt,” zei hij. “Ik was in de kast mijn schoenen aan het poetsen toen ik haar naar binnen zag sluipen — dus *greep* ik haar.” Hij trilde op zijn benen, de kots droop van zijn kin, en ik zag in één oogopslag dat hij de ernst van deze situatie begreep. We waren dit keer alle

perken van eigenaardig privégedrag te buiten gegaan. Hier stonden we dan, allebei naakt, met voor onze neus een doodsbanige oude vrouw — een *medewerkster* van het hotel — die op de vloer van onze suite lag uitgestrekt, bevangen door angst en hysterie. Ze moest wel onder handen worden genomen.

“Waarom ben je hieraan begonnen?” vroeg ik haar. “Wie heeft je omgekocht?”

“Niemand!” gilte ze. “Ik ben het *kamermeisje!*”

“Je liegt!” schreeuwde mijn advocaat. “Je was op zoek naar het bewijs! Wie heeft je zover gekregen — de directeur?”

“Ik werk voor het *hotel,*” zei ze. “Het enige wat ik doe is de kamers schoonmaken.”

Ik wendde me tot mijn advocaat. “Blijkbaar weten ze wat we *hebben,*” zei ik. “Dus stuurden ze dit arme oude vrouwtje hierheen om het te stelen.”

“Niet waar!” riep ze. “Ik weet niet waar u het over hebt!”

“Gelul!” zei mijn advocaat. “Jij bent er net zo hard bij betrokken als zij.”

“Betrokken bij *wat?*”

“De drugsbende,” zei ik. “Je *moet* wel weten wat er speelt in dit hotel. Waarom denk je dat wij hier zijn?”

Ze staarde ons aan en probeerde iets te zeggen, maar er klonk slechts gesnik. “Ik *weet* dat u van de politie bent,” zei ze uiteindelijk. “Maar ik dacht dat u hier alleen was voor die conventie. Ik *zweer* het! Het enige wat ik wilde doen was uw kamer schoonmaken. Ik weet helemaal niks van drugs!”

Mijn advocaat lachte. “Kom nou, schat. Je gaat ons niet wijsmaken dat je nog nooit van het Grange Gorman⁸¹ hebt gehoord.”

⁸¹ I have not been able to discover the meaning of this ST element. If Gonzo is making up a name for a drug here, I do not understand the use of an article, as one would not say, for example, “Have you never heard of **the** speed?” Similarly, in Dutch one would not ask “Heb je nooit van **de** speed gehoord?” It could be a psychiatric hospital; for example, John Berryman was in this hospital in 1967, according to Lang (See: <http://books.google.nl/books?id=tn5qAgAAQBAJ&lpg=PT196&ots=5dAaRgrsZX&dq=%22het%20Grange%2>

“Nee!” riep ze. “Nee! Ik zweer bij God dat ik nooit van dat spul heb gehoord!”

Mijn advocaat leek even na te denken, daarna leunde hij voorover om het oude vrouwtje overeind te helpen. “Misschien spreekt ze de waarheid,” zei hij tegen mij.

“Misschien is ze er *niet* bij betrokken.”

“Nee! Ik zweer dat ik dat niet ben!” brulde ze.

“Tja ...” zei ik. “In dat geval hoeven we haar misschien niet onschadelijk te maken ... misschien kan ze ons *helpen*.”

“Ja!” zei ze enthousiast. “Ik help u zo veel u maar wilt! Ik *haat* drugs!”

“Wij ook, mevrouw,” zei ik.

[2&hl=nl&pg=PT196#v=onepage&q=%22het%20Grange%22&f=false](#)). Interestingly enough, in 1974 Goluke used the translation “de Kroft Kring”. In 2012, he changed it into “psilocybine”, which is the psychedelic compound in psychoactive mushrooms. A TT-reader with some knowledge about (psychedelic) drugs will recognise this term, whereas “de Kroft Kring” is as vague as the term used in the ST (I think the ST term is not familiar to the ST audience).

Source text passages

3. Strange Medicine on the Desert ... a Crisis of Confidence (F&L 17-25)

I am still vaguely haunted by our hitchhiker's remark about how he'd "never rode in a convertible before." Here's this poor geek living in a world of convertibles zipping past him on the highways all the time, and he's never even *ridden* in one. It made me feel like King Farouk. I was tempted to have my attorney pull into the next airport and arrange some kind of simple, common-law contract whereby we could just *give* the car to this unfortunate bastard. Just say: "Here, sign this and the car's yours." Give him the keys and then use the credit card to zap off on a jet to some place like Miami and rent another huge fireapple-red convertible for a drug-addled, top-speed run across the water all the way out to the last stop in Key West ... and then trade the car off for a boat. Keep moving.

But this manic notion passed quickly. There was no point in getting this harmless kid locked up—and, besides, I had *plans* for this car. I was looking forward to flashing around Las Vegas in the bugger. Maybe do a bit of serious drag-racing on the Strip: Pull up to that big stoplight in front of the Flamingo and start screaming at the traffic:

"Alright, you chickenshit wimps! You pansies! When this goddamn light flips green, I'm gonna stomp down on this thing and blow every one of you gutless punks off the road!"

Right. Challenge the bastards on their own turf. Come screeching up to the crosswalk, bucking and skidding with a bottle of rum in one hand and jamming the horn to drown out the music ... glazed eyes insanely dilated behind tiny black, gold-rimmed greaser shades, screaming gibberish ... a genuinely *dangerous* drunk, reeking of ether and terminal psychosis. Revving the engine up to a terrible high-pitched chattering whine, waiting for the light to change ...

How often does a chance like that come around? To jangle the bastards right down to the core of their spleens. Old elephants limp off to the hills to die; old Americans go out to the highway and drive themselves to death with huge cars.

But our trip was different. It was a classic affirmation of everything right and true and decent in the national character. It was a gross, physical salute to the fantastic *possibilities* of life in this country—but only for those with true grit. And we were chock full of that.

My attorney understood this concept, despite his racial handicap, but our hitchhiker was not an easy person to reach. He *said* he understood, but I could see in his eyes that he didn't. He was lying to me.

The car suddenly veered off the road and we came to a sliding halt in the gravel. I was hurled against the dashboard. My attorney was slumped over the wheel. "What's wrong?" I yelled. "We can't stop *here*. This is bat country!"

"My heart," he groaned. "Where's the medicine?"

"Oh," I said. "The medicine, yes, it's right here." I reached into the kit-bag for the amyls. The kid seemed petrified. "Don't worry," I said. "This man has a bad heart—Angina Pectoris. But we have the cure for it. Yes, here they are." I picked four amyls out of the tin box and handed two of them to my attorney. He immediately cracked one under his nose, and I did likewise.

He took a long snort and fell back on the seat, staring straight up at the sun. "Turn up the fucking music!" he screamed. "My heart feels like an alligator!"

"Volume! Clarity! Bass! We must have bass!" He flailed his naked arms at the sky. "What's *wrong* with us? Are we goddamn *old ladies*?"

I turned both the radio and the tape machine up full bore. "You scurvy shyster bastard," I said. "Watch your language! You're talking to a doctor of journalism!"

He was laughing out of control. "What the fuck are we *doing* out here on this desert?" he shouted. "Somebody call the police! We need help!"

"Pay no attention to this swine," I said to the hitchhiker. "He can't handle the medicine. Actually, we're *both* doctors of journalism, and we're on our way to Las Vegas to cover the main story of our generation." And then I began laughing....

My attorney hunched around to face the hitchhiker. "The truth is," he said, "we're going to Vegas to croak a scag baron named Savage Henry. I've known him for years, but he ripped us off—and you know what that means, right?"

I wanted to shut him off, but we were both helpless with laughter. What the fuck *were* we doing out here on this desert, when we both had bad hearts?

"Savage Henry has cashed his check!" My attorney snarled at the kid in the back seat. "We're going to rip his lungs out!"

"And eat them!" I blurted. "That bastard won't get away with this! What's going on in this country when a scumsucker like that can get away with sandbagging a doctor of journalism?"

Nobody answered. My attorney was cracking another amyl and the kid was climbing out of the back seat, scrambling down the trunk lid. "Thanks for the ride," he yelled. "Thanks a *lot*. I *like* you guys. Don't worry about *me*." His feet hit the asphalt and he started running back towards Baker. Out in the middle of the desert, not a tree in sight.

"Wait a minute," I yelled. "Come back and get a beer." But apparently he couldn't hear me. The music was very loud, and he was moving away from us at good speed.

"Good riddance," said my attorney. "We had a real freak on our hands. That boy made me nervous. Did you see his *eyes*?" He was still laughing. "Jesus," he said. "This is good medicine!"

I opened the door and reeled around to the driver's side. "Move over," I said. "I'll drive. We have to get out of California before that kid finds a cop."

"Shit, that'll be hours," said my attorney. "He's a hundred miles from anywhere."

"So are we," I said.

"Let's turn around and drive back to the Polo Lounge," he said. "They'll never look for us there."

I ignored him. "Open the tequila," I yelled as the windstream took over again; I stomped on the accelerator as we hurtled back onto the highway. Moments later he leaned over with a map. "There's a place up ahead called Mescal Springs," he said. "As your attorney, I advise you to stop and take a swim."

I shook my head. "It's absolutely imperative that we get to the Mint Hotel before the deadline for press registration," I said. "Otherwise, we might have to pay for our suite."

He nodded. "But let's forget that bullshit about the American Dream," he said. "The *important* thing is the Great Samoan Dream." He was rummaging around in the kit-bag. "I think it's about time to chew up a blotter," he said. "That cheap mescaline wore off a long time ago, and I don't know if I can stand the smell of that goddamn ether any longer."

"I *like* it," I said. "We should soak a towel with the stuff and then put it down on the floorboard by the accelerator, so the fumes will rise up in my face all the way to Las Vegas."

He was turning the tape cassette over. The radio was screaming: "Power to the People—Right On!" John Lennon's political song, ten years too late. "That poor fool should have stayed where he was," said my attorney. "Punks like that just get in the way when they try to be serious."

"Speaking of serious," I said. "I think it's about time to get into the ether and the cocaine."

"Forget ether," he said. "Let's save it for soaking down the rug in the suite. But here's this. Your half of the sunshine blotter. Just chew it up like baseball gum."

I took the blotter and ate it. My attorney was now fumbling with the salt shaker containing the cocaine. Opening it. Spilling it. Then screaming and grabbing at the air, as our fine white dust blew up and out across the desert highway. A very expensive little twister rising up from the Great Red Shark. "Oh, *jesus!*" he moaned. "Did you see what God just did to us?"

"God didn't do that!" I shouted. "You did it. You're a fucking narcotics agent! I was on to your stinking act from the start, you pig!"

"You better be careful," he said. And suddenly he was waving a fat black .357 magnum at me. One of those snubnosed Colt Pythons with the beveled cylinder. "Plenty of vultures out here," he said. "They'll pick your bones clean before morning."

"You whore," I said. "When we get to Las Vegas I'll have you chopped into hamburger. What do you think the Drug Bund will do when I show up with a Samoan narcotics agent?"

"They'll kill us both," he said. "Savage Henry knows who I am. Shit, I'm your *attorney.*" He burst into wild laughter. "You're full of acid, you fool. It'll be a goddamn miracle if we can get to the hotel and check in before you turn into a wild animal. Are you ready for that? Checking into a Vegas hotel under a phony name with intent to commit capital fraud and a head full of acid?" He was laughing again, then he jammed his nose down toward the salt shaker, aiming the thin green roll of a \$20 bill straight into what was left of the powder.

"How long do we have?" I said.

"Maybe thirty more minutes," he replied. "As your attorney I advise you to drive at top speed."

Las Vegas was just up ahead. I could see the strip/hotel skyline looming up through the blue desert ground-haze: The Sahara, the landmark, the Americana and the ominous Thunderbird—a cluster of grey rectangles in the distance, rising out of the cactus.

Thirty minutes. It was going to be very close. The objective was the big tower of the Mint Hotel, downtown—and if we didn't get there before we lost all control, there was also the Nevada State prison upstate in Carson City. I had been there once, but only for a talk with the prisoners—and I didn't want to go back, for any reason at all. So there was really no choice: We would have to run the gauntlet, and acid be damned. Go through all the official gibberish, get the car into the hotel garage, work out on the desk clerk, deal with the bellboy, sign in for the press passes—all of it bogus, totally illegal, a fraud on its face, but of course it would have to be done.

"KILL THE BODY AND THE
HEAD WILL DIE"

This line appears in my notebook, for some reason. Perhaps some connection with Joe Frazier. Is he still alive? Still able to talk? I watched that fight in Seattle—horribly twisted about four seats down the aisle from the Governor. A very painful experience in

every way, a proper end to the sixties: Tim Leary a prisoner of Eldridge Cleaver in Algeria, Bob Dylan clipping coupons in Greenwich Village, both Kennedys murdered by mutants, Owsley folding napkins on Terminal Island, and finally Cassius/Ali belted incredibly off his pedestal by a human hamburger, a man on the verge of death. Joe Frazier, like Nixon, had finally prevailed for reasons that people like me refused to understand—at least not out loud.

... But that was some other era, burned out and long gone from the brutish realities of this foul year of Our Lord, 1971. A lot of things had changed in those years. And now I was in Las Vegas as the motor sports editor of this fine slick magazine that had sent me out here in the Great Red Shark for some reason that nobody claimed to understand. “Just check it out,” they said, “and we’ll take it from there....”

Indeed. Check it out. But when we finally arrived at the Mint Hotel my attorney was unable to cope artfully with the registration procedure. We were forced to stand in line with all the others—which proved to be extremely difficult under the circumstances. I kept telling myself: “Be quiet, be calm, say nothing ... speak only when spoken to: name, rank and press affiliation, nothing else, ignore this terrible drug, pretend it’s not happening....”

There is no way to explain the terror I felt when I finally lunged up to the clerk and began babbling. All my well-rehearsed lines fell apart under that woman’s stoney glare. “Hi there,” I said. “My name is ... ah, Raoul Duke ... yes, *on the list*, that’s for sure. Free lunch, final wisdom, total coverage.... why not? I have my attorney with me and I realize of course that *his* name is not on the list, but we *must* have that suite, yes, this man is actually my *driver*. We brought this Red Shark all the way from the Strip and now it’s time for the desert, right? Yes. Just check the list and you’ll see. Don’t worry. What’s the score here? What’s next?”

The woman never blinked. “Your room’s not ready yet,” she said. “But there’s somebody looking for you.”

“No!” I shouted. “Why? We haven’t *done* anything yet!” My legs felt rubbery. I gripped the desk and sagged toward her as she held out the envelope, but I refused to accept it. The woman’s face was *changing*: swelling, pulsing ... horrible green jowls and fangs jutting out, the face of a Moray Eel! Deadly poison! I lunged backwards into my attorney, who gripped my arm as he reached out to take the note. “I’ll handle this,” he said to the Moray woman. “This man has a bad heart, but I have plenty of medicine. My name is Doctor Gonzo. Prepare our suite at once. We’ll be in the bar.”

The woman shrugged as he led me away. In a town full of bedrock crazies, nobody even *notices* an acid freak. We struggled through the crowded lobby and found two stools at the bar. My attorney ordered two cuba libres with beer and mescal on the side, then he opened the envelope. “Who’s Lacerda?” he asked. “He’s waiting for us in a room on the twelfth floor.”

I couldn’t remember. Lacerda? The name rang a bell, but I couldn’t concentrate. Terrible things were happening all around us. Right next to me a huge reptile was gnawing on a woman’s neck, the carpet was a blood-soaked sponge—impossible to walk on it, no footing at all. “Order some golf shoes,” I whispered. “Otherwise, we’ll never get out of this place alive. You notice these lizards don’t have any trouble moving around in this muck—that’s because they have *claws* on their feet.”

“Lizards?” he said. “If you think we’re in trouble now, wait till you see what’s happening in the elevators.” He took off his Brazilian sunglasses and I could see he’d been crying. “I just went upstairs to see this man Lacerda,” he said. “I told him we knew

what he was up to. He says he's a photographer, but when I mentioned Savage Henry—well, that did it; he freaked. I could see it in his eyes. He knows we're onto him."

"Does he understand we have magnums?" I said.

"No. But I told him we had a Vincent Black Shadow. That scared the piss out of him."

"Good," I said. "But what about our room? And the golf shoes? We're right in the middle of a fucking reptile zoo! And somebody's giving *booze* to these goddamn things! It won't be long before they tear us to shreds. Jesus, look at the floor! Have you ever *seen* so much blood? How many have they killed *already*?" I pointed across the room to a group that seemed to be staring at us. "Holy shit, look at that bunch over there! They've spotted us!"

"That's the press table," he said. "That's where you have to sign in for our credentials. Shit, let's get it over with. You handle that, and I'll get the room."

Passage from chapter 8 (I) (F&L 66-8)

Strange memories on this nervous night in Las Vegas. Five years later? Six? It seems like a lifetime, or at least a Main Era—the kind of peak that never comes again. San Francisco in the middle sixties was a very special time and place to be a part of. Maybe it *meant something*. Maybe not, in the long run ... but no explanation, no mix of words or music or memories can touch that sense of knowing that you were there and alive in that corner of time and the world. Whatever it meant....

History is hard to know, because of all the hired bullshit, but even without being sure of "history" it seems entirely reasonable to think that every now and then the energy of a whole generation comes to a head in a long fine flash, for reasons that nobody really understands at the time—and which never explain, in retrospect, what actually happened.

My central memory of that time seems to hang on one or five or maybe forty nights—or very early mornings—when I left the Fillmore half-crazy and, instead of going home, aimed the big 650 Lightning across the Bay Bridge at a hundred miles an hour wearing L. L. Bean shorts and a Butte sheepherder's jacket ... booming through the Treasure Island tunnel at the lights of Oakland and Berkeley and Richmond, not quite sure which turn-off to take when I got to the other end (always stalling at the toll-gate, too twisted to find neutral while I fumbled for change) ... but being absolutely certain that no matter which way I went I would come to a place where people were just as high and wild as I was: No doubt at all about that....

There was madness in any direction, at any hour. If not across the Bay, then up the Golden Gate or down 101 to Los Altos or La Honda.... You could strike sparks anywhere. There was a fantastic universal sense that whatever we were doing was *right*, that we were winning....

And that, I think, was the handle—that sense of inevitable victory over the forces of Old and Evil. Not in any mean or military sense; we didn't need that. Our energy would simply *prevail*. There was no point in fighting—on our side or theirs. We had all the momentum; we were riding the crest of a high and beautiful wave....

So now, less than five years later, you can go up on a steep hill in Las Vegas and look West, and with the right kind of eyes you can almost see the high-water mark—that place where the wave finally broke and rolled back.

11. Fraud? Larceny? Rape? ... A Brutal Connection with the Alice from Linen Service (F&L 177-83)

I was brooding on this tale as I eased the White Whale into the Flamingo parking lot. Fifty bucks and a week in jail for just standing on a corner and acting curious ... Jesus, what kind of incredible penalties would they spew out on *me*? I checked off the various charges—but in skeleton, legal-language form they didn't seem so bad:

Rape? We could surely beat that one. I'd never even coveted the goddamn girl, much less put my hands on her flesh. Fraud? Larceny? I could always offer to "settle." Pay it off. Say I was sent out here by *Sports Illustrated* and then drag the Time, Inc. lawyers into a nightmare lawsuit. Tie them up for years with a blizzard of writs and appeals. Attach all their assets in places like Juneau and Houston, then constantly file motions for change of venue to Quito, Nome and Aruba ... Keep the thing moving, run them in circles, force them into conflict with the accounting department:

TIME SHEET FOR ABNER H. DODGE,
CHIEF COUNSEL

Item: \$44,066.12 ... Special outlay, to wit: We pursued the defendant, R. Duke, throughout the Western Hemisphere and finally brought him to bay in a village on the north shore of an island known as Culebra in the Caribbean, where his attorneys obtained a ruling that all further proceedings should be conducted in the language of the Carib tribe. We sent three men to Berlitz for this purpose, but nineteen hours before the date scheduled for opening arguments, the defendant fled to Colombia, where he established residence in a fishing village called Guajira near the Venezuelan border, where the official language of jurisprudence is an obscure dialect known as "Guajiro." After many months we were able to establish jurisdiction in this place, but by that time the defendant had moved his residence to a virtually inaccessible port at the headwaters of the Amazon River, where he cultivated powerful connections with a tribe of headhunters called "Jibaros." Our stringer in Manaus was dispatched upriver, to locate and hire a native attorney conversant in Jibaro, but the search has been hampered by serious communications problems. There is in fact grave concern, in our Rio office, that the widow of the aforementioned Manaus stringer might obtain a ruinous judgment—due to bias in local courts—far larger than anything a jury in our own country would consider reasonable or even sane.

Indeed. But what is sane? Especially here in "our own country"—in this doomstruck era of Nixon. We are all wired into a *survival* trip now. No more of the speed that fueled the Sixties. Uppers are going out of style. This was the fatal flaw in Tim Leary's trip. He crashed around America selling "consciousness expansion" without ever giving a thought to the grim meat-hook realities that were lying in wait for all the people who took him too seriously. After West Point and the Priesthood, LSD must have seemed entirely logical to him ... but there is not much satisfaction in knowing that he blew it very badly for himself, because he took too many others down with him.

Not that they didn't deserve it: No doubt they all Got What Was Coming To Them. All those pathetically eager acid freaks who thought they could buy Peace and Understanding for three bucks a hit. But their loss and failure is ours, too. What Leary took down with him was the central illusion of a whole life-style that he helped to create ... a generation of permanent cripples, failed seekers, who never understood the essential old-mystic fallacy of the Acid Culture: the desperate assumption that somebody—or at least some *force*—is tending that Light at the end of the tunnel.

This is the same cruel and paradoxically benevolent bullshit that has kept the Catholic Church going for so many centuries. It is also the military ethic ... a blind faith in some higher and wiser "authority." The Pope, The General, The Prime Minister ... all the way up to "God."

One of the crucial moments of the Sixties came on that day when the Beatles cast their lot with the Maharishi. It was like Dylan going to the Vatican to kiss the Pope's ring.

First "gurus." Then, when that didn't work, back to Jesus. And now, following Manson's primitive/instinct lead, a whole new wave of clan-type commune Gods like Mel Lyman, ruler of Avatar, and What's His Name who runs "Spirit and Flesh."

Sonny Barger never quite got the hang of it, but he'll never know how close he was to a king-hell breakthrough. The Angels blew it in 1965, at the Oakland-Berkeley line, when they acted on Barger's hardhat, con-boss instincts and attacked the front ranks of an anti-war march. This proved to be an historic schism in the then Rising Tide of the Youth Movement of the Sixties. It was the first open break between the Greasers and the Longhairs, and the importance of that break can be read in the history of SDS, which eventually destroyed itself in the doomed effort to reconcile the interests of the lower/working class biker/dropout types and the upper/middle, Berkeley/student activists.

Nobody involved in that scene, at the time, could possibly have foreseen the Implications of the Ginsberg/Kesey failure to persuade the Hell's Angels to join forces with the radical Left from Berkeley. The final split came at Altamont, four years later, but by that time it had long been clear to everybody except a handful of rock industry dopers and the national press. The orgy of violence at Altamont merely *dramatized* the problem. The realities were already fixed; the illness was understood to be terminal, and the energies of The Movement were long since aggressively dissipated by the rush to self-preservation.

Ah; this terrible gibberish. Grim memories and bad flashbacks, looming up through the time/fog of Stanyan Street ... no solace for refugees, no point in looking back. The question, as always, is *now*...?

I was slumped on my bed in the Flamingo, feeling dangerously out of phase with my surroundings. Something ugly was about to happen. I was sure of it. The room looked like the site of some disastrous zoological experiment involving whiskey and gorillas. The ten-foot mirror was shattered, but still hanging together—bad evidence of that afternoon when my attorney ran amok with the coconut hammer, smashing the mirror and all the lightbulbs.

We'd replaced the lights with a package of red and blue Christmas tree lights from Safeway, but there was no hope of replacing the mirror. My attorney's bed looked like a burned-out rat's nest. Fire had consumed the top half, and the rest was a mass of wire and charred stuffing. Luckily, the maids hadn't come near the room since that awful confrontation on Tuesday.

I had been asleep when the maid came in that morning. We'd forgotten to hang out the "Do Not Disturb" sign ... so she wandered into the room and startled my attorney, who was kneeling, stark naked, in the closet, vomiting into his shoes ... thinking he was actually in the bathroom, and then suddenly looking up to see a woman with a face like Mickey Rooney staring down at him, unable to speak, trembling with fear and confusion.

"She was holding that mop like an axe-handle," he said later. "So I came out of the closet in a kind of running crouch, still vomiting, and hit her right at the knees ... it was

pure instinct; I thought she was ready to kill me ... and then, when she screamed, that's when I put the icebag on her mouth."

Yes. I remembered that scream ... one of the most terrifying sounds I'd ever heard. I woke up and saw my attorney grappling desperately on the floor right next to my bed with what appeared to be an *old woman*. The room was full of powerful electric noise. The TV set, hissing at top volume on a nonexistent channel. I could barely hear the woman's muffled cries as she struggled to get the icebag away from her face ... but she was no match for my attorney's naked bulk, and he finally managed to pin her in a corner behind the TV set, clamping his hands on her throat while she babbled pitifully: "Please ... please ... I'm only the maid, I didn't *mean* nothin' ..."

I was out of bed in a flash, grabbing my wallet and waving the gold Policemen's Benevolent Assn. press badge in front of her face.

"You're under arrest!" I shouted.

"No!" she groaned. "I just wanted to clean up!"

My attorney got to his feet, breathing heavily. "She must have used a pass key," he said. "I was polishing my shoes in the closet when I noticed her sneaking in—so I *took her*." He was trembling, drooling vomit off his chin, and I could see at a glance that he understood the gravity of this situation. Our behavior, this time, had gone far past the boundaries of private kinkiness. Here we were, both naked, staring down at a terrified old woman—a hotel *employee*—stretched out on the floor of our suite in a paroxysm of fear and hysteria. She would have to be dealt with.

"What made you do it?" I asked her. "Who paid you off?"

"Nobody!" she wailed. "I'm the *maid*!"

"You're lying!" shouted my attorney. "You were after the evidence! Who put you up to this—the manager?"

"I work for the *hotel*," she said. "All I do is clean up the rooms."

I turned to my attorney. "This means they know what we *have*," I said. "So they sent this poor old woman up here to steal it."

"No!" she yelled. "I don't know what you're talking about!"

"Bullshit!" said my attorney. "You're just as much a part of it as they are."

"Part of *what*?"

"The dope ring," I said. "You *must* know what's going on in this hotel. Why do you think we're here?"

She stared at us, trying to speak but only blubbering. "I *know* you're cops," she said finally. "But I thought you were just here for that convention. I *swear*! All I wanted to do was clean up your room. I don't know anything about *dope*!"

My attorney laughed. "Come on, baby. Don't try to tell us you never heard of the Grange Gorman."

"No!" she yelled. "No! I swear to Jesus I never heard of that stuff!"

My attorney seemed to think for a moment, then he leaned down to help the old lady to her feet. "Maybe she's telling the truth," he said to me. "Maybe she's *not part* of it."

"No! I swear I'm not!" she howled.

"Well ..." I said. "In that case, maybe we won't have to put her away ... maybe she can *help*."

"Yes!" she said eagerly. "I'll help you all you need! I *hate* dope!"

"So do we, lady," I said.

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