Literary Style in Translation: Slang in J. D. Salinger's *The Catcher in the Rye*

Loreta Ulvydienė, Brigita Abramovaitė

Abstract. Translation of slang is one of the most controversial translation issues. There are no certain rules how to translate slang words and expressions, therefore, it is the translator who has to set priorities and choose the most suitable translation strategy. The aim of the paper is to reveal the effect of translation strategies employed in the translation of J. D. Salinger's *The Catcher in the Rye* and evaluate the success of the translation in accordance with E. A. Nida's theory of dynamic equivalence. The authors of the article discuss characteristics of slang and E. A. Nida's theory of dynamic equivalence in translation, with the main stress laid on slang translation. Further on, they group the discussed examples of slang translation according to the approved translation strategies and reveal the effect of the translation strategies employed by the translator. Most often slang words and phrases are translated by employing stylistic comepensation, literal translation and softening. In each translation strategy examples from J. D. Salinger's *The Catcher in the Rye* and its Lithuanian translation *Rugiuose prie bedugnės* by P. Gasiulis are organised according to their caused effect and further specified in terms whether each example succeeds to achieve dynamic equivalence. The authors also propose a model for slang translation.

Key words: *slang, translation of slang, dynamic equivalence, compensation, literal translation, literal softening, effect.*

Introduction

Slang is one of the most contarversial consepts in language. Quite often it is called — "the other English language". Educators have been fighting slang for centuries. E. Hunsinger in his analysis of slang suggests that despite different attitudes toward slang "as a concept it seems that slang is here to stay" (Hunsinger, 2011).

J. Green, in the introduction to his massive new dictionary of slang (2011) calls slang "a 'counter-language', the desire of human beings, when faced by a standard version, of whatever that might be, to come up with something different, perhaps parallel, perhaps oppositional" (Green, 2011).

That drive to coin words seems as biologically driven as many of the topics slang usually names. Green notes that,

> ...the basic concerns remain consistent in slang as they do in much that is human: sex, money, intoxication, fear (of others), aggrandizement (of oneself) (Green, 2011).

Moreover, as an American poetess and professor from University of Tennessee — Knoxville, Jessica Weintraub in her analysis "From AOK to Oz The Historical Dictionary of American Slang" observes, "throughout the centuries, writers have taken opposing stands on the slang question. Samuel Johnson thought it would destroy the English language, and Daniel Defoe and Noah Webster condemned it; whereas Chaucer uses two hundred epithets in *The Canterbury Tales*, and Walt Whitman defends it in his 1888 essay "Slang in America" (Weintraub, 2004). Furthermore, Weintraub recalls famous words that H. D. Thoreau wrote in 1862: "It is too late to be studying Hebrew; it is more important to understand even the slang of today" (ibid., 2004).

Thus, when one generation strives hard to understand slang of the *other*, or, "the slang of today," translation of slang remains one of the most controversial issues. There are no certain rules how to translate slang words and expressions, therefore, it is the translator who has to set priorities and choose the most suitable translation strategy.

Therefore, the aim of this research is to reveal the effect of translation strategies employed in the translation of J. D. Salinger's *The Catcher in the Rye* and evaluate the success of the translation in accordance with E. A. Nida's theory of dynamic equivalence. In order to achieve the aim the following objectives have been set:

-to introduce the peculiarities of slang and discuss E. A. Nida's theory of dynamic equivalence in translation, with the main stress being laid on slang translation;

-to group the examples of slang translation according to the translation strategies applied by the translator;

-to evaluate the success of the translation of *The Catcher in the Rye* in accordance to E. A. Nida's theory of dynamic equivalence.

M. Baker's *Routledge Encyclopaedia of Translation Studies* was an influential work for describing translation strategies used in the J. D. Salinger's *The Catcher in the Rye*. The introduction to *The New Patridge Dictionary of Slang and Unconventional English* written by T. Dalzell and T. Victor contributed for the methodological part, and the dictionary itself was the basis for the analytical part. Examples from J. D. Salinger's *The Catcher in the Rye* and its Lithuanian translation *Rugiuose prie bedugnės* by P. Gasiulis demonstrate the effect and witness either success or failure of the translation. Conclusions reflect the findings of the research.

Theoretical Background

Slang is not an entirely new concept. It is highly probable that the Egyptian kings employed slang, whereas Aristophanes, who was a much acclaimed comic playwright of ancient Athens, did use slang without a doubt (Cowden, 1925, p.667). D. H. Roberts adds that the slang words and expressions were frequently used in ancient Greek and Roman literature (Roberts, 2008, p.34). Furthermore, Europe seems to have known it, at least from time to time (Cowden, 1925, p. 667). Therefore, slang belongs to mankind (ibid., p.667).

Nevertheless, even though slang has been employed from the ancient times it is one of those phenomena that require great attention. Many scholars still argue about slang and try to find the most suitable definition that would define all its qualities. The main difficulties in trying to define slang result from the change in meaning. A thorough research carried out by H. F. Reves shows how the definition of slang has been changing. The first definition of slang appeared in 1828 in Webster's Dictionary and it was defined as "low, vulgar, unmeaning language" (Reves, 1926, p.216). However, such definition would not be valid to the present day. Even though H. F. Reves proceeds by analyzing slang definitions from different periods it becomes clear that none of them reveal all qualities of slang. Therefore, she proposes her own definition of slang:

> the changing vocabulary of conversation; it comes into sudden vogue, has a meaning, usually figurative, which is known by a particular set or class and which constitutes a sort of shibboleth during the brief period of its popularity, and then dies in the obscure corners of forgotten words and unabridged dictionaries, or passes into the legitimate speech (Reves, 1926, p.217).

This definition reveals all peculiarities of slang and suits the modern understanding of slang.

Furthermore, in discussion of slang qualities it is important to define a similar term *vulgar slang*. To begin with, the term *vulgar slang* varies from one dictionary to another. It may be defined as *taboo words*; *coarse slang*; or simply *vulgar* (Jackson, 2003, p.112). However, there is no strict boundary between them. A word may be defined as belonging to vulgar slang and slang in general at the same time. In fact, vulgar slang is very informal. It implies restrictions beyond the formality of the context of use, reveals certain information about the society and may gradually change its status over the time. Therefore, it shall be considered a part of the slang.

Moreover, it is obvious that when dealing with slang, one of the most difficult and challenging problems is not that of understanding it but that of translating it into a different language, thus, culture. E. Mattielo indicates that most difficulties arise because this action cross-linguistically requires a lot of effort to find similar modes of expression and cross culturally demand for parallel social sets (Mattielo, 2007). R. Stolt adds that problems in slang translation rise because slang never occurs in simple or denotative meanings

(Stolt, 2010, p.8). Meanwhile M. H. Eriksen suggests that a translator must have extensive cultural and academic competences in order to carry the translation (Eriksen, 2010, pp.32–34). L. Drozde and G. Vogule support the idea indicating that translation of slang and taboo words is a difficult task because both, linguistic and ethical aspects should be observed (Drozde, Vogule, 2008). As far as the translator is concerned he or she has to carry responsibility for transferring the source text into the target language (Drozde, Vogule, 2008, p.1). Furthermore, the translator has to remain loyal to the author, guess what the author intended to say, meet readers' expectations and select the most appropriate reference sources to deliver translation (ibid., p.1).

However, the main task of the translator in rendering slang words and phrases is to create an equivalent text in the target language remaining invisible but at the same time being responsible for the translation (ibid., p.1).

Therefore, E. A. Nida proposed the way to achieve equivalence in translation. He based his theory on two types of equivalence: formal equivalence and dynamical equivalence. However, E. A. Nida was in favour of dynamic equivalence, which is based upon "the principle of equivalent effect. In such translation one is not so concerned with matching the receptor-language message with the source-language message, but with dynamic relationship, that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and message" (Nida, 1964, p.159).

This means that dynamic equivalence aims to re-say what has been said so that the effect remains the same. E. A. Nida adds that the aim of dynamic equivalence is to produce "the closest natural equivalent" to the SL (ibid., p.159). The translation should provide an equivalent message, but most importantly the message should sound naturally in the TL (ibid., p.160).

Thus, E. A. Nida and Ch. R. Taber base the possibility to achieve dynamic equivalence on several assumptions:

- all languages have equal value, and different genius;

- everything can be translated from one language into another due to broad communality;

- there are no sacred or special languages (concerning Bible translation) therefore, all languages have the same limitations and rules (cf. Nida, Taber, 2003, pp.163–174).

In addition, it is important to stress, that the translator should not try to reproduce *period slang* i.e. the translator should not recreate slang of the past period (cf. Edwards, 2005, p.46). J. Edwards indicates that any attempt to reproduce *period slang* or popular language is likely to evoke the effects of grotesque (Edwards, 2005, p.46). The effect of grotesque is a clash between incompatible responses, the laughable, and the horrible, or disgusting and, therefore, recreation of slang should be avoided (Tsur, 2001). However, Edwards adds that

retranslation of classics is rather common and done in order to continue its popular existence (Edwards, 2005, p.46). As the translator cannot recreate *period slang*, whether he is translating or retranslating, he should speak the language of his own time (ibid., p.46).

Ultimately, scholars enumerate optional slang translation strategies i.e. stylistic compensation, literal translation, stylistic softening (Newmark, 1998; Drozde, Vogule, 2008; Mattielo, 2007). Compensation is one of translation techniques that involves making up for the loss of source text effect and recreating analogous effect in the target text through specific TL means (Baker, 2001, pp.37–40). According to B. Hatim and J. Munday, the main task of compensation is to minimize the losses in translation and achieve a compensatory translation gain (Hatim, Munday, 2004, p.31). This task is achieved by using the same or different stylistic devices (Baker, 2001, pp.37-40). But whichever the method is used all compensations fall under the four categories: compensation in kind; in place; by merging; by splitting (Hatim, Munday, 2004, p.31). B. Hatim and J. Munday state that compensation in kind occurs when different stylistic devices are employed to recreate a similar effect; compensation in place is the achievement of the effect at a different place than in the SL (Hatim, Munday, 2004, p.64). M. Baker indicates that compensation by merging is the compensation of the source text features in the TL and compensation by splitting is when the meaning of the SL *(source language)* word has to expand to ensure transfer of subtle effects (cf. Baker, 2001, pp.125–127). The four categories can co-occur or appear separately but all reveal the merits and demerits of compensation.

Literal translation or the so called word-for-word translation is another possible translation strategy used for slang or vulgar slang transferring. As J. P. Vinay and B. Hatim suggest, literal translation seeks to remain faithful to the content and form of the original by direct transferring of SL text into grammatically and idiomatically appropriate TL text (Vinay, 1995; Hatim, 2001).

Some scholars, L. Drozde, G. Vogule, E. Mattielo and I. Zauberga among them, propose softening as one of translation strategies that can be successfully used for the translation of slang and taboo words (Drozde, Vogule, 2008; Mattielo, 2007; Zauberga, 1994). Softening may be defined as a reduction of force or the unpleasant effects of the word. And though the method of softening has been still preserved it is used far less than in the past.

Methodology

Illustrations of the translation strategies discussed above can be found in J. D. Salinger's *The Catcher in the Rye* that contains numerous examples of slang words and phrases that cannot be either neglected or ignored, because slang serves as a means of characterising the protagonist and revealing the peculiarities of his environment.

In addition, it is important to denote that the publication of J. D. Salinger's *The Catcher in the Rye* caused a stir in the society and the book was even listed as banned in many libraries and schools. The reaction was caused by the portrait of the main rebellious character Holden Caulfield who is undergoing treatment in a mental hospital or sanatorium and narrating the events that happened a few days before he was expelled from the school. He is a sixteen-year-old adolescent who rebels against the society, feels alienated and reveals his attitude with a language full of slang words and expressions. His vocabulary is part of his identity, therefore, slang cannot be either neglected, or ignored in translation.

For the aim of the research to be achieved, all slang words and phrases that were detected in J. D. Salinger's *The Catcher in the Rye* were identified with the help of *The New Partridge Dictionary of Slang and Unconventional English* and collected together with their Lithuanian translations, which are analysed in accordance to contemporary Lithuanian language dictionaries by Zaikauskas, Naktiniene, Keinys. Further on, the examples are grouped according to the translation strategies employed inb slang rendering and quantified alongside.

Results

A thorough analysis of slang translation revealed that translator P. Gasiulis employed the following translation strategies to convey slang words and phrases: compensation, literal translation, softening, omission and cultural equivalence. Frequency of translation strategies applied in translation are reflected in Table 1 and Figure 1.

Table 1. Usage of Translation Strategies.

Translation strategy	Compensation	Literal Translation	Literal Softening	Omission	Cultural Equivalence
No. of collected examples	705	677	391	385	39
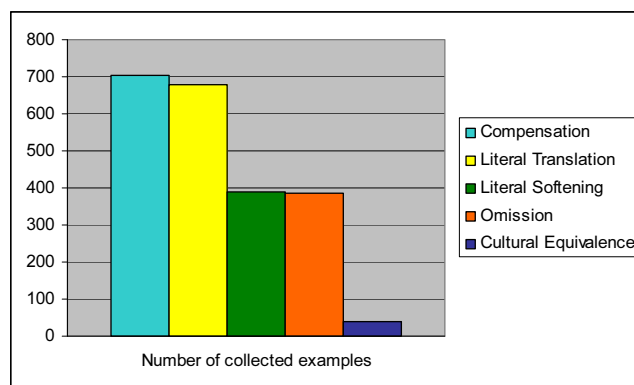
Figure 1. Frequency of Translation Strategies.

It is clear that in the majority of cases P. Gasiulis used compensation, literal translation and softening. Therefore,

further analysis is based on the examples of slang translation within the framework of the latter strategies. Slang examples are organised according to the effect each translation strategy caused and further they are specified in terms whether each example succeeds to achieve dynamic equivalence or not.

Discussion

Compensation is the most frequently used strategy in the translation of J. D. Salinger's *The Catcher in the Rye (1994)*, even though, it is an optional solution as there are many slang terms and expressions that do not have direct equivalents in the target language. Therefore, in order to avoid stylistic loss and retain proper style the translator chooses stylistic compensation (see Table 2).

Table 2. Illustrations of Stylistic Compensation: Slang.

SL	TL
She was a pretty nice <u>girl</u>, though.... She had a big nose and her nails were all bitten down and bleedy-looking and she had on those **damn falsies** that point all over the place, but you felt sort of sorry for her (Salinger, 1994, p.2).	Nors apskritai ji šauni <u>mergiščia</u>. Ji man patiko, nors jos nosis ilga, o nagai nugraužti iki kraujo ir **liemenukas kažko prikimš-tas**, kad stirksotų į visus šonus – net gaila žiūrėti (Salinger, *tr.* Gasiulis 2009, pp.7–8).

The examples demonstrate that there are certain slang words and phrases denoting concepts that do not have slang equivalents in the TL *(target language)*. The slang word *falsies* denotes pads that aggrandise the apparent size of a girl or woman's breasts. It is used together with another slang word *damn* which is used for implying anything from distaste to hate for whoever or whatever is so described. Both slang words are translated into 'liemenukas kažko prikimštas' that explains the meaning of *falsies* in TL, but compensated in the previous sentence with the word 'mergiščia'. The word 'mergiščia' is not slang, but a colloquial word referring to a teenage girl. Therefore, the translation does not achieve absolute dynamic equivalence. However, the line between slang and colloquial words and expressions is questionable, because during time certain slang words may pass into colloquial language and even further into standard speech (Cuddon, 1991, p.885). As the object of the analysis is the translation produced in 1986, which was revised in 1999, unfortunately without any changes to slang translation, it is possible that certain slang phrases are not at the moment considered to be slang. They might have passed into colloquial vocabulary, and because the topic of slang translation is rather new, there are no historical TL slang dictionaries that could provide exact reference. Therefore, in this research the translation that transfers slang into colloquialism shall be considered at least partially successful, as it is obvious that it achieved partial dynamic equivalence.

Compensation helps to avoid frequent repetition of the same slang word used numerously in the source text e.g. the word

guy that means a man or a boy; general form of address (see Table 3).

Table 3. Illustrations of Stylistic Compensation:Repetition of Slang.

SL	TL
1. He was a very impatient-type **guy**. 44	Jis buvo **velniškai irzlus**. 106
2. …just to show us what a regular **guy** he was. 9	...kad mes įsivaizduotume, koks jis **kietas vyras**. 25

The word *guy* is replaced with the phrases 'velniškai irzlus' and 'kietas vyras'. In the first example the SL slang is compensated with the TL curse word 'velniškai', which can be ascribed to vulgar slang. In the second example the word 'kietas' is considered to be slang in TL referring to some person who is superior than others, having a wide knowledge in a certain field. In both cases the translator succeeded to achieve absolute dynamic equivalence, because SL slang was compensated with TL slang.

Furtheron, a particular attention should be drawn to compensation in kind that helps to enrich translation of slang in J. D. Salinger's *The Catcher in the Rye* with various stylistic devices (see Table 4).

Table 4. Illustrations of Different Kinds of Stylistic Compensation.

SL	TL
1. She was blocking up the whole **goddam** traffic in the aisle. 47	Ji stovėjo **kaip kolona ant pat tako**. 113
2. Some **guy** in one of those very dark gray flannel suits and one of those checkered vests. <u>Strictly Ivy League.</u> 68	Su tamsiai pilku flaneliniu kostiumu, languota liemene. <u>Pasaulio grietinėlė.</u> 161

The examples demonstrate that in certain cases slang is compensated with comparison or irony. The first example contains SL slang word *goddam* which is used as an intensifier. It is compensated with a comparison 'kaip kolona ant pat tako' which means 'like a column on the path'. However, this comparison does not contain words that would belong to informal, colloquial or slang vocabularies. Therefore, in this case the translator did not succeed to achieve any dynamic equivalence.

There are cases detected when SL slang is compensated with irony. Irony is

> a subtly humorous perception of inconsistency, in which an apparently straightforward statement or event is undermined by its context so as to give it a very different significance (Baldick, 1996).

Thus, in the second case the SL slang *guy* has the meaning of a man or a boy; general form of address. It is compensated in the succeeding sentence with a phrase 'Pasaulio grietinėlė!'. The protagonist uses such an ironic exclamation for the Ivy League which is a name applied to eight universities: Brown,

Columbia, Cornell, Dartmouth, Harvard, Pennsylvania, Princeton, and Yale. Therefore, the protagonist ironically refers to them as being superior to others. Even though, the example of irony it would be wrong to state that the translator did not succeed to achieve any dynamic equivalence. The reason for this is the feature that is peculiar to both, slang and irony i.e. humour. Therefore, it is possible to deduce that in these cases where SL slang was compensated with TL irony the translator achieved partial dynamic equivalence.

It is obvious that in most cases compensation is employed when no equivalents are found in the TL. However, there are certain concepts that have numerous equivalents in both SL and TL vocabularies. The SL text contains numerous words and phrases referring to money and actions connected with them. In such cases the translator employs compensation due to the differences in cultures. Distinct cultures have different associations concerning the same concept, therefore, expressions connected with money of SL differ from the expressions used in the TL (see Table 5).

Table 5. Illustrations of Stylistic Compensation: Cross-Cultural Concepts.

SL	TL
1.He's got a lot of **dough**, now. 1	**Pinigo jis turi kaip šieno**. 6
2. I have plenty of **dough**. 53	**Pinigų turiu iki kaklo**. 125

The examples show that the word *dough* referring to money is compensated by the expressions: 'Pinigo jis turi kaip šieno' and 'Pinigų turiu iki kaklo'. Both expressions belong to the informal TL vocabulary and denote having a lot of money. The examples show that though there might be numerous examples concerning the same concept compensation occurs inevitably due to the difference in cultures and their distinct associations with the same concept. Furthermore, one should have noticed that both TL expressions in the examples belong to informal and colloquial vocabulary, therefore, the translator succeeded to achieve only partial dynamic equivalence. Regarding the fact that both, source and target cultures have a wide range of synonyms concerning the concept of money the translation would have been far more successful if the translator had used TL slang. The author of Lithuanian slang dictionary E. Zaikauskas gives a wide range of synonyms for most often used slang words and phrases. He proposes the following TL slang referring to money: *babkės, faniera, šaibos, baksai,* etc. Hence, the translations could be improved with TL slang for money (Zaikauskas 2007, p.77).

Other cases when compensation is inevitable deal with short slang exclamatory phrases that have to be adapted in order to convey proper meaning and peculiarities of style (see Table 6).

In the examples above the SL expressions are identical, however, they are translated in different ways by means of compensation. The phrase *kill somebody* means to cause someone to laugh uproariously. It is translated as: *Liuks apsakymas!*; *Rupūs miltai!*; *Ko nepastipau*. The TL word 'liuks' is considered to be slang denoting something excellent, great. The following expression *Rupūs miltai!* is considered to be a curse, therefore, it belongs to the vulgar slang. In both cases the translator succeeded not only to adapt expressions to a particular situation, where they would sound properly for the Lithuanian reader but has also succeeded to achieve absolute dynamic equivalence. As one of the examples suggests the translator decided to employ expression *Ko nepastipau* which belongs to colloquial vocabulary and, therefore, achieves partial dynamic equivalence but can be also considered rather successful.

Table 6. Illustrations of Stylistic Compensation: Exclamations.

SL	TL
1. That story just about **killed me**. 10	**Liuks** apsakymas! 27
2. That **killed me**. 26	**Rupūs miltai!** 64
3. That **killed me**. 9	**Ko nepastipau**. 25

Moreover, there are certain slang expressions for which compensation is the only means of transferring literary style. In addition, slang does not only have a peculiar vocabulary, but also conveys expressions and words of the Standard English vocabulary that differ only in structure. Such slang words and expressions usually have omitted letters or a few words blended in one. Then it becomes almost impossible to find corresponding equivalents and compensation may be employed as one of the means for problem solving (see Table 7).

Table 7. Illustrations of Stylistic Compensation: Blends.

SL	TL
1. "How '**bout** writing a composition for me, for English?" 15	- **Gal** sukombinuotum rašinį iš anglų? 38
2. "**How'sa** boy, Ackley?" 14	- **Kaip** Eklis kruta? 37

The examples show that structurally deformed expressions that belong to slang vocabulary are translated employing compensation. The omission of initial letter *a* in the word *about* is compensated with the word 'sukombinuotum', which is a colloquial verb meaning to get something in an unfair way. In the second example structurally deformed phrase *hoiw'sa* which is a blend from *how is our* is compensated by the colloquialism in TL 'kruta' which means to live. In both examples slang is compensated with a colloquial expressions, therefore, the translator succeeded to achieve partial dynamic equivalence. As there are no appropriate equivalents in the TL concerning structurally deformed words compensation helps to keep to the style of the original text as close as possible.

The examples discussed above reveal how compensation was employed in order to retain proper style in slang translation where it had no equivalents in the TL. However, compensation may be used in order to make slang expressions and taboo words less offensive for the readers (see Table 8).

104

Table 8. Illustrations of Stylistic Compensation: Vulgar Slang.

SL	TL
1. He's a conceited **sonuvabitch**. 13	**Pučiasi kaip povas**. 35
3. He's drunk as a **bastard**. 16	Nepasikelia, **nusilakęs kaip šuva**! 41

The words used in the SL belong to the categories of vulgar slang or taboo words. The word *sonuvabitch* denotes a despicable person. Meanwhile in TL it is referred to as *pučiasi kaip povas* which denotes a person having too much pride, however this comparison does not have any aspect of colloquial or informal language, therefore, this translation does not achieve dynamic equivalence and does not pertain the effect of slang. One more example demonstrates the way the word *bastard* that belongs to vulgar slang, meaning a despised or disrespected person; a derogatory insult or challenging form of address to someone considered objectionable, is translated. P. Gasiulis translated it into TL expression 'nusilakęs kaip šuva'. This comparison refers to 'a drunken person' is considered to be a colloquialism, therefore, dynamic equivalence is partially achieved.

Literal translation is one more strategy employed by the translator in transferring slang words and expressions. Literal translation provides the opportunity for the target audience to get the direct message of the SL. It allows the translator to keep as close to the original as possible and maintain the meaning without any additional interpretation of the translator (see Table 9).

Table 9. Illustrations of Literal Translation: Slang.

SL	TL
1. Only, I wouldn't have the **guts** to do it. 48	Bet man neužtektų **drąsos**. 115
2. I wasn't supposed to come back after Christmas vacation on account of I was **flunking** four subjects and not applying myself and all. 2	Po atostogų manęs nebelaukė grįžtant į Pensį, nes iš keturių dalykų **susikirtau** ir apskritai nepakankamai stengiausi,ir taip toliau. 8

The examples show how slang words are directly transferred into TL. The word *guts* has the meaning of courage and is directly translated into the TL equivalent 'drąsa'. The TL translation belongs to the Standard Lithuanian vocabulary, therefore, neither absolute nor partial dynamic equivalence is achieved. However, the following example illustrates how literary strategy employed for slang translation can achieve dynamic equivalence. In the second example the verb *to flunk* has the meaning of to completely and irrevocably fail an examination and it is translated into 'susikirtau'. The TL word 'susikirtau' is a colloquialism that refers to the failure in examination or a test. In this particular example the translator succeeded to achieve partial equivalence and maintain the original message as close as possible. Nevertheless, one should notice that cases when SL slang can be literary

translated into TL slang, without any loss in meaning are rather rare. The reason for this can be found in cultural differences that encouraged creating one or another slang word or expression.

In addition, there are other cases where literal translation results in losses of meaning (see Table 10).

Table 10. Illustrations of Literal Translation: Blends.

SL	TL
	-
1. "What's the matter? **Wuddaya** want?" I said. 54	- Kas yra? **Ko jums** reikia? – klausiu aš. 129
2. "Why **ain'tcha** home in bed?". 45	- Ir kodėl **tu ne** namie, ne lovoj. 108

As there are no corresponding equivalents in the TL the translator chooses to translate the words directly. The word *wuddaya* is a blend from *what do you*. It is transferred into 'ko jums'. In the ensuing case slang *aint'cha* which is a blend from *are not* is translated into 'tu ne'. The examples show that by translating structurally deformed phrases literally the effect of slang is lost. None of the translations belongs to slang or to colloquialisms. Therefore, the translator in this particular case did not succeed to achieve dynamic equivalence. Nevertheless, as there are no corresponding equivalents in the TL an optional solution would be to employ compensation and retain the effect of slang.

However, it is necessary to stress that literal translation of vulgar slang usually achieves dynamic equivalence (see Table 11).

Table 11. Illustrations of Literal Translation: Vulgar Slang.

SL	TL
1. "He's one **sonuvabitch** I really can't stand". 13	Ko jau ko, bet šito **kalės vaiko** tikrai nepernešu. 34
2. It was the address of this girl that wasn't exactly a **whore**... 35	Ji nebuvo visiška **kekšė...** 84

The examples prove that the translator employed literal translation for taboo words in order to retain the effect of the language used. The SL slang word *sonuvabitch* refers to a a despicable person. It is literally translated into 'kalės vaikas'. The TL translation is considered to be curse words too. In the second example the word *whore* that is an offensive word used to refer to a woman who has sex with a lot of men is translated into 'kekšė' which is considered to be also a taboo word in Lithuanian. Therefore, the trasnaltor succeeded to achieve absolute dynamic equivalence in both cases.

Softening is another translation strategy used in the translation of J. D. Salinger's *The Catcher in the Rye* in order to avoid rude expressions belonging to slang vocabulary. By the means of softening the translator adapts slang words and expressions to the literary norms and expressions of the TL.

In most cases the translated equivalents belong to standard vocabulary (see Table 12).

Table 12. Illustrations of Literal Softening: Slang.

SL	TL
1. It was all a lot of **crap**, naturally. 20	Aiškiausias **prasimanymas**. 51
2. Mothers aren't too **sharp** about that stuff. 31	Motinos **nelabai supranta** tokius dalykus. 76

The examples illustrate the way slang words and expressions are being neutralized employing softening. The word *crap* is a SL slang denoting nonsense. It is translated into the word 'prasymanymas' referring to something that somebody has imagined and that does not really exist. In the second example the slang word *sharp* refers to something being stylish, fashionable, attractive. It is translated into neutral 'nelabai supranta' which has the meaning of 'do not understand properly'. The examples illustrate the application of softening that is employed in order to neutralize certain slang words and make them acceptable for the TL reader. However, the examples witness that softening, when employed for transference of slang, does not help to retain the effect. When slang words are translated into neutral words and expressions the translation fails to achieve dynamic equivalence.

Furthermore, softening is widely applied while translating certain taboo words (see Table 13).

Table 13. Illustrations of Literal Softening: Vulgar Slang.

SL	TL
1. I don't even think the **bastard** had a handkerchief... 19	Tarp mūsų kalbant, labai abejoju, ar **jis** apskritai turėjo nosinę. 48
2. ... my heart was beating like a **bastard**. 95	... širdis mušė kaip **pašėlusi**. 225

Swear words are quite often softened in TL to avoid offending the reader and lessen the negative effect that vulgar slang words convey. The word *bastard* which belongs to vulgar slang denotes a despised or disrespected person; a derogatory insult or challenging form of address to someone considered objectionable. The translator decided to transfer this vulgar slang into various softened words. In the first example it is translated into pronoun 'jis' which refers to *he* and belongs to the Standard Lithuanian vocabulary, therefore, dynamic equivalence is not achieved. Nevertheless, the following example illustrates how softening may help to convey at least partial dynamic equivalence. The TL word *mulkis* is a colloquialism that refers to a stupid person. Therefore, the translation succeeds to achieve at least partial dynamic equivalence.

Conclusions

After the examples of slang and its translation in J. D. Salinger's *The Catcher in the Rye* and *Rugiuose prie bedugnės* by P. Gasiulis have been collected, allocated according to the translation strategies used in slang rendering, quantified and analyzed certain conclusions can be drawn.

The most frequently employed translation strategies for transferring slang in J. D. Salinger's *The Catcher in the Rye* are: stylistic compensation; literal translation and literal softening.

Various types of stylistic compensation employed for slang translation a) help to maintain the proper style of the SL when there are no corresponding equivalents in the TL, b) prevent from repetition of numerously repeated slang exclamatory phrases, c) adapt slang exclamatory expressions to the situation which would sound naturally for the reader, d) colour translation with different stylistic devices, e) lessen the negative effect of the vulgar slang. Stylistic compensation may appear inevitable due to the differences in cultures and cultural backgrounds.

Compensation employed for slang translation does achieve absolute dynamic equivalence if SL slang is compensated with TL slang, and it is partially successful when compensated by colloquial, informal words or a stylistic device with slang features.

Literal translation of slang maintains the original message to the readers of the TL without any translator's interpretations, and keeps as close to the original text as possible.

Literal translation used for slang translation rarely achieves absolute or even partial dynamic equivalence due to cultural differences, however, literal translation of vulgar slang usually achieves absolute dynamic equivalence and retains the effect of slang.

Literal softening of slang helps to neutralize the negative effect and adapt the inappropriate words for the TL readers, however, softened slang words and phrases do not achieve identical effect.

Only vulgar slang softened to the level of slang in general or to a colloquial level can achieve partial dynamic equivalence in translation.

Regardless of the strategy the success of slang translation could be represented by the Figure 2.

The translator might succeed to transfer SL slang into TL slang (Slang = Slang). In this case, the translation could be considered successful, because absolute dynamic equivalence would be achieved.

Nevertheless, the translator may transfer SL slang into TL colloquialism (SL ⋚ TL). Then, such translation could be considered less acceptable, but still achieving partial dynamic equivalence.

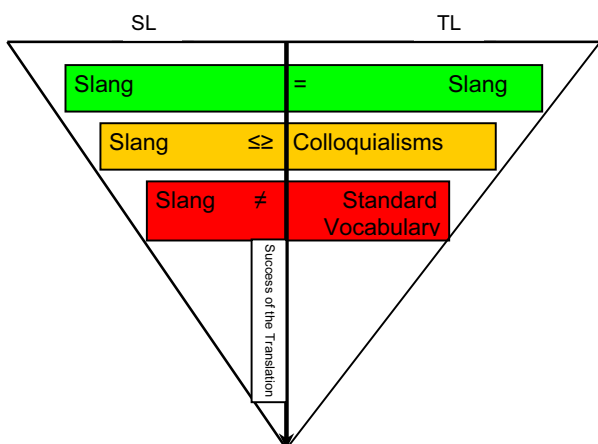**Figure 2.** Model for Slang Translation.

The translator could as well translate SL slang into Standard vocabulary (Slang (≠) Standard vocabulary). However such decision could be considered the least successful as none dynamic equivalence would be achieved.

References

1. Baker, M., 2001. Routledge Encyclopaedia of Translation Studies. London: Routledge.

2. Baldick, Ch., 1996. Oxford Concise Dictionary of Literary Terms. New York: Oxford University Press.

3. Cowden, R. W., 1925. Slanging English Words. Urbana: National Council of Teachers of English.

4. Cuddon, J. A., 1991. The Penguin Dictionary of Literary Terms and Literary Theory. London: Penguin Books.

5. Drozde, L., Vogule, G., 2008. Censorship in Translation of Taboo Words. Available at: http://www.docjax.com/docs/detail/Drozde-L---Vogule-G/ag52aWV0YW5oLWRvY2pheHIVCxINZG9jc19kb2N1bWVudBigp0cM/ [Accessed 20 February 2011].

6. Edwards, J., 2005. Multilingualism. New York: Routledge.

7. Eriksen, M. H., 2010. Translating the Use of Slang. Available at: http://pure.au.dk/portal-asb-student/files/13200/Specialeafhandling.pdf [Accessed 17 April 2011].

8. Hatim, B., 2001. Teaching and Researching Translation. Harlow: Longman.

9. Hatim, B., Mason, I., 1997. The Translator as Communicator. New York: Routledge.

10. Hatim, B., Munday, J., 2004. Translation: an Advanced Resource Book. New York: Routledge.

11. Hunsinger, E., 2011. Slang the Other English Language. Available at: http://www.buzzle.com/articles/slang-the-other-english-language.html [Accessed 17 October 2011].

12. Keinys, S., 2006. Dabartinės lietuvių kalbos žodynas. Vilnius: Lietuvių kalbos institutas; internetinė versija, 2011. Available at: http://www.lki.lt/dlkz/ [Accessed 5 May 2011].

13. Jackson, H., 2003. Lexicography. An Introduction. London: Routledge.

14. Naktiniene, G., 2005. Lietuvių kalbos žodynas. Vilnius: Lietuvių kalbos institutes. Available at: http://www.lkz.lt/startas.htm [Accessed 12 April 2011].

15. Mattielo, E., 2007. Keeping Lexical Complexity in Slang Translation. Available at: http://host.uniroma3.it/docenti/boylan/text/mattiell.doc [Accessed 15 March 2011].

16. Newmark, P., 1998. More Paragraphs on Translation. Clevedon: British Library Cataloguing in Publication Data.

17. Nida, E. A., 1964. Towards a Science of Translating. Leiden: E. J. Brill.

18. Nida, E. A., Taber, Ch. R., 2003. The Theory and Practice of Translation. Leiden: Koninklijke Brill.

19. Peters, M., "Screaming Yellow Zonkers! Green's Dictionary is the Bible of Slang" *Culture magazine* issue 2011 March 2, Available at: http://www.good.is/post/screaming-yellow-zonkers-green-s-dictionary-is-the-bible-of-slang/ [Accessed 17 December 2011].

20. Reves, H. F., 1926. What is Slang?: A Survey of Opinion. Durham: Duke University Press.

21. Roberts, D. H., 2008. Translation and the 'Surreptitious Classic': Obscenity and Translatability. New York: Oxford University Press.

22. Stolt, R., 2010. The Translation of Slang. Within the Bounds of Possibility? Norderstedt: GRIN Verlag.

23. Tsur, R., 2001. The Demonic and the Grotesque. Available at: http://www.tau.ac.il/~tsurxx/Devils_2.html [Accessed 10 February 2011].

24. Vinay, J. P., 1995. Comparative Stylistics of French and English. Philadelphia: John Benjamin's Press.

25. Weintraub, J., 2004 "From AOK to Oz The Historical Dictionary of American Slang" in Humanities, March/April, Vol 25, No.2 Available at: http://digitalcorpora.org/corp/nps/ files/govdocs1/081/081951.htm [Accesed 14 December, 2011].

26. Zaikauskas, E., 2007. Kalbos paribiai ir užribiai. Lietuvių žargono žodynėlis. Vilnius: Alma littera.

27. Zauberga, I., 1994. Pragmatic Aspects of the Translation of Slang and Four-letter Words. Amsterdam: John Benjamins Publishing.

Data Sources

1. Salinger, J. D., 1994. The Catcher in the Rye. London: Penguin books.

2. Salinger, J. D., 2009. Rugiuose prie bedugnės. Vert. Gasiulis, P. Vilnius: Alma littera.

Loreta Ulvydienė, Brigita Abramovaitė

Slengo vertimas Džeromo Selindžerio romane „Rugiuose prie bedugnės"

Santrauka

Slengo vertimas yra viena iš kontroversiškiausių vertimo problemų. Siekiant rasti jos sprendimą, straipsnio tyrimo objektu pasirinktas vienas iš žymiausių praėjusio amžiaus kūrinių, sukėlusių pasipiktinimą dėl gausybės slengo žodžių ir posakių, – Džeromo Selindžerio romanas „Rugiuose prie bedugnės". Straipsnio tikslas yra remiantis E. A. Nidos dinaminio ekvivalentiškumo teorija nusakyti vertimo strategijų sukeliamą įspūdį ir vertimo sėkmingumą. iliust-ruojant ją P. Gasiulio verstame romane aptinkamais slengo vertimo pavyzdžiais. Straipsnio autorės detaliai apibūdina slengą, mokslininkų siūlomas slengo vertimo strategijas ir E. A. Nidos dinaminio ekvivalentiškumo teoriją. Išanalizavus visus surinktus romano slengo atvejus, paaiškėjo, kad vertėjas P. Gasiulis dažniausiai naudojo kompensavimo, tiesioginio vertimo ir sušvelninimo strategijas. Dažniausiai kūrinyje naudota kompensavimo strategija suteikia galimybę išlaikyti atitinkamą kalbėjimo stilių ir kompensuoti lygiaverčių slengo frazių nebuvimą vertime, išvengti kartojimosi ir parinkti tokius variantus, kurie skam-bėtų natūraliai ir paįvairintų vertimą. Tiesa, kartais kompensavimas yra neišvengiamas dėl kultūrinių skirtumų ir nevienodų asociacijų. Kompensavimo strate-gija pasiteisina, jeigu slengas vienoje teksto vietoje kompensuojamas pateikiant jį kitoje, ir laikoma iš dalies sėkminga, jeigu jis yra kompensuojamas šneka-mosios kalbos žodžiais ar menine priemone, turinčia slengui būdingų bruožų. Tiesioginio vertimo strategija padeda perteikti originalo kalbos autentiškumą, autorius mintį. Dažnai šios strategijos sėkmingumą mažina kultūriniai skirtumai, tačiau tiesioginis vulgaraus slengo vertimas leidžia pasiekti visišką dinaminį

ekvivalentiškumą. Savo ruožtu sušvelninimo strategija padeda neutralizuoti ir pritaikyti slengą prie visuomenės standartų, tačiau kartu dėl to sumažėja arba yra prarandamas slengo sukeliamas efektas. Po išvadų straipsnio autorės pateikia slengo vertimo modelį.

About the authors

Loreta Ulvydienė, PhD, Associate Professor at Kaunas Faculty of Humanities, Vilnius University, Lithuania.
Address: Kaunas Faculty of Humanities, Vilnius University, Muitinės Str. 8, LT-44280 Kaunas, Lithuania.
E-mail: loreta.ulvydiene@gmail.com

Brigita Abramovaitė, student at Kaunas Faculty of Humanities, Vilnius University, Lithuania.
Address: Kaunas Faculty of Humanities, Vilnius University, Muitinės Str. 8, LT-44280 Kaunas, Lithuania.
E-mail: bridzitaa@gmail.com.